When modes of music change, the fundamental laws of the State always change with them.

- Plato (428 BC – 348 BC)

Sometimes I can dig instrumental music. But lyrics important. The whole thing complete is the important thing. People who listen to the music and don’t listen to the words soon start listening to the words. As long as ya want to listen, ya hear the words even if ya don’t understand everything.

- Bob Marley (1945 – 1981)

Music can be designed to bring about change in society. Pop music may have a message of joy that allows one to forget about their worries; folk music may be professing a change within the political structure; jazz music can speak without words to the past and present inequities; blues tells the tale of what it is like to struggle; and reggae music attempts to expose the inequalities in society by chanting metaphors of politics and religion. All music changes society and it is these changes that this course wants to explore.

As society changes, so often does the law. The relationship between law and society is one that involves numerous variables, and this course wants to focus on one: music. By studying legal theories, aspects of the U.S. Constitution, and specific legal actors, one will be able to connect the music to everyday aspects of the law. Once the theories are explored, lyrics of specific songs will be used to demonstrate the role that musical artists play as political and legal philosophers.

While this course dissects lyrics, it is not designed to simply draw the connections from lyrics to theories. More importantly, we want to study whether the artists are penetrating society enough with their music and whether the theories behind that music affect change within law and society.
REQUIREMENTS AND GRADING

(1) First assignment – 20%
Consists of a 5-7 page paper. Topic question(s) will be distributed.

(2) Second assignment – 25%
Consists of a 5-7 page paper. Topic question(s) will be distributed.

(3) Final assignment – 40%
Consists of a 10-15 page paper. Topic will be either research/term paper style or distributed question(s).

(4) Attendance/participation – 15%
There is no substitute for attending class. If you need to miss class, inform me in advance or shortly thereafter. Attending class, taking copious notes, and keeping up with the reading and assignments is imperative. There are no short cuts, so do the work. Class discussions will be the cornerstone of this course. If you are not prepared to speak, get prepared. If you are shy, this will be the time to become more vocal. If you are talkative, this may be the time to listen and learn from others as well. NOTE: If it appears that the class is not keeping up with the assigned reading, pop-quizzes will be administered and factored into the participation grade.

COURSE SCHEDULE

NOTE: Reading assignments are to be completed BY that class. All reading is subject to change. Awareness of any changes is the responsibility of the student. All readings can be found in the course packet or online except where listed, in which case I will distribute the appropriate reading(s). All assigned songs are to be read and/or listened to prior to class.

January 27: Introduction
Read syllabus – Reading Packet available at Campus Design and Copy

February 1: Law and Justice
PART 1: JUSTICE

Justice: This section is designed as a beginning foundation for the course. Here, we will discuss the abstract concepts of justice and try to narrow our definitions of what is just. This section is imperative because it will be used as the class progresses to discuss deeper issues within the concept of justice. Justice will be looked at from the perspective of both amnesty and truth.
Howard Zinn: 367-402
“We Shall Overcome” – Various Artists
This song will serve as an introduction into the concept of connecting music and the law. It will act as the conduit for you to relate the words of the artists to the struggles that they may be addressing. Its use in both the days of slavery of the 19th century as well as the days of the civil rights struggle should help initiate you into the effect that music can have on culture. Once that is established, the legal themes will be introduced.
“Equal Rights” – Peter Tosh
“No Justice” – Jimmy Cliff
“More Justice” – Damian “Jr. Gong” Marley

February 3: Amnesty
PART 1A: AMNESTY

Amnesty: This section begins the course. It is here that the author’s will introduce justice, in terms of truth vs. justice, as well as punishment. Truth and reconciliation scholarship will be used because it asks the questions about what makes something right or wrong; just or unjust. The music will then tie in the question of peace vs. justice. Is it better to have peace or justice? Can you have peace without justice? Is the goal of the law to bring peace? Justice? Either? Neither?
PART 1B: TRUTH
Truth: This subsection asks what role truth plays in both the traditional and non-traditional legal systems. Truth and Reconciliation Commissions (TRCs) will be a focal point of this section. Here we are continuing to establish what justice is and what role the legal system purports to strive for.

