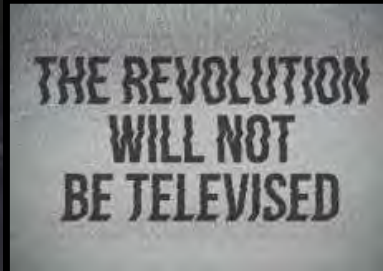


# *This Machine Kills Fascists:*

The History, Justice, Past, Present & Future of Protest Music

Dr. Wells' Project Week



# *Big Ideas: Overall*

- Music has played a major role in every major social justice movement of the 20th and 21st centuries.
- Themes of social justice can be found in popular music of all genres and historical periods.
- Patriotism and protest are often one and the same.
- Popular musicians often use their celebrity status to inspire social change.



# *Protest Music Today*

## AMERICAN PROTEST MUSIC

Play (k)

But it wasn't always this way.

SUBSCRIBE



0:13 / 7:06



# *Essential Questions*

- 🎸 How does music and action work together for social change?
- 🎸 What defines patriotic music? Protest music?
- 🎸 Can we learn from past generations by listening to the social justice music of their time?
- 🎸 What can we learn about history by listening to social justice music of the time?





# Modern Protest Songs

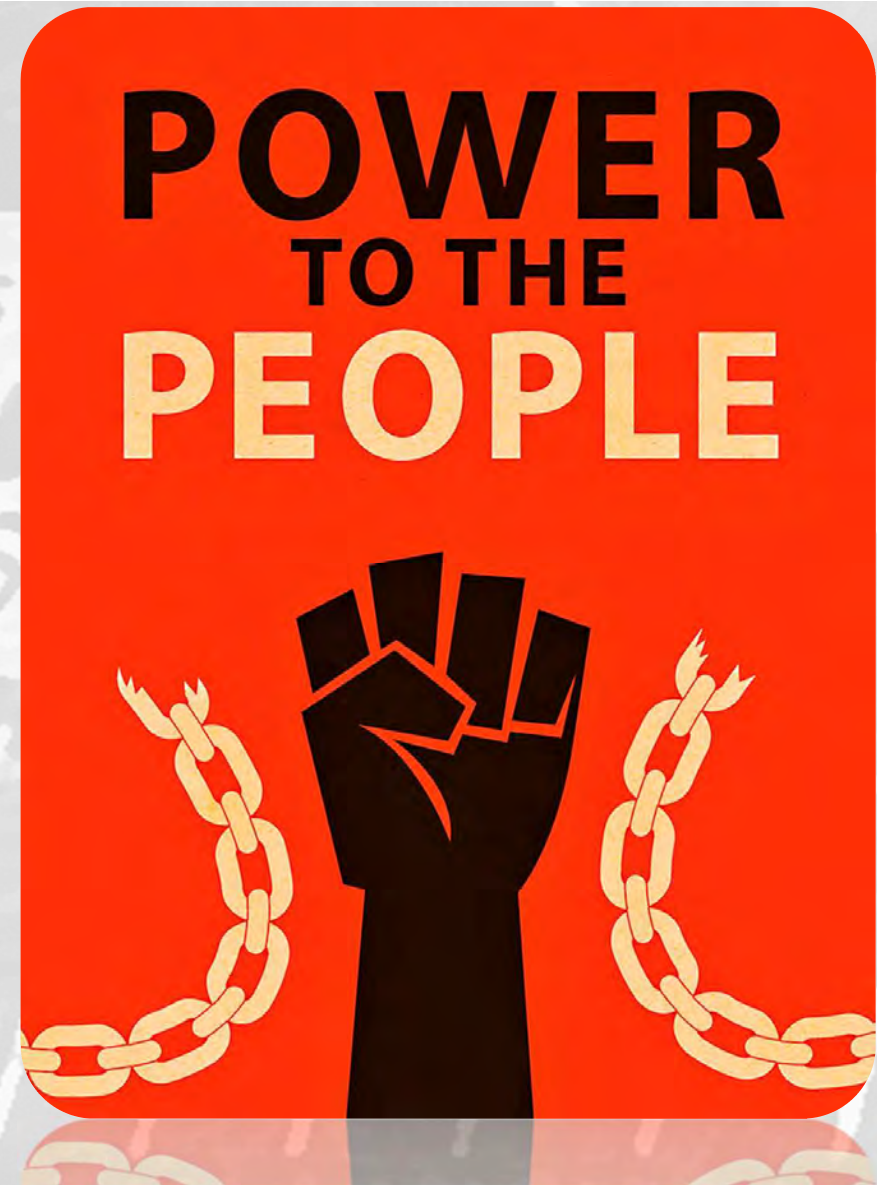
WHAT is each video protesting? How do they get their message across?

