Teaching from Experience:  
III. Enriching American Studies Instruction

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1. Introduction: Teaching an area studies course focusing on the home nation or region of the instructor (Native Instructor, NI) can be an especially rewarding experience for both teacher and students. NIs have the opportunity to directly present their views of their homeland, unfiltered (and therefore uncorrupted) by superficial and biased news coverage or by exploitative and sensationalistic commercial media presentations in the host country. Students, whose previous knowledge of the area was mostly limited to such distorted news and entertainment productions, finally have the opportunity to see through the distortions and get more direct and (hopefully) accurate impressions.

There is a deeper rationale for advocating the approach outlined in this paper. It rests on the psychological principle that meaning is a multidimensional concept, going well beyond the simple true/false dimension of fact. Emotion – feeling – is very cogent to the meaning of meaning (Osgood, Suci & Tannenbaum, 1957; Brubaker 1988, 1991, 1993). In the specific case of teaching of one’s native land, NIs have the responsibility of conveying as much as possible of the full meaning that country has for them. Therefore, getting the feeling across is vital. The two media that most directly convey emotion to turn-of-the-century youth are music and films, and it is these that provide the core of the approach advocated here. In addition, films and recordings possess pedagogic value by having time-depth. Through the selection of music and films from various decades, it is possible to add a chronological dimension to the presentation of feeling-meaning. In a very real sense, history comes alive.

This paper describes a curricular approach and rationale for teaching American Studies. The unique aspect of this plan is that it allows for the presentation of a large quantity of supporting material (music and films) by involving two distinct courses, the American Studies course per se and the NI’s Seminar class. Basic facts and some ancillary material are presented in American Studies class, while the Seminar is totally focused on enrichment material that compliments the work in American Studies. If students are not required to take both classes, it is essential that each course can stand alone as a curricular entity. However, those students opting to take both courses gain complimentary and mutually enriching views into the culture background of contemporary American society.

It is important to note that while the procedure described was developed and implemented by an American teacher, there is no reason why an individual of another nationality could not fruitfully follow the plan. Further, the general approach used can be easily adapted to presenting the story of any area, region, or nation. The key is developing an interesting, authentic set of ancillary
materials to capture and hold the attention of the students.

1.1 Initial Assumptions: We must make two sets of qualifications of this rosy scenario of improved international communication and understanding. First, we must make a double assumption concerning motivation: NIs must be willing to expend the effort to go beyond textbook readings and existing "interpretive" video presentations to get at direct, authentic productions of the society. It should be obvious that the area studies course deserves the extra effort to plan and present class sessions that engross the student. At the same time, students must be sufficiently motivated to learn of the area in question, to focus on the material, and become hooked by the material the NI has labored to organize and present.

The second set of assumptions also involves NIs and students, in this case going beyond motivation to the question of honesty. A sincere attempt must be made by NIs to honestly present their native lands and, in a complimentary fashion, students must make an honest attempt to be open to the material they will study. Intellectual goodwill is expected of all participants. NIs must avoid being blinded by the very stereotypes they are trying to destroy, and students must be willing to give up (or qualify) such stereotypes, no matter how attractive (or, quite possibly, how vilifying) they may find them to be.

Some caveats to the honesty assumption deserve mention. For a multi-level, multi-ethnic society, not all points of view can be presented, nor is it desirable to try to do so. The result would be information overload and superficiality. The NI has the responsibility to represent his or her individual perspective, based on objective information but well-seasoned with personal experience. This is truly teaching from experience and represents education as it is ideally meant to be. Teaching from experience is teaching from the heart. All of the rhetoric of professional education concerning techniques, philosophies, goals, etc. is just verbiage without the interest, commitment, total involvement, honesty, and courage of the educator. And make no mistake: the instruction we are discussing -- this teaching from experience -- represents a gamble and an act of courage. The NI is exposing his or her personal values, the things held most dear and precious. Sometimes this self-disclosure will be to an audience that by and large does not care. But there are always some students who do care, and the result is almost magical -- true education, inspiration, and the changing of lives, for both NI and student.

2. The American Studies course: There are many effective ways to present the story of a nation. One could take a regional approach, or focus on historical developments, cultural contributions, ethnic makeup, or ties with the rest of the world. Because of the vastness of the subject matter, no single approach can be expected, in and of itself, to give completely adequate coverage. Here, though, the regional approach is suggested, mainly because, at least in the case of the United States, it allows for the incorporation of historical, cultural, ethnic, and
international considerations

2.1 The American Studies course content: For a large country, the regional approach has much to recommend it. In the case of the United States, the regional approach also allows for the story of the historical development of the nation to be told. Of course, it is very important to begin with a background on the Native Americans (American Indians) before discussing more recent European, African, and Asian immigration. Then, starting in the northeast, regional development is presented, beginning with New England (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut). This tells the story of the first English settlers. It is followed by an account of the Middle-Atlantic states (Pennsylvania, New York, Delaware, Maryland, West Virginia, New Jersey) and the South (Virginia, Kentucky, Arkansas, Georgia, Tennessee, Florida, North and South Carolina, Mississippi, Alabama, and Louisiana). The presentation of these three regions allows for the development of the story of the Black experience in the U.S.: slavery, the American Civil War, reconstruction, Black contributions to world culture (performing arts, education, science, sports), and the current situation.

