

Studying Political Songs in an English Class: the Why, the How, and the Amazing

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Come Senators, Congressmen

Please heed the call

Don't block at the doorway

Don't block up the hall

For he that gets hurt

Will be he who has stalled

There's a battle outside

And it's ragin.'

It'll soon shake your windows

And rattle your walls

For the times they are a-changin'

--Bob Dylan

Teenagers today can go through their entire days listening to music, from the moment their clock radios go off, to the playlists in their iPods, to the music they have programmed into their cell phones, to the stereos in their bedrooms at night. Songs have taken our society through history. They have both been written from inspiration and have inspired. Many songs have become a part of our daily culture, signs of our country and our country's accord. By capitalizing on this constant bombardment, we as teachers can open our students' minds to the world around them. Incorporating Political Songs into our curriculum can allow us to teach them history, language arts, media literacy, and a new awareness of their past, present, and future. Bringing the idea of studying Song as a literary genre to an ELA class not only gives us as teachers a remarkable opportunity to inspire those teenagers, but also shows our classes that we can care about what's important to them as human beings. You may say: "Songs, really? Study musical pieces in an English class? Isn't that something the music department should deal with, with students that have elected to volunteer to take music classes?" From the period in history known as Romanticism, when poetry began to be read as entertainment, to when musical instruments became mainstreamed into households, we can certainly incorporate Song into our

ELA environments and allow our students to measure their learning side by side with their own creativity. And we can do this while meeting our required standards as educators.

Definition of Genre Study

The term “Genre” can be defined as a group of pieces with similar characteristics. In literature, genre is a group of texts that share similarities. According to Lucy Calkins, “A genre study is a structure we create in order to scaffold and support reading-writing connections. Our students read and evaluate, muse and analyze, learn from and model themselves after texts that are like those they will write.” (365) A Genre Study would then become a series of detailed examinations regarding these texts and their similar characteristics. This study would result in delving deeply into a series of examples of one genre. A genre study in Political Song specifically would be highly beneficial to a secondary classroom and allow students’ creative energy and enthusiasm to flow. As a genre, Political Songs not only allow us to hone in on the specificity of topic, they also allow us to look at Rock and Roll, Folk Music, Rap, Metal, Punk, and Country Music, (to name only a few) of the sub-genres within Song that have incorporated political messages into their histories.

Basic Genre Characteristics According to Charles Cooper, and How They Relate to Song

Charles Cooper gives us certain mandatory characteristics to consider when thinking about genre. The aspects are Social, Communal, Situational, Functional, Structural, and Stable. Song as a genre can fit strongly into all six of these ideas. Songs are meant to be social items. What good is a song if no one hears it? Songs must be relatively communal. They are modes of communication between groups of people, large or small. Songs reflect situations whether they are about love or war or politics or history lessons. Songs have to be structural or else they do not make any sense. Finally, the idea of Song is universal and of great historical value. Anthropologists study a culture’s songs to gain a feeling of history. Church choirs still sing hymns that were written hundreds of years ago. It is safe to say that Song then, is a stable genre.

What Kinds of Political Songs to Teach and Why

It is important when introducing students to Political Songs, to take into consideration the students’ interests. The hope is to grab their attention and enthusiasm, and this is a genre study that must be relevant to them. As a teacher, it will be extremely important to let the students discover this genre on their own and not judge their likes or dislikes. Something important, especially in dealing with this age group is going to be language in certain sub-genres. Our musical tastes as adults may differ significantly from our students and to put their choices behind our own would have a very negative effect on how strong the outcome will be of this genre study. Simile and Metaphor are tools that songwriters use every day, and giving the students an opportunity to examine them using this genre study will help them significantly in applying their new knowledge to other pieces of literature. From Read, Write, Think:

Further, nonprint media often focus on contemporary topics that are not yet included in classroom textbooks. Jerome Evans states, “Artifacts of pop culture serve as advanced organizers for students, who can then connect new material (prominent and persistent themes in American literature) to their own experiences

with literature (song lyrics). Once they see that songwriters and performers develop themes in the music they enjoy, discovering those themes (and, of course, others) in literature new to them is simply not so difficult.”

(http://www.readwritethink.org/lessons/lesson_view.asp?id=975)

What are the prominent and persistent themes in American literature? Some include “Success, Protest, American Dream, Self-Reliance, progress and justice” (Smagorinsky.) These are perfect themes to discuss within this genre!

It is important to begin by giving a history of Song itself. This is to warm up the lesson itself and to spark their interest. We as educators can relate it to poetry and world history while keeping our class interested in the topic. By introducing a genre study on Song by saying something like “Who knows what poetry becomes when it’s set to music?” (Answer: a Song!) we as a class can begin our exploration. Most Americans love music. The kind of songs we listen to can define who we are and how we see the world. For teenagers, this is no exception. Teenagers show the music they prefer through how they dress and how they behave. What do we as Americans do before the beginning of any sporting event? We sing the National Anthem, showing our support and hope for the sports teams about to play.

A Brief History of Basic Song Types

What is Song? According to a study done at Brooklyn College, Song is a sub-genre itself, taken from one of three main literary genres (Out of Lyric, Epic, and Drama). Song is part of the Lyrical literary genre. It includes all kinds of poetry. “Up to the nineteenth century, the short lyric poem was considered the least important of the genres, but with the Romantic movement the prestige of the lyric increased considerably” (CUNY Website Citation). Song is part of poetry, and poetry is considered a part of culture in every corner of the world. Every country has its own poetry, and in most cases, Song is a strong part of that. Song has been used to pass on oral history and culture itself. Political songs can be used to trace a culture’s advancement through time.

There are many different sub-genres within Song. These include: Alternative, Blues, Country, Folk, Glam, Indie Rock, Jazz, Metal, New Wave, Political, Pop-Rock, Punk, Rhythm and Blues, Rock, Urban, and thousands of others. Within the aforementioned, there are many possibilities for exploration within the genre study. The best part of teaching a genre study on Political Songs is that you can incorporate every single song genre out there, because every sub-genre of song itself has political songs in it.

What Makes a Good Song? An Investigation

According to Graham English, a professional musician and blogger, “A song is meant to be listened to. Songs do not exist in a vacuum. If, when your song is listened to, the proper listener response is elicited, then you can say you’ve written a good song.” So, why do songs get written? This is an excellent opening question to ask students about writing and inspiration. Let’s look at some of the more famous songs of the modern day, and see if we can decipher why they were written. Bring out political songs like: “Born in the USA,” “Come Out Ye Black and Tans,” “Gangsta’s Paradise,” “Not Ready to Make Nice,” and “American Idiot.” (Lyrics to all

these found on Appendix A) Songs such as these have enough information in their lyrics that students do not need a lot of history or knowledge of events in order to closely examine them. They can see the word “Vietnam” in Bruce Springsteen’s lyrics. They can tell that “Gangsta’s Paradise” has gang references and regret within it. Even if they are not very familiar with the Irish struggling against the English for hundreds of years, “Black and Tans” has the words “Dublin” “IRA” and “English.”

The class will be divided into five groups and each group will be given one of these songs to examine. Students will look for style, content, and topic. They will also look for effectiveness, determine based on the content within the songs what the writer was looking for in response, and if that goal was met. This is meant as an introduction to the genre itself, to get students talking and thinking about how songs can bring us political messages. (A handout to examine a political song can be found on Appendix B.) This should be a quick introduction and only take ten to fifteen minutes.

What is a political song?

There is no clear-cut dictionary-based definition of a Political Song. Political Songs make up a genre of music itself, incorporating other sub-genres (i.e. musical styles) into its performance. A Political song is written and performed to create a political message, reflecting the times of the culture and society it comes from, in order to portray a communication either in, or withholding support toward that message. However, R. Serge Denisoff, in an article about Persuasion Songs, offers us six characteristics that an example of this genre must have:

- 1) The song attempts to solicit and arouse outside support and sympathy for a social or political movement.
- 2) The song reinforces the value structure of individuals who are active supporters of the social movement or ideology.
- 3) The song creates and promotes cohesion, solidarity, and high morale in an organization or movement supporting its world view.
- 4) The song is an attempt to recruit individuals into joining a specific social movement.
- 5) The song invokes solutions to real or imagined social phenomena in terms of action to achieve a desired goal.
- 6) The song points to some problem or discontent in the society, usually in emotional terms.

(582)

So in asking the question again: why then should Political Songs be included into an ELA classroom? We can get a clear and precise answer by holding the genre to Randy Bomer’s ten steps of a genre study, and why this project would constitute merit within the environment of our classroom.

Randy Bomer’s Ten Steps of Genre Study, with Political Songs (122 – 131)

1) *The Genre is carefully chosen and is authentic.*

Political Songs exist in the real world. We can do very simple research to easily find song lists, their history, and their lyrics. (For a large and thorough list of song suggestions see Appendix C.) Bomer asks that the boundaries of the study remain wide, which allows us to look at the sub-genres of song itself, while maintaining the integrity of the Political Song genre study. It gives students tremendous choice in music taste and examination. We can look at historical songs as early as thirteenth century Britain, right up to this very week in world events.

2) *The teacher is a colearner*

This Genre Study sets the teacher up to be exposed to new music and new facts that he or she was not aware of, as the class travels along this journey. Most teenagers listen to musical styles that some teachers tend not to, either out of age or taste differences. However, this genre study is an amazing opportunity to blend knowledge of musical styles between students and teachers and in showing our open-mindedness to learning about the music our students bring in, they will reciprocate by giving different musical styles a chance too.

3) *Students participate in selecting and evaluating materials*

If we are doing a study in song and music, students must be allowed to do this, or else it defeats the purpose of this genre study itself. Students would be able to view this project as catharsis, studying songs they may already like, finding new music to explore and sharing it with others. We as teachers need to allow them to bring in choices, and we must keep an open mind in listening. We may not agree with the song choices or the politics behind them, but in the interest of our students' interest, teachers need to be able to say "Your choices are welcome here." If a student shows signs of problems finding politically-charged song choices, I would suggest referring to them to the list mentioned on Appendix C as a jumping-off point.

4) *The class takes a very few texts as touchstones, to which students and teacher make frequent reference.*

I think this is important because it gives us more time for exploration. There is less confusion about definitions and historical opinions. However, there are not very many actual texts dedicated to Political Songs. In using articles and history books, students would be able to find their own research texts. Allowing students to bring in found information about songs chosen re-enforces the co-learning environment, without the pressures of too many textbook choices. Instead of teaching a genre study on all political songs we can possibly find (again, thirteenth century Britain) in sticking with, for example, political songs from World War I to Today, we maintain our ELA focus instead of grabbing every history book we can find.