- 🎸 “[Tie My Hands](https://genius.com/Lil-wayne-tie-my-hands-lyrics)” Lil’ Wayne <https://genius.com/Lil-wayne-tie-my-hands-lyrics>
- 🎸 “[Be Free](https://genius.com/J-cole-be-free-lyrics)” (fan created video) J. Cole <https://genius.com/J-cole-be-free-lyrics>
- 🎸 “[No Handlebars](#)” The Flobots
- 🎸 “[Freedom](#)” by Beyoncé & Kendrick Lamar (note: not the official video)
- 🎸 And this one that’s more “official”: <https://vimeo.com/173992190>

NOW: Pick your favorite from the previous 5 and work for 10 minutes to analyze the meaning of the lyrics as well as musical characteristics. Think of the same questions as what was on the previous slide.

Watch [Power to the People](#) video

- 🎸 Should popular music reflect what is going on in society at the time? Why/why not?
- 🎸 How can music be used as a voice for change?
- 🎸 How does music help tell the story of social justice?
  - 🎸 What is social justice? [Social Justice Warrior parody](#).
- 🎸 Read “The Return of the Protest Song” from *Time*



# *Born on the Fourth of July*

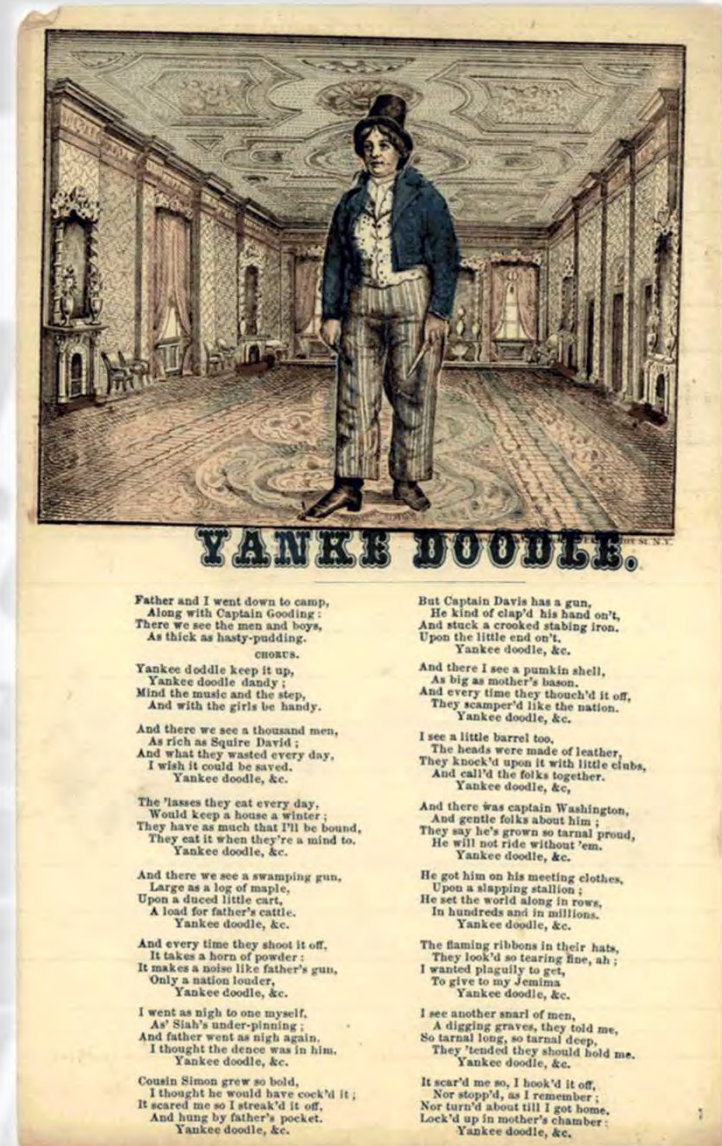
**Question to consider: What is the difference between patriotic music and protest music?**





# Yankee Doodle

- 🎸 Listen [to a recording](#)
- 🎸 Analyze the lyrics and form of this song. In what order do the verses and chorus appear? Where does the melody change? What is the same?
- 🎸 Write a new 4-measure verse using the same melody and satirical style. The content of the new verse should be a play on an insult or negative stereotype that you or your generation has experienced (e.g. all teenagers are lazy).