Moving to the Midwest, America’s heartland is considered – Illinois, Ohio, Iowa, Kansas, Nebraska, North and South Dakota, Wisconsin, Michigan, Minnesota, Missouri, and Indiana. The focus here is on the vastness of the country and its agricultural bounty. The Southwest and its Spanish and Indian heritage are dealt with next. The Southwest includes Texas, New Mexico, Arizona, Oklahoma, and Nevada. America’s natural resources and beauty are emphasized in talking about the Rocky Mountain region (Colorado, Utah, Wyoming, Montana, Idaho).

The Pacific Coast states – California, Oregon, and Washington – allow for a discussion of the newest elements in American culture in the arts (Hollywood, the recording industry) and technology (Silicon Valley and computer development). Finally, the unique and most recent states of Hawaii and Alaska are considered.

2.2 Classroom activities: The pattern of classroom activities is essentially the same for each class. The NI first gives a general introduction for the topic (region) to be discussed, then presents in more detail the events, individuals, etc. that have played a significant role in the history of the area. Cultural factors are also discussed, e.g. baseball in the Middle-Atlantic states, Tex-Mex food in the Southwest, jazz, the blues, rock’n’roll, and country music in the South. After this presentation, typically 30-40 minutes in length, students are given worksheets asking questions that are answerable based on material in the text and/or from the lecture.3 Also included on this worksheet are words requiring definitions that are relevant to the topics discussed, e.g. slavery (the South), independence (Middle-Atlantic), agriculture (Midwest), resources (Rocky Mountains).4 Students
spend the remaining time in the class answering these questions, either in groups or as individuals, with open textbooks and notes consulted when necessary. Assessment consists of class tests and a final test made up of selections of the same questions asked in the weekly worksheets, but with the requirement that now the questions must be answered without the benefit of text, notes, or input from fellow classmates.

2.3 American Studies movie presentation - "Forrest Gump": The main ancillary addition to the American Studies class is a presentation of the American movie "Forrest Gump." The film released in 1994, directed by Robert Zemeckis, and starring Tom Hanks, Robin Wright, Sally Field, Mykelti Williamson, and Gary Sinise, presents a common citizen’s view of American happenings from the early 1950s to the mid 1980s. It is a view that follows the eventful life of a retarded but kindhearted man from his childhood in rural Alabama through university life, the Viet Nam war, and into the "me-first" decade of the '80s, with all of its yuppiness and eventual "shadow-of-death" specter of the AIDS epidemic. (A published review of all films and list of recordings are included in Appendices 2 and 3.) The film is chock-full of true-to-experience situations, with characters that are dead-on accurate in their reflection of the zeitgeist.

Another feature of "Forrest Gump," one that helps to unify the entire approach that is advocated here, is that it includes as background music (prominent background music) popular songs of each time frame that the film depicts, from Elvis’s rock of the mid-fifties through the hippy and British inspired tunes of the sixties to the miscellany of the seventies and eighties. Frequently the selection of music to accompany certain scenes is almost uncanny, sending a shiver down the back of someone who has lived through the eras depicted. For the NI to convey these feelings to students is a real challenge, but one willingly undertaken. Again - teaching from experience!

As for the subset of students taking both the NI’s American Studies class and Seminar, the music side of "Forrest Gump" is a natural tie-in to what is happening in the Seminar.

3. The Seminar: Whereas the American Studies course is designed as a regional presentation, the Seminar progresses strictly along a time line, beginning in the 1940s and proceeding to the present. The title of course is "The Language of Music," and what it does is to review music that is reflective of each of the six decades under consideration. In each class a handout is given announcing the topic of the session, a brief introduction to the theme, the music to be presented (the playlist), and the lyrics to the songs.

3.1. The Seminar films: Six feature length films are presented, three in the Spring Term and three in the Fall Term. The films were produced independently of each other, but they have a logical progression, both in the eras they represent and in
the age of the protagonists. Also, they share another common thread in that they feature musical soundtracks of tunes popular at the time of the story. The films are as follows, with published reviews presented in Appendix 2.