5) *The first lesson in any genre is its power to matter to readers*

This is absolutely relevant in this case. Political songs have messages that do no good whatsoever if people are not exposed to them. This genre gives students the opportunity to think

about politics and culture in our society and re-examine what they themselves may believe to be the truth.

6) *The class develops its own metalanguage for describing the textual features they see in their examples of the genre.*

This genre will allow a classroom to look at war, peace, political movements, environmental issues, and world history on a completely new level. Students will be able to examine language within songs for context clues and metaphor, learning so much over the course of this genre study. We can explore techniques from artists and sub-genres of song types, in order to better understand our discoveries.

7) *A genre study involves a deliberate interweaving of reading and writing.*

Not only will we be reading and writing, we will also be listening to songs. Songs are meant to be listened to, after all. Political songs are meant to be both listened to and explored for their content. We will be writing about these songs for historical context, reader (listener) response, and certain literary theories. That is the only way to explore this genre to its full potential.

8) *Writers notebooks are tools for responding, collecting, thinking, and rehearsing.*

Students need to be able to maintain the information they discover while conducting this genre study. They need to remember what songs they found, what they liked, what they didn't, the context behind the songs, and notes for beginning the process of creating their own political song. A writer's notebook or journal is an integral part of this genre study. According to Penny Kittle, author of *Write Beside Them*: "The notebook is where we find our voices," (Kittle, 26) or, a wonderful quote from Ralph Fletcher "A writer's notebook gives you a place to live like a writer, not just in school during writing time, but wherever you are, at any time of day." – (From *A Writer's Notebook, Unlocking the Writer Within You*, by Ralph Fletcher)

Writer's Notebooks then are individual accounts of discovery, either within someone's mind or the journey they're on. They will be used to keep an account of the assignments of this genre study, make notes, write about students' discoveries, and more. These notebooks can be referred back to for projects and inspiration over the span of the project.

9) *Students are likely to revisit "old" material.*

How many times can someone listen to a song to catch its meaning? Songs are meant to be heard multiple times, one of the reasons this genre study is so adaptable in an ELA setting. This is not a short project or novel where students breathe a sigh of relief when it's over. The songs that they might discover will be with them for a long time.

10) *The classroom environment is a concrete reflection of the genre's peculiar modes of thought.*

This is a genre that will allow us to discuss current events, history, music, and language in the classroom. The teacher in the classroom must have technology to play music and watch music videos if relevant, have a wall to have current event articles posted and discussed, and

allow for class time to write down students' reactions and nurture their own creativity. If possible, perhaps having a musician come and discuss the songwriting process would also be a fantastic way of maintaining student interest.

NYS ELA Standards within this Genre Study

How will we be able to incorporate this genre study into the four ELA standards? These standards state that students will read, write, listen, and speak for the following purposes: information and understanding; literary response and expression; critical analysis and evaluation; and social interaction. Political Songs are certainly examples that can be introduced into all of these categories. In fact as a class, we can do lesson plans and exploration for all four of these requirements. Start with a journal entry asking the students to think of their favorite song. Reassure them that whatever they like is fine, you're not going to think less of them if it is not to your own tastes. Ask them to write about why it is their favorite, how they discovered it, what kind of emotions they have when they listen to it. Have them answer questions like:

- 1) What is their favorite song?
- 2) How did they discover this song?
- 3) What kind of emotions do they feel when listening to this song?

As a teacher, write a journal entry as well and be willing to share it with the class. Ask if anyone else would like to, hoping a dialogue will open about songs and why certain ones evoke certain emotions. This will help students (and you) begin to think more seriously about their song choices in general. It is a good warm up to more serious conversation and exploration.

Next, refer back to the outline of the characteristics of political songs shown on Appendix B. Make sure they have a good introduction to the genre, even if it's short.

Lesson for Information and Understanding – to take place over three days.

Put a series of song titles on index cards and give each student one. (Once again, for ideas and suggestions, see Appendix A) The songs must be historical or political (or both.) Ask students to do a very short (one page) essay on the song itself and its background. This would be an overnight assignment. On the second day of this assignment have them then look for a news article about today's world and start thinking of a song that they listen to that can be applied to what their article talks about. They will come back together in small groups to discuss what they have found, and then write in their journals about the discoveries they have made through these songs. This series of exercises will allow them to collect information and discover what makes these songs prevalent in a discussion about songs being methods of communicating over time and through historical events.

Lesson for Literary Response and Expression – to take place over the span of a week.

Ask your students to investigate songs that were or are historically controversial. (An Example would be "Fortunate Son" by Creedance Clearwater Revival. Lyrics on Appendix C) Ask them to explore the time period that the song came from. What was going on in the world

then? Divide the students into groups on the first day of the assignment and give them each a time period of a week to research and find another song that they feel represents that time period strongly. Use significant historical events through United States history such as the Revolutionary War, the time of Jim Crow and then the Harlem Renaissance, World War II, the Vietnam War, and the war going on now. Students will practice their oral language skills in a class presentation the following week on why they feel their song represents that time period the best. (See Appendix D for complete assignment) Students will be allowed to use the Internet, reference books about songs, or even interview people who experiences some of those time periods, such as Veterans.

Lesson for Critical Analysis and Evaluation – to take place over 2 or 3 weeks.

This will be the most extensive lesson in the genre study. It will involve Song with literary themes. Students will be doing a musical video based on a short story or young adult novel of their own choosing. This will be an activity done with partners. We will be indentifying literary themes and discussing songs that use them in lyrics. (See Appendix D for total lesson plan assignment.) The class will be using photographs, illustrations or video clips that represent their story, and setting them to song. They will need to use at least five songs in order to show the changes in theme throughout their story. They will then present it to the class. This assignment will allow students the opportunity to discuss critically both literary texts and songs, making sure that themes match. They will be able to brainstorm ideas and creative energy with their partners using pieces that have been published and performed already. They may have to do research to ensure accuracy of the themes they have chosen to discuss. They will have to be able to discuss their opinions and perspectives. Their judgments will determine whether or not their presentation has been successful.

There will be opportunities for me as a teacher to work with each partnership to help students revise and edit their work. In understanding that some students may not be entirely familiar with these computer programs, I will make myself completely available during these lab times to answer any questions they may have, and reassure them that experimenting with these digital texts are perfectly acceptable if it helps us all to learn.

Lesson for Social Interaction – to be done in class for one day

Songs are social items. They need to interact with people in order to be effective. Students will have brought in their favorite song and will exchange them with a partner of the teacher's choosing to ensure that students may not be working with friends who have the same taste in music. They will listen to each other's song and conduct an interview session with each other. (See Appendix E for complete interview questions.) Come back together as a class and open a discussion about how their discoveries about song as a genre have helped them learn something new about people or the world or both. Ask the class to write in their journals about this topic and then as a final closing piece (for homework) have them expand that journal entry into an essay about reflecting on this genre.

As a culminating project, students will be writing their own politically-charged songs. Stress to them that they will not be obligated to write music or perform on a stage. (Song writing might be even more threatening than poetry writing for many students.) Throughout the genre

study, have them keep cutouts of news articles and notes about things they feel passionately about. Give them modeling such as environmental songs, (Example: Downeaster Alexa, by Billy Joel) and protest songs, (Example: Born in the USA, by Bruce Springsteen) and then tell them to think about how the world that these artists were in inspired them to write their songs. Ask them to consider what is happening in the world around us now, and tell them that this will be their inspiration for their own song. If possible, have a local (or national. You never know.) artist come and talk to the class about writing songs and inspiration. Even stronger would be to have someone come in who has written politically-charged songs to discuss the entire process with your students.

What Makes a Song a Bad Choice to Include in this Study?

Songs can be about many different things, including drug references, sexual misconduct, and hurting people. I think it is important to have a discussion with the class about such songs, and have an opportunity to explore what makes them popular in this project. A lot will depend on your school district's support. Eyebrows might be raised at some song or genre choices. Rock and roll songs have been blamed for suicides and other violent acts. However, I think that this provides an excellent opening to discuss with your class the politicizing of songs. Songs that may not have begun as political, but were applied to situations that made them seem as such. For example, Black Sabbath was said to worship the devil. There was a lot of attention placed on the music that Dylan Klebold and Eric Harris, the boys who committed the Columbine murders in Colorado, listened to. RAP music often incorporates references to murder, misogyny, drugs, and gang lifestyles into its lyrics. As Alexander-Smith says "Popular culture shapes how today's adolescents are socialized and what they understand about society. They accept images without questioning their validity. As teachers, we must raise students' critical consciousness to the symbols of popular culture by finding a space in our instruction to discuss them. (Alexander-Smith pg. 6) In a genre study about Political Songs, we place ourselves as teachers into a world that we may not be ready to assimilate into: the world of Teenage Musical Taste. However, this project gives us such an amazing opportunity to reach our students on their own levels, that by remaining neutral and non-judgmental, we can gain our students' trust on levels very few teachers have been able to achieve. We will be able to ask our students about the motives and messages behind songs and allow for transitions between song genre (Rock, Rap, Country, etc) that students may not have considered. We can then begin to apply critical lenses to songs that are questionable. Feminist lenses, socio-economic lenses, postmodernism, and Marxism are all excellent examples of literary theory that we can use to examine song lyrics, especially songs that spark this kind of controversy. In looking at Nelly's "Hot in Here" (Lyrics on Appendix C) through a feminist lens, what are some of the things we as a class can discuss? We can talk about how women are portrayed in this song and then ask the students to find other songs that do the same, and then ask them how this would affect their views toward women and men. Or even, for something less controversial, let's look at Sugarland's "Something More" through a deconstructionist lens. (Lyrics on Appendix C) "Deconstruction seeks to show that a literary work is usually self-contradictory." (Appleman, 101) We can teach irony through this song, because it is about a woman who quits her crappy job to find something better. Ironically, it's being sung by a very successful band.