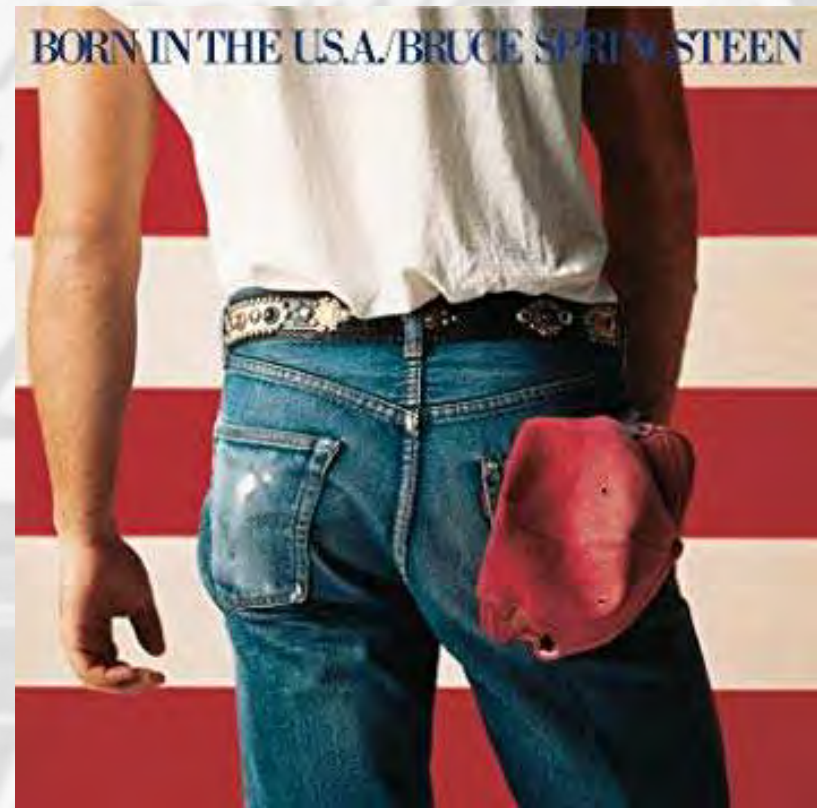


# War & Patriotic Songs

Yankee Doodle was intended as a diss to American soldiers but became an anthem for them.

Let's look at a song that's often mistakenly thought to be a *patriotism yeah!* song but is really a critique.

- 🎸 “Born in the USA”: [popular](#) “anthem” version
- 🎸 “Born in the USA”: [more acoustic version](#)
- 🎸 Does the difference in tone & key change the message/reception?
- 🎸 Read, discuss article, “Politics and Protest in Springsteen’s ‘Born in the U.S.A.’”



# *Slave Escape Songs*





# Swing Low, Sweet Chariot

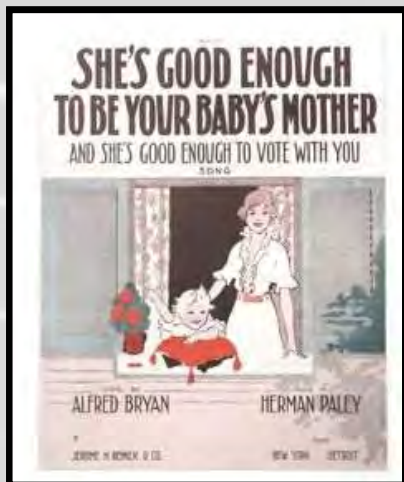
[Watch PBS video](#)

decode lyrics to songs

- 🎸 [Etta James version](#)
- 🎸 [Beyoncé version](#)
- 🎸 [Wade in the Water](#)
- 🎸 [Follow the Drinking Gourd](#)
- 🎸 [Video on Follow](#)



# Suffrage Songs



During the period leading up to the Civil War, the movement for the rights of African Americans grew along side the movement for the rights of women, including many of the same leaders. Suffragists borrowed tunes from popular songs, adapted soldier's songs for marches, as well as composing songs based on hymns as they created anthems for their movement.