Sanford Levinson: 211-234
“People’s Court I & II” – Mutabaruka
“Here Comes the Judge” – Peter Tosh
“Right to Live” – Big Mountain

February 8: Truth
Martha Minow: 235-260
“Freedom is in the Trying” – Wynton Marsalis
“Ku Klux Klan” – Steel Pulse
“Justice” – Ziggy Marley and the Melody Makers

PART 2: JURISPRUDENTIAL SCHOOLS OF THOUGHT
Jurisprudential Schools of Thought: Now that we have established a general understanding of justice, we will attempt to look at justice through classic legal theory. Jurisprudence, the philosophy of law, allows us to view terms of justice from varied schools of thought: Natural Law, Legal Positivism, and Legal Realism.

PART 2A: NATURAL LAW
Natural Law: We begin with Natural Law which argues that morality, religion, and human conscience are the most integral parts of law. We want to continue to think about justice in this section.
Robert P. George: 175-186 (available online)
“Evil” – Stevie Wonder
“Wild Goose Chase” – Steel Pulse

February 10: Jurisprudential Schools of Thought
Legal Positivism: Legal Positivists argue that law is derived from rules enacted by government or government entities. Again, we want to ask if justice plays a role for a legal positivist.
Joseph Raz: 1-15 (available online)
Federalist 84: (available online)
“Legalize It” – Peter Tosh
“Still Rest on My Heart” – Culture
“Redemption Song” – Bob Marley & The Wailers

PART 2B: LEGAL POSITIVISM
Legal Realism: The final jurisprudential school of thought for this section involves the notion that judges and personal biases are the most prevalent aspects of shaping the law.
John Brigham: 1165-1199 (available online)
Fred Rodell: 290-294
“Biko’s Kindred Lament” – Steel Pulse
“Free Mumia” – The Heartical Crew
“Oh My God” – Michael Franti and Spearhead

February 17: Legal Realism
Legal Realism: The final jurisprudential school of thought for this section involves the notion that judges and personal biases are the most prevalent aspects of shaping the law.
John Brigham: 1165-1199 (available online)
Fred Rodell: 290-294
“Biko’s Kindred Lament” – Steel Pulse
“Free Mumia” – The Heartical Crew
“Oh My God” – Michael Franti and Spearhead

PART 2C: LEGAL REALISM
Constitutive Theory: Now that we have established both abstract ideas of justice and how differing legal philosophies view justice, it is now time to critique those issues. Constitutive theory entails the idea that if human beings collectively constitute justice systems, the question
becomes: is law all around us? If we establish law’s role to provide justice, yet the justice system has failed, what are the musicians responding to? Are they creating law themselves?

John Brigham: 1-27
“Shackles” – Sister Carol

February 24: Constitutive Theory
Naomi Mezey: 35-67 (available online)
“Sonny’s Lettah” – Linton Kwesi Johnson
“Mystery of Inequity” – Lauryn Hill

March 1: Race - ASSIGNMENT #1 DUE AT BEGINNING OF CLASS

PART 4: RACE

Race: This section divides race into two categories of study: affirmative action and critical race theory. Race remains the most widely discussed issue in societal discourse and thus, an important legal theme.

Michael Eric Dyson: 109-149
A. Leon Higginbotham, Jr.: 1005-1028 (available online)

March 3: Affirmative Action

PART 4A: AFFIRMATIVE ACTION

Affirmative Action: This section is designed to further the discussion on affirmative action that many of you may have already had in other courses. However, here we will look at the use of music as an interpretive device in the legal debates that surround affirmative action. We will focus more on the “radical” interpretations of affirmative action through music.

Cornel West: 495-498 (to be distributed); 91-100
Derrick Bell: 140-161

March 8: Critical Race Theory - ASSIGNMENT #2 QUESTIONS DISTRIBUTED

PART 4B: CRITICAL RACE THEORY

Critical Race Theory: This section is designed to delve into the question of race from a narrative point of view that asks whether race could exist without the law. You will look at the effects of precedent cases like Dred Scott, Plessy v. Ferguson, and Brown v. Board of Education, as well as others that use vernacular that has become part of society. Here, the music will exemplify the classic interpretation associated with movements (Black Panthers, etc.) as well as the music that asks us how we can define race with equal terms and maintain culture and tradition.