Regents Exam Rationale

The following is an exercise designed to incorporate this genre study into a Regents-like environment. There are two songs here:

Times, They are a'changin', by Bob Dylan

Come gather round people wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth saving
Then you'd better start swimming or you'll sink like a stone. For the times, they are a changing

Come writers and critics who prophesize with your pens
And keep your eyes open, the chance won't come again
And don't speak too soon, the wheel's still in spin
And there's no telling who that it's naming
Oh the loser will be later to win
For the times, they are a changing

Come senators, congressmen, please head the call
Don't stand in the doorway, don't block up the hall
For he that gets hurt will be her that has stalled
The battle outside ragging will soon shake your windows
And rattle your hall
For the times, they are a changing

Come mothers and fathers all over this land
And don't criticize what you can't understand
Your sons and your daughter are beyond your command
Your old role is rapidly aging
Please get out of the new one if you can't lend a hand
For the times they are a changing

The line, it is drawn, the curse, it is cast
The slow one will later be fast
And the present now will soon be the past
The order is rapidly fading
The first one now will later be last
For the times, they are a changing

Fortunate Son, by Creedence Clearwater Revival

Some folks are born made to wave the flag
Ooh, they're red, white and blue
And when the band plays "Hail To The Chief"
Ooh, they point the cannon at you,

Lord It ain't me, it ain't me
I ain't no senator's son
It ain't me, it ain't me
I ain't no fortunate one

Some folks are born silver spoon in hand
Lord, don't they help themselves, oh
But when the taxman come to the door
Lord, the house look a like a rummage sale, yes

It ain't me, it ain't me
I ain't no millionaire's son
It ain't me, it ain't me
I ain't no fortunate one

Yeah, some folks inherit star spangled eyes
Ooh, they send you down to war
And when you ask them, how much should we give
Ooh, they only answer, more, more, more, yeah

It ain't me, it ain't me
I ain't no military son
It ain't me, it ain't me
I ain't no fortunate one

It ain't me, it ain't me
I ain't no fortunate one
It ain't me, it ain't me
I ain't no fortunate son

You will be composing an essay in which you compare the messages conveyed by these two songs.

You will need to make sure:

- 1) You give a brief explanation of *your interpretation* of both songs.
- 2) You tell readers the differences in the songs and their messages.
- 3) You tell readers what kind of audience these two songs would be aimed at.

This assignment will allow students to examine two separate texts together, for content and information, and begin to form their own opinion about the messages from both songs. They will need to be able to interpret literary themes such as metaphor. It is a great warm up to have to interpret two separate texts for the Regents.

Class Assignments within this Genre Study

Writing Assignment with Different Genre

Choose a political song from the list. (See Appendix A) Research the song to know what it is about and the history of the time that the song was written. Then, find another piece of writing that directly addresses the same issue. You could use a poem, or an essay, or a novel that deals with the politics around that song, only a different point of view. You will be examining the song and the other text for commonalities and differences, and then writing a three page essay that either agrees or disagrees with the politics of the two selections.

Example:

Song: "**Southern Man**" by Neil Young

Southern man
better keep your head
Don't forget
what your good book said
Southern change
gonna come at last
Now your crosses
are burning fast
Southern man
I saw cotton

and I saw black
Tall white mansions
and little shacks.
Southern man
when will you
pay them back?
I heard screamin'
and bullwhips cracking
How long? How long?

Southern man
better keep your head
Don't forget
what your good book said
Southern change
gonna come at last
Now your crosses
are burning fast
Southern man
Lily Belle,

your hair is golden brown
I've seen your black man
comin' round
Swear by God
I'm gonna cut him down!
I heard screamin'
and bullwhips cracking
How long? How long?

1st, list the lyrics, the writer and performer.

2nd, name some of the controversy behind this song.

Search for a piece of literature that deals with the same topic (racism, slavery) only from a different perspective.

Million Man March Poem, by Maya Angelou

The night has been long,

"Southern Man" by Neil Young.

This song deals with southern racism and calls attention to the segregation and inequality still present over 100 years after the Civil War.

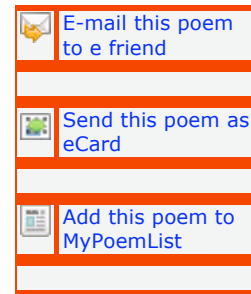
AND Million Man March Poem, by Maya Angelou.

What is this poem about?

This poem addresses racism from the point of view of a black woman who has lived her life experiencing being a minority. She says that as a people black Americans are beginning to overcome those feelings. She's telling her brethren to stand their ground because change is coming and they will raise their voices to see it happen.

How are these two pieces the same?

Both address the atrocities and the long amount of time racism has



Now, students will begin writing an essay about these two pieces. It will need to address the following:

The history of the times in both pieces.

The politics behind them.

The messages they convey to readers / listeners.

Contrasting points of view from both pieces and why the messages are powerful.

Your (student's) reaction to both pieces.

There will be two drafts and one final essay. The first draft is to make certain that the teacher has an opportunity to ensure the students have made accurate choices in both song and other genre piece. There will be peer review discussions first to give students an opportunity to talk to others about their decisions and theories about both pieces. There will be a lesson to discuss the craft of Reader-Response also.

The 2nd draft will be reviewed by the teacher to make sure the choices the students have made about their choices are strong ones. There will be short conferences with students to go over the drafts. The conferences are also to make sure the final essays will be well-developed in content and organization.

Peer Review Questions:

- Why did you choose these two pieces to write your essay?
- What are the messages from these two pieces that you are discussing?
- What do you think needs to be done in order to make this essay stronger?

- What do you like best about the two pieces?
- What do you like the least?

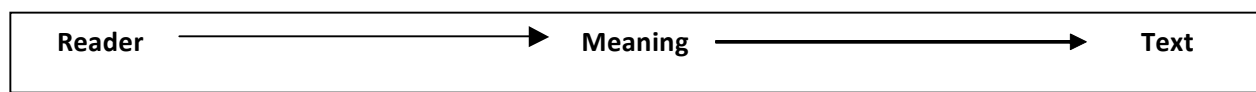
For the teacher evaluation, there should be a checklist of things to look for:

- _____ Strong Introduction
- _____ Brief history of Political Song and other Genre Piece.
- _____ The messages conveyed by both pieces
- _____ Compare and Contrast between the two pieces.
- _____ As a reader / listener, the student’s reader-response to both pieces.
- _____ Whether or not the student feels the pieces are effective in their messages.
- _____ Strong conclusion.

The teacher should also convey any grammatical / linguistic / punctuation errors at this point. That way the student has already expressed their opinion and exploration before corrections are jumped on.

A Reader-Response Mini Lesson – Deborah Appleman includes this information in her book “Critical Encounters in High School English: “Reader-response advocates stress the interaction between the reader and the text. Reading is recognized as a process in which expectations operate to propel the reader through the texts. Readers bring to the text their own experiences, morals, social codes, and views of the world.” (38) Between interpreting political songs and poetry then, this is the perfect opportunity to showcase this for the essay assignment. Songs and poetry are both texts that need interpretation and individual interpretation. We can use a quick diagram, also from Appleman in order to make this lesson short and to the point:

Appleman, pg. 42



Using the two examples (Neil Young and Maya Angelou) above and myself as a model, let’s do one of those diagrams for each, two in total.

“Southern Man”

Reader	Meaning	Text
Female, White Lives in the North, has for my whole Life.	I have a hard time listening to the words of this song because it talks about things I have only read about. For me, it reinforces that stereotype.	Addresses a type of person (Southern White Man) who is stereotypically racist and against change.

“Million Man March Poem”

Reader	Meaning	Text
Female, White Lives in the North, has for my whole Life.	I found this poem more positive than the song, it’s more about peace and pride than the violence associated with the song.	Speaks to the Black community about being strong and overcoming racism together, and maintaining pride and the importance of standing together.

This sets us up then, right into the essays. The students are prepared to not only research their two examples, but also to discuss their own reactions to both.

Students will write their own Political Songs

Now, the class has been keeping their writer’s notebooks, maintaining articles and writings about current events that mean something to them. The final writing assignment will be for them to write their own version of a political song. It is important to reassure students that you as a teacher are aware that not everyone is a) musically inclined and b) that comfortable to share their voice. This is not going to reflect their grade. What I would recommend above single-handedly guiding them yourself is to find a musician / songwriter who will help you. Local would be fine, as long as they’re willing to come work with your class. Invite this person to the class to talk about the process of song-writing, and ask them to come back a few times throughout the project. Ask that person if they would be willing to help students eventually set their songs to music.

Start by asking students to get their notebooks out and look through them for content they may want to write about. Have them get out a separate sheet of paper in order to take notes as they go. Have them look for ideas for metaphor, things they can symbolize in their songs. They need to have three to five stanzas and a refrain. Unlike poetry, however, the language needs to be catchy, so people will want to listen. So there needs to be rhythm, and there should be rhyme. As a teacher you will need to model for a few different reasons: one, to show students what you want; two, to show them that you may not be musically inclined either but you’re still doing it.

So, allow me to model: I am going to write a song about health care reform.

Here in these United States
 Is a problem that makes us less than great!
 We've got people dying while they wait
 For help that only comes too late!
Dam up the flood waters, President Man!
Help us to live and understand
Our government will always lend us a hand
When people are dying in our sweet land!
 We workin' all day and into the night
 For moneys that should be helping us fight
 Sickness and not feeling all right
 'stead of insurance makin' our wallets tight!
Dam up the flood waters, President Man!
Help us to live and understand

Our government will always lend us a hand
When people are dying in our sweet land!
 We need help and happiness today!
 Our worries and sicknesses, please go away!
 Without the business of "but, we can't pay"
 And for help all we're hearing is "Nay."
Dam up the flood waters, President Man!
Help us to live and understand
Our government will always lend us a hand
When people are dying in our sweet land!
Dam up the flood waters, President Man!
Help us to live and understand
Our government will always lend us a hand
When people are dying in our sweet land!

It's not perfect, but it doesn't have to be. It has metaphor, rhythm, it rhymes. It's a song. It deals with something relevant that is going on in our society, which a lot of people feel strongly about. Therefore, it's a political song.

There will be a tailored rubric for this project. I think it will help students to aim for achieving being able to write a song. Most of the students will have no experience doing this, so a rubric will be a good set of guidelines for this project. (See Rubric on Appendix G) Give your students ample time to revise, at least three times. This is important because they are going to be nervous about this project. They will need time to get reassurance and guidance from their peers and from you. You should also have a discussion before the first peer review about political discussions. The last thing you want is a fight breaking out over a belief. Instead, explain to your students that not everyone feels the same way about what's happening in the world but it's extremely important to be patient and good listeners and support for each other. I would even introduce a simple list of rules that everyone must abide by for the extent of this assignment:

- 1) Everyone in this class will be respectful of others' beliefs and viewpoints.
- 2) There will be no taunting, no put-downs, and no feelings hurt.
- 3) People are not going to all share the same viewpoints, and that is perfectly fine.
- 4) We don't have to agree on politics, but everyone has to get along.