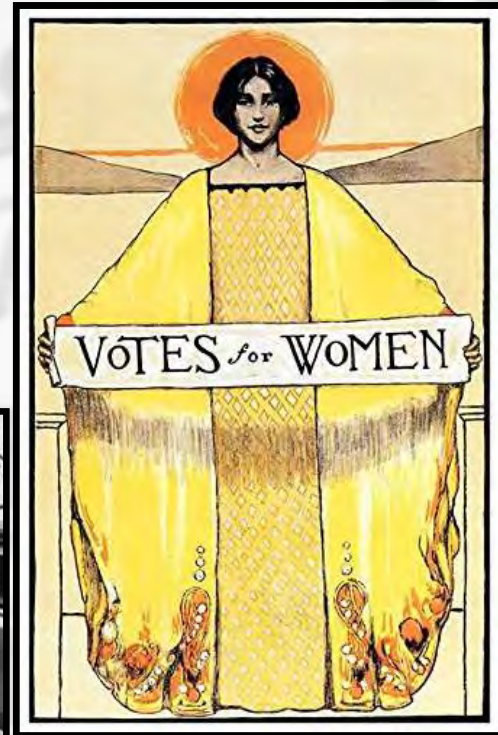
The [suffrage movement](#) was born in the late nineteen, early twentieth centuries, in the United Kingdom and the United States of America. The movement's members demanded the voting rights for women and advocated against gender discrimination in political and economic life. Suffragettes actively used non-violent methods of civil disobedience: they chained themselves to the gates, sat down on the rails, staged demonstrations, and stood in the streets with posters.

In 1878, two Suffragettes, Susan Brownell Anthony and Elizabeth Cady Stanton, wrote the Nineteenth Amendment, which gave women the right to vote, and they introduced it to Congress. Unfortunately, they did not live long enough to see the ratification of their amendment. The first Election Day that women could vote in the US was only in 1920.



# Suffrage Songs

- 🎸 [Shoulder to Shoulder](#) by Dame Ethel Smyth and Cicely Hamilton
- 🎸 [Sister Suffragette](#)
- 🎸 [The March of the Women](#)
- 🎸 [The Modern Maiden's Prayer](#)
- 🎸 [Suffrage Songs](#)
- 🎸 [Modern Mary Poppins:](#)  
<https://youtu.be/TlT08ggfes8>
- 🎸 [Iron Jawed Angels](#)



# Day 2: *This Machine Kills Fascists*

## *Protest Poster assignment*

- 🎸 Yesterday we covered early protests, abolitionism, and suffrage. Today we will come into the 20<sup>th</sup> C.
- 🎸 This weekend, if you can swing it, grab a piece (any size) of posterboard and think of what you want to protest. Bring it Monday.







## Day 2

### The Blues



## *The pattern:*

- 🎸 *Line A: Tell them what you are upset about*
- 🎸 *Line A: Tell them again, in case they didn't hear*
- 🎸 *Line B: Tell them what you are going to do about it*





# Red, White & Blues

- 🎸 “[Hound Dog](#)” as recorded by Elvis Presley and by [Big Mama Thornton](#)
- 🎸 “[St Louis Blues](#)” as recorded by Billie Holiday
- 🎸 “[Give me One Reason](#)” by Tracy Chapman
- 🎸 “[Take dis Hammer](#)” (Work Song)
- 🎸 “[Come on in my Kitchen](#)” by Robert Johnson
- 🎸 “[Hoochie Coochie Man](#)” by Muddy Waters (example of Chicago Blues)



## *Write your own, using worksheet*

Imagine you are living in the post-war South around 1920-1950. Working and living conditions are very poor. What would you sing about?

- 🎸 **Note:** The last word of Line A and the last word of Line B must rhyme.

Example from “St. Louis Blues” (2nd verse) by Bessie Smith:

- 🎸 **Line A:** Feelin’ tomorrow like I feel today
- 🎸 **Line A:** Feelin’ tomorrow like I feel today
- 🎸 **Line B:** I’ll pack my trunk, and make my getaway
- 🎸 [An example](#) of a modern version (for fun)



# Anthems

What is an anthem? Define it.