1. "Stand by Me": A coming-of-age take of four pre-teen boys during the summer between the end of elementary school (sixth grade) and the start of junior high (seventh grade). The story, sweet and nostalgic (in a "snakes-and-snails-and-puppy-dogs'-tails" sort of way) is based on a short story ("The Body") by Steven King. King, of course, is primarily noted for his horror fiction, but I maintain that the background circumstances of his stories present a very true and representative view of lower- and middle-class American life in the second half of the twentieth century. That is manifestly conveyed in this film. As written, the tale took place in New England; the film is set in the Pacific Northwest; the time is the 1950s.

2. "American Graffiti": It is the early 1960s in rural California. Once again it is summer, and the story involves a group of friends facing the transition of finishing high school and going away to college. The bittersweet of good times finished mixes with the energizing pull of the future - with the as yet poorly understood specter of Viet Nam looming in the background. The soundtrack of this film is a cornucopia of popular music.

3. "Yellow Submarine": The time is anytime, the place is Pepperland, and the protagonists are the Beatles. This film represents the freedom of thought and action of the college years, especially as experienced in the '60s. The Beatles, of course, were British, as was the music, but the British Invasion was as much a part of the United States as Britain - perhaps more so. The songs of the Beatles, the Who, the Rolling Stones all were integrated into the heart of the American experience of the '60s.

4. "Fandango": A rather minor film but one included in this series because of its theme - life change - and the accuracy of its depiction of contemporary life. The time is 1971, at the height of the Viet Nam War, and five friends are graduating from the University of Texas. Most of them expect to be drafted into the Army, but they decide to go on one last adventure before the inevitable happens. Their odyssey to the Mexican border in search of "Dom" is one of the mind and spirit as much as of geography.

5. "We Are the World": A documentary, chronicling the making of the recording "We Are the World," a venture planned and executed to make money to benefit the starving masses in north Africa. This film on first blush might seem to be out of character with the rest of the entries in the series, but closer and more reflective consideration reveals that it does provide some continuity. The artists performing are almost of an age consistent with the development of the decade approach, and their concerns for the wider good of humankind also reflect concerns typical of successful individuals of this age. The message and presentation are upbeat and inspiring.
6. **Beaches** (Japanese title: "Forever Friends"): A really bittersweet film that acts as a sort of capstone and summary of what went on before, this film tells the story of two girls/women, from their first meeting as pre-teens to the death of one in her thirties. The character played by Bette Midler in "Beaches" is Jewish and introduces the role of Jews in American Society. The story itself, though, goes beyond ethnic concerns, telling of the value of family, friendship, and above all, loyalty. It avoids becoming maudlin and is true to its age.

3.2 **The Music**: With the exception of the 1940s, two class sessions are devoted to the music of each decade. (Additional sessions as time permits are used to present concert videos\(^8\) and other special presentations, e.g. the Christmas music program.) After presenting the (typically) ten to twelve tunes selected for each session, a modern, up to date song is played (the "Back-to-the-Present" feature). These most recent songs are reviewed in the final session on "Music of the 1990's." The song lists used for each decade and the Christmas music class, are presented in Appendix 3.

4. **Summary**: How effective is this approach to the teaching of one's native land, in this case America? In all candor, it does not succeed with everyone (but then again, nothing does). Student reactions vary. From the very beginning, some students fail to engage; others focus on certain aspects of the course and seem to enjoy and benefit from those aspects; still others appear to gain more from the NI's experience, grasping at least a glimpse of his total vision. In other words, the results are mixed. For the NI, though, the effect of teaching the homeland through this approach is satisfying and seems to have energizing carry-over to other teaching activities. If for no other reason, it can easily be argued that last effect makes the whole process worthwhile.

**NOTES:**

\(^1\) The cause or causes of music's fantastic power to influence mood and behavior still remain a mystery to psychologists. As Nicholas Humphery of the New School of Social Research has observed when commenting on questions for twenty-first century psychology (cited in Brubaker, 2001), "Why is music such a pleasure?" A very simple question, perhaps, but one that resists analysis.

\(^2\) For more on the value of teaching from experience, see the introductions and discussions in Brubaker (1996, 1997).

\(^3\) The questions from a sample worksheet are presented in Appendix 1.

\(^4\) Relevant vocabulary items are included on this sheet in recognition of the fact that the students in these courses are not native speakers; they are still in the process of learning English. It is for this reason that the lyrics to featured songs in Seminar are always presented to students before the music hearing. This allows the NI to go over unusual or unfamiliar expressions, words, etc. While not the focus of this paper, language instruction constitutes an important component of the American Studies and Seminar classes.