Charles Lawrence: 1-7 (to be distributed)
“Black Man” – Stevie Wonder
“One” – U2

March 10: Critical Race Theory - ASSIGNMENT #2 QUESTIONS DISTRIBUTED

Neil Gotanda: 257-275

March 15:
Spring Break

March 17:
Spring Break

March 22: Critical Race Theory

Cheryl L. Harris: 276-291
“Statue of Liberty” – Burning Spear
March 24: Critical Race Theory
Linda Greene: 292-301
Derrick Bell: 596-600 (to be distributed)

March 29: Feminist Legal Theory
PART 5: FEMINIST LEGAL THEORY

Feminist Legal Theory: Here we will discuss the grand theme of women as property. This section will specifically look at music that either exemplifies the struggle that women endure in society or the more misogynistic lyrics that define women as objects. Once the property discussion is addressed, the music will be seen as rallying cries, just as “We Shall Overcome” was introduced. The continued demarginalization of women throughout society is often professed or addressed in music and we will analyze that.

Nadine Taub and Elizabeth M. Schneider: 3-21
“You Remind Me of Something” – R. Kelly

March 31: Feminist Legal Theory
Catharine A. MacKinnon: 276-287
Janet Rifkin: 412-418

“Pussy Ain’t Shit” – Funkdoobiest
“Natural Woman” – Aretha Franklin

April 5: Feminist Legal Theory
Kimberle Williams Crenshaw: 383-398
Patricia J. Williams: 594-602
“Black Boys on Mopeds” – Sinead O’Connor
“97’ Bonnie and Clyde” – Eminem
“Silent All These Years” – Tori Amos

April 12: Class
PART 6: CLASS

Class: In terms of both fluidity and benefit, class follows race and gender. This is an extremely large concept and can oftentimes overshadow race and gender. So, we will focus on one aspect of class: education.

Education: Here, education, is not solely about the connection between affirmative action and class. Instead, this section uses scholarship that discusses those that have “self-educated” themselves. The uniqueness of this section is that many of the “self-educated” persons are either the musical artists themselves or the subjects of many of these songs. It is the goal in this section to ask whether the law needs to be involved in addressing the class struggle. Can the law be involved? Do the courts play a role? Can they be taken out of the equation?

George Jackson: 1-87
“Ghetto is a College” – The Meditations
“Uncle George” – Steel Pulse

April 14: Class - ASSIGNMENT #2 DUE AT BEGINNING OF CLASS
George Jackson: 91-126
“One in Ten” – UB40
“Listener Supported” – Michael Franti and Spearhead
“Tribute to the Martyrs” – Steel Pulse

April 19: Class
George Jackson: 129-197
“Ghetto Bastard” – Naughty By Nature
“Pimp’s Paradise” – Bob Marley & The Wailers
“Don’t Believe the Hype” – Public Enemy

April 21: Monday class schedule followed
No class

April 26: Class
Reading to be distributed
April 28: First Amendment
PART 6: FIRST AMENDMENT
First Amendment: The First Amendment will be studied through the lyrics of some of the more controversial artists. Should the advocating of what many deem inappropriate be considered music? The answer may not be addressed but the connection between the lyrics and the invocation of the law as the protector will be discussed.

Speech: This section is designed to look at the concept of the Freedom of Speech. Since justice and freedom is engrained in our heads now, the reading here will be about speech vs. action.

John Brigham: 103-128
“Banned in the U.S.A.” – 2 Live Crew
“Inglan is a Bitch” – Linton Kwesi Johnson

May 3: Speech
Ellen Alderman and Caroline Kennedy: 19-37
Kimberle Williams Crenshaw: 111-132 (to be distributed)
“Fuck the Police” – N.W.A.
“Cop Killer” – Ice-T and Body Count

May 5: Fourth Amendment
PART 7: FOURTH AMENDMENT
Fourth Amendment: The Fourth Amendment remains one of the students favorite to discuss and is one that many musicians discuss as well. Here, we will view the Fourth Amendment in terms of police interaction.

Police: This section is designed to look at the police as servants and protectors or liars and enablers. The bulk of the reading here will be case law.

Akhil Reed Amar: 1-45
“Six in the Mornin’” – Ice-T
“Police and Thieves” – Junior Murvin

May 10: Police
Reading to be distributed
“Johnny Was” – Bob Marley & The Wailers
“I Shot the Sheriff” – Bob Marley & The Wailers
“Fight the Power” – Public Enemy
“You’re Not an Army” – UB40

May 12: Review
Review

May 14-20: Final Examination Period

FINAL ASSIGNMENT DUE ON TUESDAY MAY 17 AT 2:00 IN GORDON HALL 115