- 🎸 *a rousing or uplifting song identified with a particular group or cause*
- 🎸 What qualities does a song need to have to be defined as an anthem?
- 🎸 Which anthems can you name?
- 🎸 If you were to choose an anthem for this class/this school/this city, what would it be/why?
- 🎸 Why do people want or need an anthem?



[The 1960s](#)







# *We Shall Overcome*

## *Anthems of the Civil Rights movement*

- 🎸 [by Pete Seeger](#)
- 🎸 [by Morehouse College Glee Club](#)
- 🎸 ["This Land is Your Land"](#) by Woody Guthrie
- 🎸 ["I Shall Not be Moved"](#) by Mississippi John Hurt
- 🎸 ["Oh, Freedom"](#) by Harry Belafonte
- 🎸 ["Strange Fruit"](#) by Billie Holiday
- 🎸 ["A Change is Gonna Come"](#) by Otis Redding
- 🎸 ["People Get Ready"](#) by The Impressions
- 🎸 ["Mississippi Goddam"](#) by Nina Simone
- 🎸 ["Blowin' in the Wind"](#) by Bob Dylan



# *The Birth of Funk*

Watch “[The Night James Brown Saved Boston](#)”

Listen to “[Say it Loud; I’m Black and I’m Proud](#)”



# *The Chorus of War*

- 🎸 “[Ohio](#)” by Crosby, Stills, Nash, and Young
- 🎸 This song was kept from many radio stations, yet still earned a number 14 spot in Billboard's top 100.
- 🎸 How much control should radio stations have in what we listen to?
- 🎸 What are other ways that songs critical of the government are censored? [History of Kent State Event](#)





## *Protest Songs: 1970s*

In response to anti-war protestors at Kent State who were gunned down by the National Guard, Crosby, Stills, Nash, & Young were inspired to write "Ohio."

- 67 Ohio National Guardsmen fired on protestors wounding 9 and killing 4 unarmed students
- Memorialized in a song by the same name, "Tin soldiers and Nixon coming  
We're finally on our own  
This summer I hear the drumming  
Four Dead in Ohio"
- Buffalo Springfield wrote about the same incident: "You step out of line, the man come and take you away."



# Vietnam War

- 🎸 “[Fortunate Son](http://www.azlyrics.com/lyrics/creedenceclearwaterrevival/fortunateson.html)” by Creedence Clearwater Revival, Lyrics:  
<http://www.azlyrics.com/lyrics/creedenceclearwaterrevival/fortunateson.html>
- 🎸 “[For What It's Worth](https://www.youtube.com/watch?v=gp5JCrSXkJY)” by Buffalo Springfield  
<https://www.youtube.com/watch?v=gp5JCrSXkJY>
- 🎸 “[Imagine](#)” by John Lennon
- 🎸 “[War](#)” by Edwin Starr
- 🎸 “[I Feel Like I'm Fixin' to Die Rag](#)” by Country Joe and the Fish
- 🎸 “[What's Going On](#)” by Marvin Gaye

Compare and contrast the war songs to determine which one is most effective.

Consider: Lyrical Content

Potential for radio air time

Memorability – Is the song easy to remember?  
Easy to sing?

Musical Interest – Are the chord changes interesting? Are there dynamic changes? Is the instrumentation of the band appealing?





"War" by Edwin Starr	"Gods of War" by Bud Lewis
War What is it good for? Absolutely nothing (repeat)	It feeds the rich while it buries the poor Your power hungry solin' soldiers In a human grocery store Ain't that fresh I don't need your civil war
"Gods of War" by Bud Lewis	"Imagine" by John Lennon
We're fightin' for the gods of war but what the hell we fightin' for? We're fightin' with the gods of war but I'm a rebel And I ain't gonna fight no more no way!	You may say I'm a dreamer But I'm not the only one I hope someday you'll join us And the world will be as one
"I Ain't Marching Anymore" by Phil Ochs	"Get of Destruction" by Jerry Miller
It's always the old to lead us to the war It's always the young to fall Now look at all we've won with the saber and the gun Tell me is it worth it all	And you tell me Over and over and over again my friend Ah, you don't believe We're on the eve of destruction