\(^5\) The textbook currently used is *Spotlight on the USA* by Randee Falk (1993).
6 The lyrics to most popular songs are available either packaged with the recordings or on the Internet. As for a source of the songs themselves, rental shops are a good place to look, as is the Internet’s Napster web-site. A good general reference on the background of performers, songwriters, genres, etc. is The Penguin Encyclopedia of Popular Music (1990).
7 Music and film productions from other English speaking countries, especially the U.K., Canada, and Australia, are included here because they were (and are) effortlessly incorporated into American popular culture. In other words, to omit this material would be to give a false impression of the subject matter.
8 A list on concert videos interspersed among the listed class sessions is presented in Appendix 4.

BIBLIOGRAPHY:


APPENDIX 1: Sample Worksheet Questions from a Unit in the American Studies Course (text based):

Unit 5 – pages 64 – 82
1. What are the eleven Southern states?
2. What was slavery?
3. What did the Southern states do in 1861?
4. What was the most important result of the Civil War?
5. What was the Civil Rights Movement?
6. Who was Martin Luther King, Jr.?
7. What did Mark Twain write?
8. Who was Elvis Presley?
9. Where did jazz begin?
10. What does community mean?
11. What does plantation mean?
12. What does agriculture mean?
13. What does earthquake mean?
14. What does unique mean?
15. What does symbolize mean?

APPENDIX 2: Published Reviews of Films Used


A. Film used in American Studies course:

Forrest Gump △△△△△ Based on the novel by Winston Groom, the feel-good movie of 1994 boasts a magnificent performance by Tom Hanks and remarkable special effects. Despite his 75 I.Q., Hanks' title character finds himself a major player in the events from the 1950s to the 1980s as director Robert Zemeckis's wizardry places him in context with everyone from Elvis Presley to President John F. Kennedy by using stand-ins and actual documentary footage. Somehow, this sleight of hand becomes anything but a slight piece of entertainment. Rated PG-13 for violence and profanity. 142 minutes. DIR: Robert Zemeckis. CAST: Tom Hanks, Sally Field, Robin Wright, Gary Sinise, Mykelti Williamson, Michael Conner Humphreys. 1994

B. Films used in Seminar course:

American Graffiti △△△1/2 Star Wars creator George Lucas discovered his talent for creating lighthearted, likable entertainment with this film about the coming-of-age of a group of high school students in northern California. Blessed with a superb rock’n’roll score and fine performances, it’s the best of its kind and inspired the long-running television series Happy Days. Rated PG. 110m. DIR: George Lucas. CAST: Richard Dreyfuss, Ron Howard, Paul LeMat, Cindy Williams, Candy Clark, Mackenzie Phillips, Harrison Ford, Bo Hopkins, Charles Martin Smith. 1973

Beaches [Japanese title: Forever Friends] △△△ Here's a terrific tearjerker that casts Bette Midler and Barbara Hershey as two unlikely friends who enjoy a thirty-year relationship that full of ups and downs. Fans of five-handkerchief films will love it. Midler is often hilarious as the show-biz-crazy Jewish gal who both loves and competes with the WASPish heiress Hershey. See it if only for the mind-boggling performance of look-alike Mayim Bialik as the 11 year old Midler, but be prepared to suspend your disbelief. Rated PG-13 for profanity and suggested sex. 120m. DIR: Gary Marshall. CAST: Bette Midler, Barbara Hershey, John Heard, Spalding Gray. 1988

Fandango △△ This is an unfunny comedy about a group of college chums (led by Kevin Costner and Judd Nelson) going on one last romp before being inducted into the army - or running away from the draft - in 1971. Fandango seem as if it's going to get better any minute, but it doesn't. Rated PG for profanity. 91m. DIR: Kevin Reynolds. CAST: Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, Brian Cesak. 1984

Stand by Me △△△△1/2 Based on Steven King's novella, The Body, the story
involves four young boys in the last days of summer and their search for the missing body of a young boy believed hit by a train. Morbid as it may sound, this is not a horror movie. Rather, it is a story of ascending to manhood. Sometimes sad and often funny. Rated R. 90m. DIR: Rob Reiner. CAST: Wil Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, Kiefer Sutherland, John Cusack, Richard Dreyfuss. 1986

**We Are the World** (Note: Because this is a non-commercial film, produced to solicit aid for famine relief in Africa, it is not reviewed in Martin and Porter.)