- 5) No one will at any time discuss the thought of their beliefs being better than anyone else's.

After that, break the class into small groups of three or four, no bigger, with their first drafts and their writer's notebooks. Introduce a series of questions for the groups to work with in discussing these pieces:

- Why did the writer choose this topic to write your song about?
- What are the messages from this song that the writer wants people to hear?
- What does the writer think needs to be done in order to make this song stronger?
- What do **you** like best about the piece?
- What do **you** think may need work?

Afterward, students will have another day to revise their song. They also will need to write a one-page commentary on the events behind the song and why they chose it. They will turn in both together to me for their second draft. These drafts will be important because they will show us a beginning and an end, where the students started from and how they have changed in order to hone their skills. We will be publishing these on TeenInk.com in order for feedback from peers, and they need to be as clean as possible.

For the second draft, I will be sitting with the groups as they peer review each other. This time, I will not provide questions; I will go around to each group myself. I want to make sure the groups are using constructive criticism and positive feedback. I also want to hear the conversations going on within the groups.

After the peer review, I will collect the next revision and the one page follow-up together. That way I can see how students are progressing through the project. I will look now for spelling errors, linguistic problems, etc, and hand back the songs for a final draft assignment. I will then show them Teen Ink's website and let them know that we're going to be publishing there. If possible, I will also get copies to the visiting musician, to see if that person would be able to put a few of the songs to music, just to come back to the class and let them know how their songs would really sound.

Finally, I would have students write a one page reflection piece in their notebooks about this process of song-writing and political awareness. I think that this is really important because it gives the students a catharsis to write down any frustrations they had while doing the project. I would ask them what they liked, what they didn't, and how they decided to choose their topics.

Political Song is a genre that is full of possibilities in an ELA classroom. There are so many opportunities to study text, history, creativity, critical theory, literary theme and many more aspects that meet qualifications for standards within our field. Lesson plans can be exciting and engaging for students and teachers alike. Possibilities seem endless for discovery and research. ELA teachers should seriously consider this genre study as a way to introduce students to politics and emotions. The discussions and writing within the classroom for the duration of

this project would be insightful and spark student's imagination, along with allowing them to discover how to interpret the world around them. And that, as an English teacher, is an excellent series of goals to have.

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Appendix A – Song Lyrics

Born in the USA – words by Bruce Springsteen

Born down in a dead man's town
The first kick I took was when I hit the
ground. You end up like a dog that's been
beat too much 'Til you spend half your life
just covering up

Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.

I got in a little hometown jam
And so they put a rifle in my hands
Sent me off to Vietnam
To go and kill the yellow man

Come back home to the refinery
Hiring man says "Son if it was up to me"
I go down to see the V.A. man
He said "Son don't you understand"

I had a buddy at Khe Sahn
Fighting off the Viet Cong
They're still there, he's all gone
He had a little girl in Saigon
I got a picture of him in her arms

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years down the road
Nowhere to run, ain't got nowhere to go

I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.
Born in the U.S.A.

Come out Ye Black and Tans - words by Dominic Behan, music traditional

I was born on a Dublin street where the
Royal drums do beat
And the loving English feet they tramped all
over us,
And each and every night when me father'd
come home tight
He'd invite the neighbors outside with this
chorus:

Oh, come out you black and tans,
Come out and fight me like a man
Show your wives how you won medals
down in Flanders
Tell them how the IRA made you run like
hell away,
From the green and lovely lanes in
Killashandra.

Come let me hear you tell
How you slammed the great Pernell,
When you fought them well and truly
persecuted,
Where are the smears and jeers
That you bravely let us hear
When our heroes of sixteen were executed.

Come tell us how you slew
 Those brave Arabs two by two
 Like the Zulus they had spears and bows and
 arrows,
 How you bravely slew each one
 With your sixteen pounder gun
 And you frightened them poor natives to
 their marrow.

The day is coming fast
 And the time is here at last,
 When each yeoman will be cast aside before
 us,
 And if there be a need
 Sure my kids will sing, "Godspeed!"

Appendix A - 2

Gangsta's Paradise words by Coolio

As I walk through the valley of the shadow
 of death I take a look at my life and realize
 there's not much left coz I've been blastin
 and laughin so long, that even my mama
 thinks that my mind is gone but I ain't never
 crossed a man that didn't deserve it me be
 treated like a punk you know that's unheard
 of you better watch how you're talking, and
 where you're walking or you and your
 homies might be lined in chalk I really hate
 to trip but i gotta, loc
 As I Grow I see myself in the pistol smoke,
 fool I'm the kinda G the little homies wanna
 be like on my knees in the night, saying
 prayers in the streetlight

been spending most their lives, living in the
 gangsta's paradise
 been spending most their lives, living in the
 gangsta's paradise
 keep spending most our lives, living in the
 gangsta's paradise
 keep spending most our lives, living in the
 gangsta's paradise

They got the situation, they got me facin'

I can't live a normal life, I was raised by the
 stripes so I gotta be down with the hood
 team too much television watching got me
 chasing dreams I'm an educated fool with
 money on my mind got my 10 in my hand
 and a gleam in my eye I'm a loc'd out
 gangsta set trippin' banger and my homies is
 down so don't arouse my anger, fool
 death ain't nothing but a heartbeat away,
 I'm living life, do or die, what can I say
 I'm 23 now, but will I live to see 24
 the way things are going I don't know

[Chorus:]

Tell me why are we, so blind to see
 That the one's we hurt, are you and me
 been spending most their lives, living in the
 gangsta's paradise
 been spending most their lives, living in the
 gangsta's paradise
 spending most our lives, living in the
 gangsta's paradise
 spending most our lives, living in the
 gangsta's paradise

Power and the money, money and the power
 minute after minute, hour after hour
 everybody's running, but half of them ain't
 looking what's going on in the kitchen, but I
 don't know what's kickin' they say I gotta
 learn, but nobody's here to teach me if they
 can't undersstand it, how can they reach me
 I guess they can't, I guess they won't
 I guess they front, that's why I know my life
 is out of luck, fool

been spending most their lives, living in the
 gangsta's paradise
 been spending most their lives, living in the
 gangsta's paradise
 spending most our lives, living in the
 gangsta's paradise
 spending most our lives, living in the
 gangsta's paradise
 Tell me why are we, so blind to see

That the one's we hurt, are you and me
 Tell me why are we, so blind to see
 That the one's we hurt, are you and me

Appendix A - 3

American Idiot - words by Green Day

Don't wanna be an American idiot.
 Don't want a nation that under the new
 media.
 And can you hear the sound of hysteria?
 The subliminal mindfuck America.

Welcome to a new kind of tension.
 All across the alien nation.
 Everything isn't meant to be okay.
 Television dreams of tomorrow.
 We're not the ones who're meant to follow.
 Convincing them to walk you.

Well maybe I'm the fuckhead America.
 I'm not a part of a redneck agenda.
 Now everybody do the propaganda.
 And sing along in the age of paranoia.

[Green Day Lyrics are found on
www.dapslyrics.com]
 Welcome to a new kind of tension.
 All across the alien nation.
 Everything isn't meant to be okay.
 Television dreams of tomorrow.
 We're not the ones who're meant to follow.
 Convincing them to walk you.

Don't wanna be an American idiot.
 Don't want a nation controlled by the media.
 Information nation of hysteria.
 It's going out to idiot America.

Downeaster Alexa by Billy Joel

Well I'm on the Downeaster "Alexa"
 And I'm cruising through Block Island Sound

Welcome to a new kind of tension.
 All across the alien nation.
 Everything isn't meant to be okay.
 Television dreams of tomorrow.
 We're not the ones who're meant to follow.
 Convincing them to walk you.

Not Ready to Make Nice – Dixie Chicks

Forgive, sounds good
 Forget, I'm not sure I could
 They say time heals everything
 But I'm still waiting
 I'm through with doubt
 There's nothing left for me to figure out
 I've paid a price And I'll keep paying

I'm not ready to make nice
 I'm not ready to back down
 I'm still mad as hell and I don't have time to
 go round and round and round
 It's too late to make it right I probably
 wouldn't if I could 'Cause I'm mad as hell
 Can't bring myself to do what it is you think
 I should

I know you said
 Can't you just get over it
 It turned my whole world around
 And I kind of like it I made my bed and I
 sleep like a baby With no regrets and I don't
 mind sayin' It's a sad sad story when a
 mother will teach her Daughter that she
 ought to hate a perfect stranger And how in
 the world can the words that I said Send
 somebody so over the edge That they'd write
 me a letter Sayin' that I better shut up and
 sing Or my life will be over
Repeat Chorus 2x

I have charted a course to the Vineyard
 But tonight I am Nantucket bound

We took on diesel back in Montauk yesterday

And left this morning from the bell in Gardiner's Bay
Like all the locals here I've had to sell my home
Too proud to leave I worked my fingers to the bone

So I could own my Downeaster "Alexa"
And I go where the ocean is deep
There are giants out there in the canyons
And a good captain can't fall asleep

I've got bills to pay and children who need clothes
I know there's fish out there but where God only
knows
They say these waters aren't what they used to be
But I've got people back on land who count on me

So if you see my Downeaster "Alexa"
And if you work with the rod and the reel
Tell my wife I am trawling Atlantis
And I still have my hands on the wheel

Now I drive my Downeaster "Alexa"
More and more miles from shore every year
Since they tell me I can't sell no stripers
And there's no luck in swordfishing here.

I was a bayman like my father was before
Can't make a living as a bayman anymore
There ain't much future for a man who works the sea
But there ain't no island left for islanders like me

Creedance Lyrics: Fortunate Son

By John Fogerty

Some folks are born made to wave the flag,
Ooh, they're red, white and blue.
And when the band plays "Hail to the chief",
Ooh, they point the cannon at you, Lord,

It ain't me, it ain't me, I ain't no senator's son, son. It
ain't me, it ain't me; I ain't no fortunate one, no,

Yeah!

Some folks are born silver spoon in hand,
Lord, don't they help themselves, oh.
But when the taxman comes to the door,

Lord, the house looks like a rummage sale, yes,

It ain't me, it ain't me, I ain't no millionaire's son, no.
It ain't me, it ain't me; I ain't no fortunate one, no.