**Yellow Submarine** △△△△ Clever cartoon versions of John, Paul, George, and Ringo journey into Pepperland to save it from the Blue Meanies in this delightful blend of psychedelic animation and topflight Beatles’ music. “All You Need Is Love,” “When I’m 64,” “Lucy in the Sky with Diamonds,” and “Yellow Submarine” provide the background and power the action in a film that epitomized the flower generation. 85m. DIR: George Dunning. 1968

**APPENDIX 3: The Seminar Handouts and Playlists:**

**Session 1: Introduction: The Feeling of American Culture**

Language can communicate information, including information about feeling. Music can also communicate information -- again, including feeling. When language and music are combined, we have a very powerful way to communicate feeling. To create the full power of this, the performer must be convincing in his or her performance, and the listener must understand and be sympathetic to the performance. When all four elements are attuned (performer, the music, the lyrics, the listener), then the emotional effect on the listener can be very strong. From this you can get a picture of the culture and society from which the music comes. In this seminar we will be studying the feeling of the culture and society of the United States of America.

*The Music:*

1. **Jackie Wilson Said (I'm in Heaven when You Smile)** (1972) written and performed by Van Morrison
2. **When a Man Loves a Woman** (1966) written by Andrew Wright and Calvin Lewis and performed by Percy Sledge
3. **Take Good Care of My Heart** (1985) written by Peter McCann and Steve Dorff and performed by Whitney Houston and Jermaine Jackson
4. **Danny's Song** (1971) written by Kenny Loggins and performed by Kenny Loggins and Jim Messina
5. **Little Kawai** (1994) written and performed by Walter Becker
6. **Won't Be Fooled Again** (1971) written by Pete Townshend and performed by The Who
7. **Your Mama Don't Dance** (1972) written and performed by Kenny Loggins and Jim Messina

**Session 2: Introduction: The Variety of Themes about America**

The purpose of today’s music selections is to show that music has many themes and serves many purposes. Our theme is variety. It is true that romance is a big topic for music writers, but they write about it in different ways, and they also write about different things. Music is as varied as is life itself. We use it for religion, politics, nostalgia -- so many things! Again, we gain a window into the heart of American culture.

*The Music:*
1. A song of childhood: *House at Pooh Corner* (1971) performed by Loggins & Messina
2. A song about loneliness: *Sitting on the Dock of the Bay* (1968) performed by Otis Redding
3. A song that takes us to another time: *Walk between the Raindrops* (1982) performed by Donald Fagen
4. A song about a country: *America the Beautiful* (1932) performed by Ray Charles
5. A song about a region: *Sweet Home Alabama* (1974) performed by Lynyrd Skynyrd
6. A song to dance: *You Make My Dreams* (1972) performed by Hall & Oates
7. A song about religion: *Turn! Turn! Turn!* (1959) performed by the Byrds
8. A song about social protest: *Fortunate Son* (1969) performed by Creedance Clearwater Revival
10. A song about... music! *My Music* (1973) performed by Loggins & Messina

**Session 3: Popular Music of the 1940s**

Music in the 1940s (and also earlier in the 30s): Is it old-fashioned and uninteresting? It all depends on personal taste, of course, but there is good music from this earlier time. Sometimes a song may sound old-fashioned because of the style of performance or simply because it was recorded when techniques of sound recording were primitive. But if you really listen to the words, the beauty will come through. You can also realize this if you listen to a more modern recording of an older song. Today there will be three songs where we can compare an old and a newer presentation. Also, notice how recordings from the later 40s begin to sound "modern." Finally, note how country & western music, black jazz/rhythm & blues, and big band music are converging to produce the new style pop music that appeared in the 1950s: rock’n’roll.

*The Music:*

1. *A Nightingale Sang in Berkeley Square* performed by Turner Layton (recorded 1940) A really old-sounding song with beautiful words and music.
2. *A Nightingale Sang in Berkeley Square* performed by Manhattan Transfer (recorded 1980) Modern recording by an outstanding vocal group.
3. *Tuxedo Junction* performed by Glenn Miller Orchestra (recorded 1940) Many more pop songs of this era were instrumental, due to the popularity of big bands.
5. *Unforgettable* performed by Nat King Cole (recorded 1951) Beautiful jazz tinged ballad by a very talented singer/pianist. (In 1983 Natalie Cole, Nat Cole’s daughter, took the old tapes of her father's song and re-recorded to make a lovely duet.)
6. *Chattanooga Choo-Choo* performed by Glenn Miller Orchestra (recorded in 1941) popular big band number that tells the tale of taking a train trip from New York City to Chattanooga, Tennessee.
7. *I’m So Lonesome I Could Die* performed by Hank Williams (recorded in 1949) Classic recording by a giant of country and popular music.

**Session 4: Popular Music of the 1950s (Part 1)**

In the 1950s there was a radical change in popular music on English speaking countries. This was the appearance of rock’n’roll, coming out of mixture of black rhythm and blues, big band music, and country and western music. The early rock’n’roll was generally crude, with simple lyrics and a heavy emphasis on rhythm -- hence the name, rock’n’roll. It quickly became the music for young people. There were many performers who were popular at this time, but Elvis Presley was the most famous.