Some folks inherit star spangled eyes,
Ooh, they send you down to war, Lord,
And when you ask them, "How much should we
give?"
Ooh, they only answer More! more! more! yoh,

It ain't me, it ain't me, I ain't no military son, son. It
ain't me, it ain't me; I ain't no fortunate one, one.

It ain't me, it ain't me, I ain't no fortunate one, no no
no, It ain't me, it ain't me, I ain't no fortunate son, no
no no,

Hot In Here

**Written by Nelly / Pharrell Williams /
Chad Hugo**

I was like, good gracious, ass is bodacious
I'm flirtacious, tryin' to show patience
I've been lookin' for the right time to shoot my steeze
(you know)
Waitin' for the right time to flash them keys
Eh I'm leavin, please believin' oh
Me and the rest of my heathens
Check it, got a lock out the top of the four seasons
Penthouse, rooftop, birds are feedin'
No deceivin', nothin' up my sleeve, an' no teasin'
I need you to get up up on the dance floor
Give that man what he askin' for
'Cos I feel like bustin' loose and I feel like touchin'
you
Uh uh can't nobody stop the juice so baby tell me
what's the use

(I said)
It's gettin' hot in here (so hot)
So take off all your clothes
I am gettin' so hot
(uh uh uh uh)
I wanna take my clothes off
Oh it's gettin' hot in here (so hot)
So take off all your clothes
I am gettin' so hot
(uh uh uh uh)
I wanna take my clothes off
Yeah yeah come on

Why you at the bar if you ain't poppin' the bottles
 What good is all the fame if you ain't the models
 I see you drive sports car, ain't hittin' the throttle
 And I'll be down, I'll do 100, top down and goggles
 Get out the freeway, exit 106 and park it
 Ash tray, Kryptic, time to spark it
 Gucci collar for dollar, get out walk it
 I spit things 'cos baby I can't talk it
 Whoa, sweatin' it's hot up in this joint
 Vokal tanktop, on at this point
 You're wit' a winner so baby you can't lose
 I got secrets can't leave Cancun
 So take it off like you're home alone
 You know dance in front the mirror when you're on
 the phone
 Checkin' your reflection and tellin' your best friend
 Girl I think my butt gets big

Chorus

Mix a little bit a eh, eh
 Wit' a little bit a eh, eh
 Let it just fall out
 Give a little bit a eh, eh
 Wit' a little bit a eh, eh
 Let it hang all out
 Wit' a little bit of the eh, eh
 And a sprinkle a that eh, eh
 Let it just fall out
 I like it when you eh, eh
 Girl, Baby make it eh, eh

Oh stop pacin', time wastin'
 I got a friend wit' a pole in her basement (What?)
 I'm just kiddin' like Jason (Oh)
 Unless ya gonna do it
 Extra, extra, spread the news
 Check it Nelly took a trip from the Lou to the
 Neptunes
 Came back wit' somethin' thicker than fittin' in
 Sassoons
 Say she's got a thing about cuttin' in restrooms

Chorus

Chorus

Mix a little bit a eh, eh
 Wit' a little bit a eh, eh
 Let it just fall out
 Give a little bit a eh, eh
 Wit' a little bit a eh, eh
 Let it hang all out

Wit' a little bit of the eh, eh
 And a sprinkle a that eh, eh
 Let it just fall out
 I like it when you eh, eh
 Girl, Baby make it eh, eh, oh

Something More, by Sugarland

Monday, hard to wake up
 Fill my coffee cup, I'm out the door
 Yeah, the freeway's standing still today
 It's gonna make me late, and thats for sure
 I'm running out of gas and out of time
 Never gonna make it there by nine

Chorus:

There's gotta be something more
 Gotta be more than this
 I need a little less hard time
 I need a little more bliss
 I'm gonna take my chances
 Taking a chance I might
 Find what I'm looking for
 There's gotta be something more

Five years and there's no doubt
 That I'm burnt out, I've had enough
 So now boss man, here's my two weeks
 I'll make it short and sweet, so listen up
 I could work my life away, but why?
 I got things to do before die

Repeat Chorus

Some believe in destiny, and some believe in fate
 I believe that happiness is something we create
 You best believe that I'm not gonna wait
 'Cause there's gotta be something more

I get home 7:30 the house is dirty, but it can wait
 Yeah, 'cause right now I need some downtime
 To drink some red wine and celebrate
 Armageddon could be knocking at my door
 but I ain't gonna answer thats for sure.
 There's gotta be something more!

- 1) The song attempts to solicit and arouse outside support and sympathy for a social or political movement.
- 2) The song reinforces the value structure of individuals who are active supporters of the social movement or ideology.
- 3) The song creates and promotes cohesion, solidarity, and high morale in an organization or movement supporting its world view.
- 4) The song is an attempt to recruit individuals into joining a specific social movement.
- 5) The song invokes solutions to real or imagined social phenomena in terms of action to achieve a desired goal.
- 6) The song points to some problem or discontent in the society, usually in emotional terms.

The Times They Are A-Changin' by Bob Dylan

Come gather 'round people
 Wherever you roam
 And admit that the waters
 Around you have grown
 And accept it that soon
 You'll be drenched to the bone.
 If your time to you
 Is worth savin'
 Then you better start swimmin'
 Or you'll sink like a stone
 For the times they are a-changin'.

Come writers and critics
 Who prophesize with your pen
 And keep your eyes wide
 The chance won't come again and don't speak
 too soon
 For the wheel's still in spin
 And there's no tellin' who
 That it's namin'.

Appendix B – In Class Handout
Characteristics of a Political Song

For the loser now
Will be later to win
For the times they are a-changin'.

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled
There's a battle outside
And it is ragin'.
It'll soon shake your windows
And rattle your walls
For the times they are a-changin'.

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand

Your sons and your daughters
Are beyond your command
Your old road is
Rapidly agin'.
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'.

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is
Rapidly fadin'.
And the first one now
Will later be last
For the times they are a-changin'

Appendix C – SongTitle Suggestions

From

[http://www.fortunecity.com/tinpan/parton/2/at
oz2.html](http://www.fortunecity.com/tinpan/parton/2/atoz2.html)

- ABRAHAM, MARTIN & JOHN (DICK HOLLER) (1968)
- AFTER THE SINKING OF THE TITANIC (SETH NEWTON MIZE/JIMMIE TARLTON) (1930)
- ALICE'S RESTAURANT (ARLO GUTHRIE) (1966)
- ALL IN AND DOWN AND OUT BLUES (UNCLE DAVE MACON) (1930s)
- ALL I WANT (JIM GARLAND) (1930s) (as recorded by THE ALMANAC SINGERS, 1941)
- ALL QUIET ALONG THE POTOMAC (LAMAR FONTAINE/JOHN HILL HEWITT) (1861)
- ALS DAS LAND RIEF (DER ERSTE RUF/FORT SUMTER IST GEFALLEN) (ALBERT WOLFF) (1861)
-

- ATOMIC TALKING BLUES (VERN PARTLOW) (1945)
- AWAY DOWN SOUTH IN THE LAND OF TRAITORS (ANONYMOUS/DANIEL DECATUR EMMETT) (1860s)

B

- BABE O' MINE (SARAH OGAN GUNNING/WOODY GUTHRIE) (1930s/1941)
- BABIES IN THE MILL (DORSEY DIXON) (1960s)
- BALLAD OF BARNEY GRAHAM (DELLA MAE GRAHAM) (1933)
- THE BALLAD OF BELLE STARR (BOBBY BARNETT/MELINDA ANN/JAMES L. HUNTER) (1970s)
- THE BALLAD OF IRA HAYES (PETER LAFARGE) (early 1960s)
- BALLAD OF OCTOBER 16TH (MILLARD LAMPELL) (1941)
- THE BALLAD OF PRETTY BOY FLOYD (WAYNE KAMP/MARK VICKERY) (1975)

- THE BAND PLAYED WALTZING MATILDA (ERIC BOGLE) (1972)
- BANKS OF THE OHIO (trad.) (1800s-1900s)
- THE BATTLE-CRY OF FREEDOM (GEORGE F. ROOT) (1861)
- BATTLE HYMN OF LT. CALLEY (JULIAN WILSON/JAMES M. SMITH) (1971)
- BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE/WILLIAM STEFFE) (1861)
- BECAUSE ALL MEN ARE BROTHERS (TOM GLAZER) (Version #1, 1948) (Version #2, 1947)
- BEGGAR JOE (FRED J. MACKLEY or WALTER PHOENIX) (1877/1880)
- BELLE STARR (WOODY GUTHRIE) (1940s)
- BELT LINE GIRL (AGNES 'SIS' CUNNINGHAM) (1942)
- BIG FOOT (JOHN R. CASH) (1972)
- BILLY BOY (MILLARD LAMPELL) (1941)
- BIRMINGHAM SUNDAY (RICHARD FARINA) (1964)
- THE BLINDING OF ISAAC WOODARD (WOODY GUTHRIE) (1946)
- BLOWIN' DOWN THIS OLD DUSTY ROAD (WOODY GUTHRIE) (1930s)
- BLOWIN' IN THE WIND (BOB DYLAN) (1962)
- BLOW THE MAN DOWN (trad./ALMANAC SINGERS) (1941)
- BLOW YE WINDS, HEIGH HO (trad./ALMANAC SINGERS) (1941)
- BOOMTOWN BILL (WOODY GUTHRIE) (1942)
- BOOMTOWN BILL (WOODY GUTHRIE) (1942)
- BORN TO WIN (WOODY GUTHRIE) (1940s)
- THE BOSS (ANONYMOUS) (JOHN NEUHAUS?) (unknown date)
- BOUND FOR GLORY (PHIL OCHS) (1963)
- BREAD AND ROSES (JAMES OPPENHEIM/MARTHA COLEMAN or CAROLINE KOHLSAAT) (1910s)

- BROTHER, CAN YOU SPARE A DIME? (E. Y. HARBURG/JAY GORNEY) (1932)
- BROTHER IN KOREA (LOU OSBORNE) (1950s)
- BURY ME IN MY SHADES (SHEL SILVERSTEIN) (1962)

C

- 'C' FOR CONSCRIPTION (PETE SEEGER/MILLARD LAMPELL) (1941)
- CASEY JONES -- THE UNION SCAB (JOE HILL) (1912)
- CHARLES GUILTEAU (VERSION #1) (VERSION #2) (VERSION #3) (trad.) (1800s)
- CHRISTIANS AT WAR (JOHN F. KENDRICK) (1916)
- CITIZEN C.I.O. (TOM GLAZER) (1944)COAL MINER'S BLUES (trad./A. P. CARTER) (1930s)
- THE COAST OF HIGH BARBARY (trad./ALMANAC SINGERS) (1941)
- COFFEE AN' (JOE HILL) (1912)
- COME ALL YOU COAL MINERS (SARAH OGAN GUNNING) (1960s)
- COME AND TAKE A JOY-RIDE IN MY AEROPLANE (JOE HILL) (1914)
- THE COMMONWEALTH OF TOIL (RALPH CHAPLIN) (1910s)
- COTTON MILL COLIC (DAVE McCARN) (1926)
- CUSTER (PETER LAFARGE) (early 1960s)

D

- DANCE BAND ON THE TITANIC (HARRY CHAPIN) (1970s)
- DARK AS A DUNGEON (MERLE TRAVIS) (1946)
- DAYS OF '49 (trad./as recorded by BOB DYLAN)

- DEAR MR. PRESIDENT (PETE SEEGER) (1942)
- DEAR MRS. ROOSEVELT (WOODY GUTHRIE) (1940s)
- DEAR UNCLE SAM (LORETTA LYNN) (1965)
- THE DEATH OF EMMETT TILL (BOB DYLAN) (1962)
- DEATH OF THE BLUE EAGLE (GEORGE DAVIS?) (1930s)
- DELIVER THE GOODS (PETE SEEGER/BESS LOMAX HAWES) (1942)
- DEPORTEE (PLANE WRECK AT LOS GATOS) (WOODY GUTHRIE/MARTIN HOFFMAN) (1948)
- DISASTER AT THE MANNINGTON MINE (HAZEL DICKENS) (1970s)
- DIXIE (I WISH I WAS IN DIXIE LAND) (DANIEL DECATUR EMMETT) (1859)
- THE DODGER SONG (trad./ALMANAC SINGERS) (1800s/1941)
- A DOLLAR AIN'T A DOLLAR ANYMORE (TOM GLAZER) (1944)
- DON'T GO DOWN IN THE MINE, DAD (ROBERT DONNELLY/WILL GEDDES) (1910)
- DON'T TAKE MY PAPA AWAY FROM ME (JOE HILL) (1915)
- (IF YOU AIN'T GOT THE) DO RE MI (WOODY GUTHRIE) (1937)
- DOWN IN THE OLD DARK MILLS (JOE HILL) (1913)
- DOWN ON THE PICKET LINE (SARAH OGAN GUNNING) (1930s)
- DOWN WITH THE OLD CANOE (DORSEY DIXON) (1938)
- DREADFUL MEMORIES (SARAH OGAN GUNNING) (1930s)
- THE DREAM OF THE MINER'S CHILD (ANDREW JENKINS/IRENE SPAIN) (1926)
- DUMP THE BOSSES OFF YOUR BACK (JOHN BRILL) (1916)
- DUST BOWL BLUES (WOODY GUTHRIE) (1930s)

- DUST BOWL REFUGEE(S) (WOODY GUTHRIE) (1938)
- DUST CAN'T KILL ME (WOODY GUTHRIE) (1938)
- DUST PNEUMONIA BLUES (WOODY GUTHRIE) (1938)
- DUSTY OLD DUST (SO LONG, IT'S BEEN GOOD TO KNOW YUH) (WOODY GUTHRIE) (1935)
- THE DYING DOCTOR (aka THE COMPANY TOWN DOCTOR) (WOODY GUTHRIE) (1945)

E

- ELEVEN CENT COTTON, FORTY CENT MEAT (BOB MILLER) (1932)
- ES IST AN DER ZEIT (German translation of ERIC BOGLE' "NO MAN'S LAND") (HANNES WADER) (1980)
- EVERYBODY'S JOINING IT (JOE HILL) (1912)
- EXPLOSION IN THE FAIRMOUNT MINES (BLIND ALFRED REED) (1927)

F

- FAREWELL SONG (MAN OF CONSTANT SORROW) (RICHARD BURNETT) (c. 1913)
- THE FARMER-LABOR TRAIN (WOODY GUTHRIE) (1944)
- FIFTY-THOUSAND LUMBERJACKS (ANONYMOUS) (1917)
- THE FLOOD AND THE STORM (WOODY GUTHRIE) (1945-'46)
- FOLK SINGER'S BLUES (SHEL SILVERSTEIN) (1962)
- THE FOLK SONG ARMY (TOM LEHRER) (1965)
- FOLSOM PRISON BLUES (JOHN R. CASH) (1956)
- FREIGHT TRAIN BLUES (JOHN LAIR/arr. & adapted by BOB DYLAN) (1935)

G

- GET THEE BEHIND ME, SATAN (MILLARD LAMPELL/LEE HAYS/PETE SEEGER) (1941)
- THE GIRL QUESTION (JOE HILL) (1913)
- GIVE MY LOVE TO ROSE (JOHN R. CASH) (1957)
- THE GOLDEN VANITY (trad./ALMANAC SINGERS) (1941)
- THE GREAT DUST STORM (DUST STORM DISASTER) (WOODY GUTHRIE) (1930s)
- GREENLAND FISHING (trad./ALMANAC SINGERS) (1941)
- GROUND HOG (trad./ALMANAC SINGERS) (1941)

H

- HALLELUJAH, I'M A BUM (HARRY McCLINTOCK) (1897/1908)
- HARD, AIN'T IT HARD (trad./WOODY GUTHRIE) (1941)
- HAUL AWAY, JOE (trad./ALMANAC SINGERS) (1941)
- HAZARD, KENTUCKY (PHIL OCHS) (c. 1963)
- HELLO, COAL MINER (SARAH OGAN GUNNING) (1979)
- HERE'S TO THE STATE OF MISSISSIPPI (PHIL OCHS) (1964)
- HIER KÖNNEN WIR NICHT BLEIBEN (trad.) (c. 1840)
- THE HIGH SHERIFF OF HAZARD (TOM PAXTON) (1964)
- HOUSE OF THE RISING SUN (trad./ALMANAC SINGERS) (1941)
- HOBO LIFE (DAVE McCARN) (1930)
- HOW CAN A POOR MAN STAND SUCH TIMES AND LIVE? (BLIND ALFRED REED) (1929)

I

- I AIN'T GOT NO HOME (WOODY GUTHRIE) (1938)
- I'M GOING TO ORGANIZE (SARAH OGAN GUNNING) (VERSION 1) (VERSION 2) (1930s)
- I'M ON MY WAY (trad./ALMANAC SINGERS) (1942)
- I'M STANDING ON THE OUTSIDE OF YOUR SHELTER (SHEL SILVERSTEIN) (1962)
- I'M TOO OLD TO BE A SCAB (T-BONE SLIM) (1920s)
- I AM A GIRL OF CONSTANT SORROW (SARAH OGAN GUNNING) (1930s)
- I DON'T STAND ALONE (PERRY FRIEDMAN) (1968)
- I DON'T WANT YOUR MILLIONS, MISTER (JIM GARLAND) (1930s) (as recorded by THE ALMANAC SINGERS, 1941)
- I HATE THE COMPANY BOSSES (I HATE THE CAPITALIST SYSTEM) (SARAH OGAN GUNNING) (1930s)
- (I HEARD THAT) LONESOME WHISTLE (HANK WILLIAMS/JIMMIE DAVIS) (1951)
- I JUST WANT TO SING YOUR NAME (WOODY GUTHRIE) (1945-'46)
- I RIDE AN OLD PAINT (trad./ALMANAC SINGERS) (1941)
- I WANNA MARRY A TROTSKYITE (WALTER CLIFF aka WALTER GOURLAY) (1940-'41)
- IN OLD MOSCOW (WALTER CLIFF aka WALTER GOURLAY) (1940-'41)
- "THE INTERNATIONALE" ("L'INTERNATIONALE") (Eugène Pottier/Pierre Degeyter) 1871/1888)
- IS THIS LAND YOUR LAND? (VARIOUS LYRICISTS) (1960s)
- IT'S A LONG WAY DOWN TO THE SOUPLINE (JOE HILL) (1915)

J

- JESSE JAMES (trad.) (1800s)
- JESSE JAMES (WOODY GUTHRIE) (1930s)
- JESUS CHRIST (WOODY GUTHRIE) (1940s)
- JETZT IST DIE ZEIT UND STUNDE DA (S. Fr. SAUTER/trad.) (c. 1845)
- JIM CROW (ALMANAC SINGERS) (1942)
- JOE HILL (ALFRED HAYES/EARL ROBINSON) (1936)
- JOE HILL (PHIL OCHS) (1968)
- JOE HILL'S ASHES (MARC LEVY) (1989)
- JOE HILL'S LAST WILL (JOE HILL) (Nov. 18, 1915)
- JOE HILLSTROM (WOODY GUTHRIE) (1940s)
- JOE McCARTHY'S COMING TO TOWN (JOE GLAZER) (c. 1951)
- JOHN BROWN'S BODY (ANONYMOUS/WILLIAM STEFFE) (VERSION #1) (VERSION #2) (c. 1860)
- JOHN GOLDEN AND THE LAWRENCE STRIKE (JOE HILL) (1912)
- JOHN HARDY (VERSION #1) (VERSION #2) (VERSION #3)(1800s)
- JUCHHEISA NACH AMERIKA (trad.) (1775)
- JULIUS AND ETHEL (BOB DYLAN) (1983)
- JUST BEFORE THE BATTLE, MOTHER (GEORGE F. ROOT) (1860s)
- JUST BEFORE THE BATTLE, MOTHER (ANONYMOUS/GEORGE F. ROOT) (PARODY) (1860s)

K

- KAW-LIGA (HANK WILLIAMS/FRED ROSE) (1952)
- KEEP THAT OIL A-ROLLIN' (WOODY GUTHRIE/BALDWIN HAWES) (1942)

- THE KING'S OWN REGULARS (trad.) (1775)

L

- THE LADIES' AUXILIARY (WOODY GUTHRIE) (1942)
- LAST THOUGHTS ON WOODY GUTHRIE (BOB DYLAN) (1963)
- LET ME DIE IN MY FOOTSTEPS (BOB DYLAN) (1962)
- LIFE BELT WASHED UP ON THE SHORE (WOODY GUTHRIE) (1940s)
- LINCOLN AND LIBERTY (trad./JESSE HUTCHINSON) (1860)
- LITTLE SADIE (trad./CLARENCE "TOM" ASHLEY) (1800s-1900s)
- LIZA JANE (MILLARD LAMPELL/PETE SEEGER) (1941)
- LONE GREEN VALLEY (trad.) (1800s)
- LORENA (H. D. L. WEBSTER/J. P. WEBSTER) (1800s)
- THE LOST SHIP (RICHARD D. BURNETT) (c. 1913)
- LOUIS TIKAS, LUDLOW MARTYR (poem; UMWJ, May 28, 1914)
- LUDLOW MASSACRE (WOODY GUTHRIE) (c. 1944)
- THE LUMBERJACK'S PRAYER (T-BONE SLIM) (1910s)