*The Music:*
1. Johnny B. Goode performed by Chuck Berry (1958)
2. Long Tall Sally performed by Little Richard (1956)
3. Great Balls of Fire performed by Jerry Lee Lewis (1957)
4. Sweet Little Sixteen performed by Chuck Berry (1958)
5. Love Me Tender performed by Elvis Presley (1957)
6. Yakety Yak performed by the Coasters (1958)
7. Lollipop performed by the Chordettes (1958)
8. Smoke Gets in Your Eyes performed by the Platters (1958)
9. Everyday performed by Buddy Holly (1957)
10. Whole Lotta Shakin' Goin' On performed by Jerry Lee Lewis (1956)

Session 5: Movie: Stand by Me (Part 1)
Today we will watch the first part of the movie Stand by Me, the story of four boys, friends since elementary school. During summer vacation before starting junior high school, they set out on an adventure that teaches them about themselves and each other – their fears and hopes for the future, and their limitations. This movie reflects fairly accurately growing up in America in the late 1950s.

Session 6: Movie: Stand by Me (Part 2)
Today we will watch the second half of Stand by Me. We see that sometimes the way to gain courage is to acknowledge fear, just as the way to overcome sadness is to face the sadness, confess it, and be free. Then the future opens to us as the doors to the past close. America at mid-century was a place of opportunity, of possibility – for those who could see it.

Session 7: Popular Music of the 1950s (Part 2)
In the early 1950s much popular music continued just as it had in the 1940s. Instrumental and “joke” songs were still quite popular. However, because of radio, people all over the world could now hear many different kinds of music, and in the United States the combination of “swing” music from Miller and Goodman with white country music and with black rhythm and blues produced a new kind of music – rock’n’roll. This music began in many places, but Memphis Tennessee was one of the centers of the early music. Early rock’n’roll was generally crude, with simple lyrics and a heavy emphasis on rhythm. It quickly became the music of young people and set the foundation for almost all popular music in the second half of the twentieth century.

The Music:
1. Hound Dog performed by Elvis Presley
2. Daddy’s Home performed by Shep and the Limelights
3. All I have to Do Is Dream performed by the Everly Brothers
4. Great Balls of Fire performed by Jerry Lee Lewis
5. My Prayer performed by the Platters
6. Sincerely performed by the Moonglows
7. Blueberry Hill performed by Fats Domino
8. Come Go With Me performed by the Dell-Vikings
9. Stand By Me performed by Ben E. King
10. Rock Around the Clock performed by Bill Haley and the Comets

Session 8: Popular Music of the 1960s (Part 1)
Today we will go from digital to analog – in recording, from CDs to LPs. In time, from strict decades (50s, 60s, etc.) to the “heart of rock’n’roll” (1957-1963). We are going to listen to soundtrack recordings from the movie we will begin to watch next week – American Graffiti. And as for today’s music, for a change, you pick ‘em!
The Music:
(Note: The music selections for this session were made by the students during the class from the songs included on the two disc LP set, American Graffiti [MCA Records: MCA-9254-55].)

Session 9: Movie: American Graffiti (Part 1)
Today we watch the first half of the classic American coming-or-age movie American Graffiti, directed by John Landis and starring many young actors who would go on to become modern legends of the motion picture industry. More than this, though, American Graffiti is important in showing how young people faced (or tried to ignore) the forces that were facing them in the near future. This is because American youth were just being introduced to the realities of the Viet Nam War.

Session 10: Movie: American Graffiti (Part 2)
Today we will watch the second half of the movie "American Graffiti," the story of a group of friends during one night in the summer after graduating from high school. In this segment they all begin to realize that their lives are truly changing – like it or not. They react in different ways, just as we do in similar circumstances. And just like us, they look for direction, for signs that point the way they should go – but they find that the signs are inside themselves.

Session 11: Popular Music of the 1960s (Part 2)
Today we will be listening to a limited number of the best performers who represent the renaissance of British pop music in the second half of the 60s decade: the Beatles, the Rolling Stones, the Who, and a few others. While American music of the period often dealt with anti-war and pro-civil rights themes, British pops reflected a dislike for the class system that still existed in England at that time. No matter the source, though – America took this music to its heart and made it part of the anthem of the times.

The Music:
1. "A Hard Day's Night" (video-clip) starring the Beatles (1964)
2. Sgt. Pepper's Lonely Hearts Club Band performed by the Beatles (1967)
3. Yesterday performed by the Beatles (1965)
4. Satisfaction performed by the Rolling Stones (1965)
5. You Can't Always Get What You Want performed by the Rolling Stones (1969)
7. Pinball Wizard performed by the Who (1969)
8. Boom Boom performed by the Yardbirds (1966)
9. "Yellow Submarine" (film introduction) created by the Beatles (1968)

Session 12: Popular Music of the 1970s (Part 1)
We will begin the Fall Term by listening to some of the best music of the 1970s. During this time there were many very skilled songwriters and talented musicians. Also, recording techniques were very modern, and the combination produced a lot of good music. We will spend four weeks on the 70s. This week we will listen to some music from the early '70s. Next week and the week after next we will see a movie from this period, Fandango, having to do with the challenges in life and love that people face at the time of graduating from college. And then in the week after the movie we will have another session of recorded music, again from the years of the '70s.

The Music:
1. Moondance performed by Van Morrison (1971)
2. You've Got a Friend performed by James Taylor (1971)
4. Shining Star performed by Earth, Wind & Fire (1975)
5. Photographs and Memories performed by Jim Croce (1973)
6. You Are the Sunshine of My Life performed by Stevie Wonder (1973)
7. Yesterday Once More performed by The Carpenters (1974)
8. Papa Was a Rollin' Stone performed by The Temptations (1972)
9. She's Gone performed by Hall and Oates (1973)
10. I'm Almost Ready performed by Pure Prairie League (1972)
11. You're Mine Tonight performed by Pure Prairie League (1972)

Session 13: Movie: Fandango (Part 1)
Today we will watch the first half of the movie Fandango starring Kevin Costner. It represents a continuation of the themes we saw in the movies last spring - important turning points in the growth from childhood to adulthood: Stand By Me (elementary school/childhood to junior high school/teenage); American Graffiti (high school to college). The film Yellow Submarine represented the freeing of the mind in college. Fandango, today's film, deals with the changes from college to "real life," especially romantic but responsible relationships between men and women and (in the special case of the history covered by this seminar) the stark reality of war – the Viet Nam war. Growing up is necessary but not always easy, in America or any other place.

Session 14: Movie: Fandango (Part 2)
Today we will watch the second half of the movie Fandango starring Kevin Costner. In today's portion the five young men recover the mysterious "Dom" and then confront their futures. They have grown up since the beginning of the film.

Session 15: Popular Music of the 1970s (Part 2)
We will finish the music of the '70s today with a variety of songs, some of them telling interesting stories. All of this music has been produced in an excellent fashion, and some real giants and legends of the music world are included, people whose music goes well beyond the '70s. This is universal music - lots of rock, some ballads, and a few pop classics
The Music:
2. Killing Me Softly performed by Roberta Flack (1973)
4. Hotel California performed by The Eagles (1976)
5. Takin' Care of Business performed by BTO (1975)
6. Jive Talkin' performed by The BeeGees (1975)
7. Rikki Don't Lose That Number performed by Steely Dan (1974)
8. Maggie May performed by Rod Stewart (1971)
10. Minute by Minute performed by The Doobie Brothers (1978)

Session 16: Popular Music of the 1980s (Part 1)
Well, here we are in the '80s. Getting close to the "now." The music of this decade seems to me to have a different sound to it - more machine, so to speak. A lot of it was dance music - this was the disco era! America was in the "Me" decade: pleasure and consumption before all else! But there was still a wide variety of sounds - something for everyone!
The Music:
1. Get Rhythm performed by Ry Cooder (1987)
2. Owner of a Lonely Heart performed by Yes (1984)
3. I Want to Know What Love Is performed by Foreigner (1985)
4. Sussudio performed by Phil Collins (1985)
5. *Take on Me* performed by a-ha (1985)
7. *The Living Years* performed by Mike + the Mechanics (1987)
8. *Footloose* performed by Kenny Loggins (1983)
9. *Let's Hear It for the Boy* performed by Deniece Williams (1983)

Session 17: Movie: *We Are the World*

The film *We Are the World* represents the American entertainment industry at its best. It documents the efforts of dozens of singers, technicians, and others who all volunteered their time and talent to write, record, and produce a pop record inspiring the citizens of the world to come to the aid of starving Africans. It is significant that this took place in a decade often characterized as very selfish and self-serving.

Session 18: Popular Music of the 1980s (Part 2)

Today we finish the '80s! Time is flying, and next week we will be up to the '90s, the most recent decade. Today’s music shows some more of the glitter and dance beat of the disco era. It includes some videos of Queen, starring the late Freddie Mercury, and guitarist Eric Clapton, both British musicians. Also today, you will notice there is no "Back to the Present" feature song. This is because by completing the '80s we are essentially back to the present!