M

- MAN OF CONSTANT SORROW (trad./THE STANLEY BROTHERS) (1950s)
- MAN ON THE STREET (BOB DYLAN) (1961)
- MARIAN PARKER (VERSION #1) (VERSION #2) (1920s)
- MARTIN WELCH AND STUART (FRAGMENT) (JOE HILL) (c. 1912)
- MEDGAR EVERS LULLABY (RICHARD WEISSMAN) (1963-'64)
- MEAN TALKING BLUES (WOODY GUTHRIE) (1940s)

- MINER'S LIFEGUARD (aka A MINER'S LIFE) (trad.) (1900-1910)
- MISS PAVILICHENKO (WOODY GUTHRIE) (1940s)
- MONEY IN THE POCKET (BOB RUSSELL/CARL SIGMAN) (1946)
- MR. BLOCK (JOE HILL) (1913)
- MRS. CLARA SULLIVAN'S LETTER (MALVINA REYNOLDS/PETE SEEGER) (1963)
- MUIRSHEEN DURKIN (trad.) (1800s)
- MY CHILDREN ARE SEVEN IN NUMBER (trad.) (1933)
- MY COUNTRY 'TIS OF THY PEOPLE YOU'RE DYING (BUFFY SAINTE-MARIE) (early 1960s)
- MY DREAMLAND GIRL (JOE HILL) (c. 1914)
- MYSTERIES OF A HOBO'S LIFE (THE JOB I LEFT BEHIND ME) (T-BONE SLIM) (1910s)

N

- NEARER MY JOB TO THEE (JOE HILL) (1913)
- 1913 MASSACRE (WOODY GUTHRIE) (c. 1944)
- NO CHRISTMAS IN KENTUCKY (PHIL OCHS) (1963-'64)
- NO DEPRESSION (IN HEAVEN) (A. P. CARTER) (1936)
- NO MAN'S LAND (ERIC BOGLE) (1976)
- NO, JOHN, NO (AUTHOR UNKNOWN) (1940s)
- NO VACANCY (MERLE TRAVIS) (1946)
- NOW THAT THE BUFFALO'S GONE (BUFFY SAINTE-MARIE)

O

- OFF TO WAR I'M GOING (trad./CAROLINA TWINS) (1928)
- OH, PLEASE LET ME DANCE THIS WALTZ WITH YOU (JOE HILL) (1914)

- OKLAHOMA HILLS (WOODY GUTHRIE & JACK GUTHRIE) (1937)
- THE OLD AGE PENSION CHECK (ROY ACUFF) (1939)
- OLD DOLLAR ALARM CLOCK (JOHN HEALY) (1910s)
- OLD JUDGE THAYER (WOODY GUTHRIE) (1945-'46)
- OLD MAN ATOM (VERN PARTLOW) (1945)
- OLD ROSIN THE BEAU (trad.) (1830s)
- OLD SOUTHERN TOWN (SARAH OGAN GUNNING) (1930s)
- THE OLD TOILER'S MESSAGE (JOE HILL) (1913)
- OMIE WISE (1800s) (VERSION #1) (VERSION #2)
- ON THE ROAD TO TOKIO (trad./ALMANAC SINGERS) (1942)
- ONLY A MINER KILLED (JOHN WALLACE CRAWFORD) (1879)
- ONLY A PAWN IN THEIR GAME (BOB DYLAN) (1963)
- OTTO WOOD, THE BANDIT (WALTER "KID" SMITH) (1931)
- OUR CAUSE IS MARCHING ON (DAVIE ROBB) (1913)
- OUR FIGHT IS YOURS (TOM GLAZER) (1946)

P

- PANS OF BISCUITS (1880s)
- PAPER HEART (SI KAHN) (1976)
- THE PEEKSKILL STORY (MARIO CASSETTA) (1949)
- PHIL (TOM PAXTON) (1978)
- PHILADELPHIA LAWYER (aka RENO BLUES) (WOODY GUTHRIE) (1937)
- PLOW UNDER (LEE HAYS/PETE SEEGER) (1941)
- THE POET'S CRY (LEN WALLACE)
- THE POOR FORGOTTEN MAN (BOB MILLER) (1932)

- POOR MAN, RICH MAN (COTTON MILL COLIC No. 2) (DAVE McCARN) (1930)
- POOR MINER'S FAREWELL (AUNT MOLLY JACKSON) (1932)
- THE POPULAR WOBBLY (T-BONE SLIM) (1920)
- PRAYER FOR PEACE (IAN BOYDEN/RALPH DALE) (1967)
- THE PREACHER AND THE SLAVE (JOE HILL) (1911)
- THE PRESIDENT'S PROCLAMATION (EDNA DEAN PROCTOR/WILLIAM STEFFE) (c. 1863)
- PRETTY BOY FLOYD (WOODY GUTHRIE) (Mar 1939)
- THE PRISONER'S SONG (© GUY MASSEY) (1924)

R

- RAGGED HUNGRY BLUES, Parts 1 & 2 (AUNT MOLLY JACKSON) (1930-'31)
- RALLY FOR OLD ABE (ANONYMOUS) (1864)
- RALLY ROUND THE CAUSE, BOYS (ANONYMOUS) (1864)
- THE REBEL'S TOAST (POEM) (JOE HILL) (1914)
- THE REBEL GIRL (JOE HILL) (1914-1915)
- THE RECKLESS HOBBO (RICHARD D. BURNETT) (c. 1913)
- RECKLESS TALK (WOODY GUTHRIE) (1940s)
- THE RED FLAG (JIM CONNELL) (1889)
- RED WINE (WOODY GUTHRIE) (1945-'46)
- RED WING (THURLAND CHATTAWAY/KERRY MILLS) (1907)
- REUBEN JAMES (WOODY GUTHRIE with the ALMANAC SINGERS) (1941-'42)
- THE RICH MAN AND THE POOR MAN (BOB MILLER) (1932)
- THE RIFLEMEN'S SONG AT BENNINGTON (trad.) (1770s)
- THE RIFLES (trad./AGNES "SIS" CUNNINGHAM) (1942)

- A RIPPING TRIP (trad.) (1840s-'50s)
- RIVERS OF THE BLOOD (PHIL OCHS) (c. 1963)
- ROOT HOG AND DIE (WOODY GUTHRIE) (1945-'46)
- ROUND AND ROUND HITLER'S GRAVE (WOODY GUTHRIE/MILLARD LAMPELL/PETE SEEGER) (1942)

S

- SACCO'S LETTER TO HIS SON (PETE SEEGER) (1927/1950s)
- SACRAMENTO (trad.) (1840s-'50s)
- SALLY, DON'T YOU GRIEVE (WOODY GUTHRIE) (1944)
- SCISSOR BILL (JOE HILL) (1913)
- THE SENECA (AS LONG AS THE GRASS SHALL GROW) (PETER LAFARGE)
- SERVES THEM FINE (COTTON MILL COLIC No. 3) (DAVE McCARN) (1931)
- SHINE (VARIANT #1) (ANONYMOUS TOAST) (no date given)
- SHINE (VARIANT #2) (ANONYMOUS TOAST) (1970)
- SHINE (VARIANT #3) (ANONYMOUS TOAST) (1974)
- SHOULD I EVER BE A SOLDIER (JOE HILL) (1913)
- SIDE BY SIDE (ARTHUR STERN) (1942)
- THE SIOUX INDIANS (trad.) (1800s)
- SIXTEEN TONS (GEORGE DAVIS) (1930s?)
- SIXTEEN TONS (MERLE TRAVIS) (1946)
- SKOOKUM RYAN THE WALKING BOSS (FRAGMENT) (JOE HILL) (c. 1912)
- THE SOLDIER'S SWEETHEART (JIMMIE RODGERS) (1927)
- SO LONG, IT'S BEEN GOOD TO KNOW YOU (WOODY GUTHRIE) (1942)
- SOLIDARITY FOREVER (RALPH CHAPLIN) (1915)
- SONG FOR BRIDGES (MILLARD LAMPELL/LEE HAYS/PETE SEEGER) (1941)

- SONG TO WOODY (BOB DYLAN) (1961)
- SPANISH IS THE LOVING TONGUE (CHARLES BADGER CLARK JR.) (1915)
- STAND UP! YE WORKERS (ETHEL COMER) (1920s)
- STATE OF ARKANSAS (trad./ALMANAC SINGERS) (1941)
- THE STRANGE DEATH OF JOHN DOE (MILLARD LAMPELL) (1941)
- STRAFE THE TOWN AND KILL THE PEOPLE (1950s/'60s)
- STRANGE FRUIT (LEWIS ALLEN/ELEONORA FAGAN/SONNY WHITE) (1940)
- STUNG RIGHT (JOE HILL) (1913)
- SUASSOS LANE (WOODY GUTHRIE) (1945-'46)

T

- TAKE A MESSAGE TO MARY (FELICE & BOUDLEAUX BRYANT) (1950s) (as performed by BOB DYLAN, 1969)
- TALKING ATOM (VERN PARTLOW) (1945)
- TALKING BEAR MOUNTAIN PICNIC MASSACRE BLUES (BOB DYLAN; McKenzie manuscript) (1961)
- TALKING BIRMINGHAM JAM (PHIL OCHS) (1963)
- TALKIN' DEVIL (BOB DYLAN) (1963)
- TALKING DUST BOWL (WOODY GUTHRIE) (1930s)
- TALKING HUGH BROWN (BOB DYLAN) (1961)
- TALKING INFLATION BLUES (TOM GLAZER) (1946)
- TALKING NEW YORK (BOB DYLAN) (1961)
- TALKING SAILOR (WOODY GUTHRIE) (1944)
- TALKING SUBWAY (WOODY GUTHRIE) (c. early 1940s)
- TALKING UN-AMERICAN BLUES (IRWIN SILBER/BETTY SANDERS) (1952)
- TALKING UNION (MILLARD LAMPELL/LEE HAYS/PETE SEEGER) (1941)
- TA-RA-RA BOOM DE-AY (JOE HILL) (c. 1914)
- TEHRAN AND ROOSEVELT (trad./AGNES "SIS" CUNNINGHAM) (1942)
- TENTING TONIGHT ON THE OLD CAMP GROUND (WALTER C. KITTREDGE) (1863)
- THAT'S WHAT'S THE MATTER (STEPHEN FOSTER) (1862)
- THAT 25 CENTS THAT YOU PAID (SARAH OGAN GUNNING) (1960s)
- THAT LITTLE LUMP OF COAL (J. N. YORK) (1936)
- THERE'LL BE NO DISTINCTION THERE (BLIND ALFRED REED) (1929)
- THERE'S A STAR-SPANGLED BANNER WAVING SOMEWHERE (BOB MILLER as "SHELBY DARNELL"/PAUL ROBERTS) (1942)
- THERE IS POWER IN A UNION (JOE HILL) (1913)
- THESE HANDS (EDDIE NOACK) (1955)
- THEY GO WILD OVER ME (CANDIE ANDERSON-CARAWAN) (1960)
- THEY'RE EITHER TOO YOUNG OR TOO OLD (FRANK LOESSER/ARTHUR SCHWARTZ) (1943)
- THIS LAND IS YOUR LAND (WOODY GUTHRIE) (MANUSCRIPT, 1940)
- THIS LAND IS YOUR LAND (WOODY GUTHRIE) (ALTERNATE LYRICS, 1952)
- THOUSANDS ARE SAILING TO AMERIKAY (trad./Andy Irvine) (1800s or 1900s)
- DE TITANIC (trad./BESSIE ZABAN/C. H. CURRIE/CARL SANDBURG) (1927)
- THE TITANIC (HUDDIE LEDBETTER) (1912?)
- THE TITANIC (trad./EARVEN ANGLIN) (1951)
- THE TITANIC (IT WAS SAD WHEN THAT GREAT SHIP WENT DOWN) (as printed in

D. T. CAIN, Songs for Revival Services) (no publisher, no date)

- THE TITANIC (IT WAS SAD WHEN THAT GREAT SHIP WENT DOWN) (as recorded by VERNON DALHART) (1920s)
- THE TITANIC (SETH NEWTON MIZE/MRS. JAMES K. NASH) (1951)
- THE TITANIC (WASN'T IT SAD WHEN THAT GREAT SHIP WENT DOWN) (as recorded by LESLEY RIDDLE) (1960s-'70s)
- THE TITANTIC [sic] (trad./LULA DAVIS) (1951)
- TOM DOOLEY (trad./KINGSTON TRIO) (1800s)
- TOM JOAD (WOODY GUTHRIE) (1940)
- TOO MANY MARTYRS (aka BALLAD OF MEDGAR EVERS) (PHIL OCHS) (1963)
- TRAIN OF LOVE (JOHNNY CASH) (1956)
- THE TRAIN THAT CARRIED MY GIRL FROM TOWN (trad./FRANK HUTCHISON) (1926)
- TRAMP! TRAMP! TRAMP! (GEORGE F. ROOT) (1860s)
- THE TRAMP (JOE HILL) (1913)
- TRIBUTE TO WOODY GUTHRIE (BOBBY BARNETT/MELINDA ANN) (1980s)
- TROUBLED AND I DON'T KNOW WHY (BOB DYLAN) (1963)
- TWENTY-ONE YEARS (BOB MILLER) (1930)
- TWO GOOD MEN (WOODY GUTHRIE) (1945-'46)
- THE TWO SOLDIERS (aka THE LAST FIERCE CHARGE) (trad.) (1800s)

U

- UAW-CIO (BESS AND BALDWIN HAWES/ALMANAC SINGERS) (1942)
- UND ALLE TAG' DIESELBE PLAG' (trad.) (late 1700s; collected in 1829)

- THE UNION MAID (WOODY GUTHRIE, 1940; last verse: MILLARD LAMPELL, 1941)
- UNION TRAIN (LEE HAYS) (1941)

V

- THE VACANT CHAIR (HENRY J. WASHBURN/GEORGE F. ROOT) (1861)
- VANZETTI'S LETTER (WOODY GUTHRIE) (1945-'46)
- VANZETTI'S ROCK (WOODY GUTHRIE) (1945-'46)
- VD BLUES (WOODY GUTHRIE) (1940s; as performed by BOB DYLAN, 1961)
- VD GUNNER'S BLUES (LANDLADY) (WOODY GUTHRIE) (1940s; as performed by BOB DYLAN, 1961)
- VD SEAMAN'S LAST LETTER (WOODY GUTHRIE) (1940s; from BOB DYLAN's McKenzie manuscripts, 1961)
- VD WALTZ (WOODY GUTHRIE) (1940s; as performed by BOB DYLAN, 1961)
- VIGILANTE MAN (WOODY GUTHRIE) (1930s)

W

- WAS MY BROTHER IN THE BATTLE? (STEPHEN FOSTER) (1862)
- WASHINGTON BREAKDOWN (PETE SEEGER/LEE HAYS) (1941)
- WAY, RIO (trad./ALMANAC SINGERS) (1941)
- WE'RE BOUND FOR SAN DIEGO (ANONYMOUS) (1912)
- WE'RE COMING, COLORADO (FRANK J. HAYES) (1913)
- WE ARE COMING, FATHER ABRAHAM (JAMES SLOAN GIBBONS/STEPHEN FOSTER) (1862)
- WEAVE ROOM BLUES (DORSEY DIXON) (1932)
- THE WEAVER'S SONG (trad.) (late 1800s-1900s)

- WEAVERY LIFE (WOODY GUTHRIE) (prob. 1940s)
- WE WELCOME TO HEAVEN (WOODY GUTHRIE) (1945-'46)
- WE WILL SING ONE SONG (JOE HILL) (1913)
- WE WON'T BUILD NO MORE RAILROADS FOR OVERALLS AND SNUFF (FRAGMENT) (JOE HILL) (c. 1912)
- WHAT WE WANT (JOE HILL) (1913)
- WHEN THE COUNTRY IS BROKE (TOM GLAZER) (1946)
- WHERE HAVE ALL THE FLOWERS GONE (PETE SEEGER/JOE HICKERSON) (1956-1960)
- WHERE THE FRASER RIVER FLOWS (Joe Hill) (1912)
- WHICH SIDE ARE YOU ON? (FLORENCE REECE) (1930s)
- WHITE HOUSE BLUES (PARODY) (1932-'33)
- THE WHITE SLAVE (JOE HILL) (1912)
- WILLIE HAS GONE TO THE WAR (STEPHEN FOSTER) (1863)
- WILLIE McBRIDE'S REPLY (STEPHEN L. SUFFET's reply to ERIC BOGLE's "NO MAN'S LAND") (1997)
- WITH GOD ON OUR SIDE (BOB DYLAN) (1963/1980s?)
- WORKERS OF THE WORLD, AWAKEN (JOE HILL) (c. 1914)
- WRECK ON THE HIGHWAY (DORSEY DIXON) (1937)

Y

- YOU SOULS OF BOSTON (WOODY GUTHRIE) (1945-'46)

the 50 Greatest Political Protest Songs of All Time

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- 1) Strange Fruit - Billie Holliday
- 2) A Change is Gonna Come - Sam Cooke
- 3) We Shall Overcome - Pete Seeger?
- 4) Blowin' In The Wind - Bob Dylan
- 5) What's Going On - Marvin Gaye
- 6) Revolution - The Beatles
- 7) The Times (They Are A Changin') - Bob Dylan
- 7) Get Up Stand Up - Bob Marley
- 9) Democracy - Leonard Cohen
- 10) Inner City Blues - Marvin Gaye
- 11) War Pigs - Black Sabbath
- 12) The Great Nations of Europe - Randy Newman
- 13) Two Plus Two Is On My Mind - Bob Seger
- 14) We Don't Get Fooled Again - The Who
- 15) Born In The U.S.A. - Bruce Springsteen
- 16) A Hard Rain's Gonna Fall - Bob Dylan
- 17) Ohio - Crosby, Stills, Nash, and Young
- 18) Not Ready To Make Nice - The Dixie Chicks
- 19) Gimme Shelter -The Rolling Stones
- 20) Fortunate Son - Creedence Clearwater Revival

21) Why I'll Always Be The Man In Black - Johnny Cash

22) Alabama - Neil Young

23) Woodstock - Joni Mitchell

24) I'd Love To Change The World - Alvin Lee and Ten Years After

25) The Revolution Will Not Be Televised - Gil Scott Heron

26) Don't Wanna Be An American Idiot - Green Day

27) any song by Rage Against The Machine

28) Rockin' In The Free World - Neil Young

29) Masters of War - Bob Dylan

30) Ball of Confusion -The Temptations

31) Heaven Help Us All - Stevie Wonder

32) Where Have All The Flowers Gone - Peter, Paul and Mary

33) Money - Pink Floyd

34) London Calling - The Clash

35) Le Marsellaise - The National Anthem of

France and the French Revolution

36) Shattered - The Rolling Stones

37) Southern Man - Neil Young

38) Whitey On The Moon - Gil Scott Heron

39) Eve of Destruction -Barry MacGuire

40) Village Ghetto Land - Stevie Wonder

41) In The Ghetto - Elvis Presley

42) Freedom/Motherless Child - Ritchie Havens

43) Bungalow Bill - The Beatles

44) The Last Resort - The Eagles

45) Allentown - Billy Joel

46) Let's Drop The Big One - Randy Newman

47) Feel Like A Number - Bob Seger

48) Volunteers of America - Jefferson Airplane

49) God Bless The Child - Billie Holliday

50) The Battle Hymn of the Republic - Julia Ward Howe

Appendix D

Assignment for Literary Response and Expression

Get Students into small groups of 3 or 4.

Give each group a time period and ask them to research the time period and the songs that came from that period. Hand each group out this paper:

Group Members	Name	Name	Name
Time Period (To be written on this paper already)	EXAMPLE: Vietnam War		
3 Facts about this time period	1)	2)	3)
How did the music from this time period reflect what was happening?			
What song did your group choose and why?			

Each group then will give a 5 – 10 minute presentation on their song, including allowing the class to listen to it and showing us the lyrics.

Appendix E

Song Interviews with a Partner

Exchange your music selection with your partner and listen to each other's song.

- 1) What is the song title and who is the artist?

- 2) What do you like most about this song?

- 3) What emotions do you feel when you listen to this song?

- 4) How did you first find out about this song?