The Music:

1. *Savin' All My Love For You* performed by Whitney Houston (1987)
2. *Against the Wind* performed by Bob Seeger and the Silver Bullet Band (1980)
3. *Tell Her About It* performed by Billy Joel (1981)
4. *Green Flower Street* performed by Donald Fagen (1982)
5. *Bad* performed by Michael Jackson (1987)
7. *I'm Free* performed by Kenny Loggins (1984)
10. *Killer Queen* (video) performed by Queen (1985)
11. *Bohemian Rhapsody* (video) performed by Queen (1985)
12. *You're My Best Friend* (video) performed by Queen (1985)

Session 19: Popular Music of the 1990s (Part 1)

Here we are in the 1990s! The music that we will be hearing in the next few weeks should sound totally up-to-date! We will listen to a variety of styles and performers, as well as a movie that will finish the developmental sequence that earlier included "Stand by Me" (childhood), "American Graffiti" (teenage), "Yellow Submarine" (youth), and "Fandango" (childhood's end). The movie is "Beaches" (Japanese title, "Friends Forever"), the story of two friends from elementary school through adulthood to the ultimate end - and then childhood.

The Music:

1. *Black Velvet* performed by Alannah Miles (1990)
2. *If Wishes Came True* performed by New York’s Sweet Sensation (1990)
3. *Good Vibrations* performed by Marky Mark & the Funky Bunch (1991)
5. *To Be With You* performed by Mr. Big (1991)
6. *Informor* performed by Snow (1992)
8. *I Don't Wanna Fight* performed by Tina Turner (1993)
10. *Constant Craving* performed by k.d. lang (1993)
12. *All That She Wants* performed by Ace of Bass (1993)

**Session 20: Movie: Forever Friends (Part 1)**

Today we will watch the first half of the movie *Forever Friends* (American title: *Beaches*). This is the story of two women who became friends when just children. It follows the ups and downs of their relationship through their lifetimes and shows just how important friends can be. It clearly illustrates the options open (and closed) to women in recent years in America. The movie stars Bette Midler and Barbara Hershey.

**Session 21: Movie: Forever Friends (Part 2)**

Today we will watch the second half of the movie *Forever Friends* (American title: *Beaches*). This is the story of two women who became friends when just children. Last week we saw them as children, and we also saw them as adults, one a successful pop singer. Today we see that friendship sometimes means feeling angry with friends and even arguing and fighting. But true friends remain friends until the end - and beyond.

**Session 22: Popular Music of the 1990s (Part 2)**

This is the last of the decades exploring America’s love affair with popular music. It is appropriate that the music in this playlist is international in scope, reflective, exuberant, restrained…all things! It is heterogeneous, just as America is. You may not like it all, but there are some parts that are sure to charm you!

*The Music:*

1. *One Week* performed by Bare Naked Ladies (1999)
2. *She's So High* performed by Tal Bachman (1999)
5. *Kiss Me* performed by Six Pence None the Richer (1999)
8. *Iris* performed by goo goo dolls (1999)
10. *Girl on TV* performed by LFO (1999)

**Session 23: Christmas Music: Popular and Sacred**

Christmas is approaching. For religious and secular reasons it is probably the most important American holiday. This last seminar before the Winter Holiday will be devoted to Christmas music, both religious and popular. Christmas music is 99% joyful, with big elements of peace, nostalgia, home, and family.

*The Music:*

1. *We Wish You A Merry Christmas* by the Drifters. A traditional non-religious Christmas song of English origin sung by a Black group.
2. *Frosty the Snowman* by Gene Autry. Recorded over 40 years ago, this is still a favorite children’s Christmas song in America.
4. *Hey, Santa Claus* by the Moonglows. The pace picks up, going from the blues to rhythm and blues. This is a classic “doo-wop” group.
6. *All I Want For Christmas Is You* by Mariah Carey. A nice pop seasonal number of the '90s.
7. Silent Night by the Drifters. The most holy of the Christmas music. The feeling is of the safest, most peaceful, quiet place in the universe.
8. Beautiful Memories by Brook Benton. The singer remembers the joys of Christmas past and present.
9. This Time of Year by Brook Benton. Beautiful ballad that again speaks of the symbols of the season.

Appendix 4: Concert Videos Used for Class Sessions in Seminar Course

(Note: These concert videos are shown throughout the seminar course for special sessions when the NI feels that a change is needed from the usual fare.)

1. Simon and Garfunkel in Central Park
3. West Coast Rock – the Eagles, Linda Ronstadt, Canned Heat, Creedance Clearwater Revival, the Mamas & the Papas, Big Brother and the Holding Company, Jefferson Airplane and others
4. Billy Joel in Concert
5. Two Against Nature – Steely Dan
6. Chuck Berry: Hail, Hail Rock’n’Roll – Chuck Berry, Keith Richards, Bo Diddley, Little Richard, Eric Clapton, Linda Ronstadt, Johnnie Johnson and others
7. Hell Freezes Over Tour – the Eagles
8. Queen in Concert