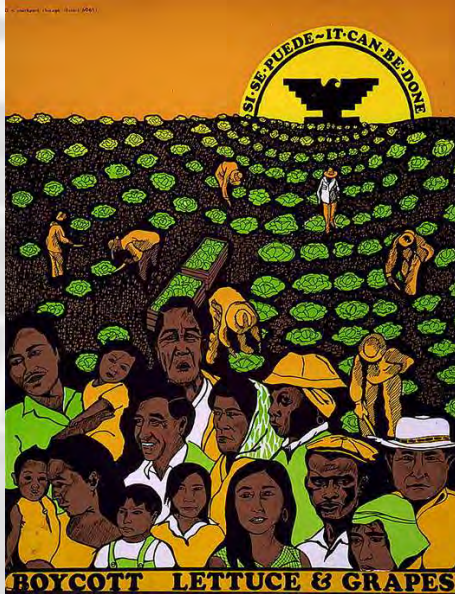
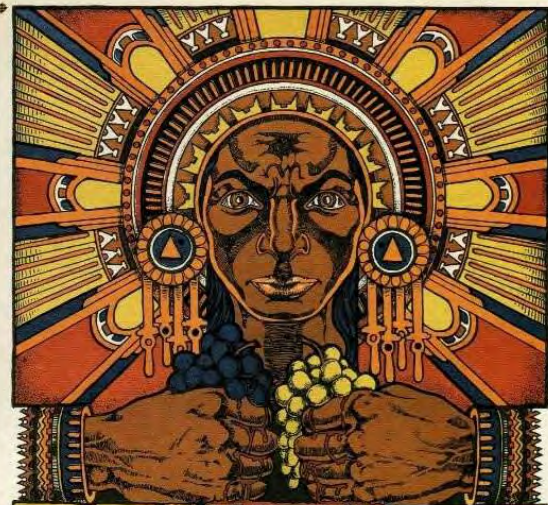




# *De Colores*



Bio of Cesar Chavez  
& the UFW





# Day 3

We're gonna start with documentary today

🎸 The Seventies



# *De Colores: Songs in the Fields*

- 🎸 [“De Colores”](#)
- 🎸 [“We Shall Not Be Moved”](#)
- 🎸 [“El Picket Sign”](#)
- 🎸 [“We Shall Overcome”](#)
- 🎸 [“El Corrido de Cesar Chavez”](#)
- 🎸 [“Yo Soy Chicano”](#) (with spoken introduction)





# Women's Lib



✍ **AKA The Second Wave:** A branch of women's rights that largely focused on equal wages, childcare, reproductive rights, and anti-sexism legislation. Organizations were loosely organized, without a hierarchical power structure and favored all-women participation to eliminate defining women or their autonomy by their association with men. Groups featured consciousness raising discussions on a wide variety of issues, the importance of having freedom to make choices, and the importance of changing societal attitudes and perceptions of women's roles.

✍ Advocating public self-expression by participating in protests and sit-ins, liberationists demonstrated against discriminatory hiring and wage practices and staged PR events like protesting the Miss America Beauty Pageant for objectifying women. They were involved protesting their legislators for abortion rights for women. Challenging gender definitions and the sexual relationship to power drew lesbians into the movement. Another important aspect for North American women was developing spaces for women to meet with other women, offer counseling and referral services, provide access to feminist materials, and establish women's shelters for women who were in abusive relationships.

Increasingly mainstream media portrayed liberationists as man-haters or deranged outcasts. As liberationists were marginalized, they increasingly became involved in single focus issues, such as violence against women. By the mid-1970s, the Women's Liberation Movement had been effective in changing the worldwide perception of women, bringing sexism to light and moving reformists far to the left in their policy aims for

# Women's Lib: & Second Wave Feminism

- 🎸 "[Respect](#)," by Aretha Franklin
- 🎸 "[You Don't Own Me](#)," by Lesley Gore
- 🎸 "[I Am Woman Hear Me Roar](#)," by Helen Reddy
- 🎸 "[The Pill](#)," by Loretta Lynn
- 🎸 "[I Will Survive](#)," by Gloria Gaynor
- 🎸 "[9 to 5](#)," by Dolly Parton



## How Punk Became Punk

# Punk & Riot Grrrl

## Riot Grrrl

- Emerging in the mid-1970s. Rooted in 1960s garage rock and other forms of what is now known as "proto-punk" music, punks rejected perceived excesses of mainstream 1970s rock. They typically produced short, fast-paced songs with hard-edged melodies and singing styles, stripped-down instrumentation, and often political, anti-establishment lyrics.
- Lyrics are typically frank and confrontational frequently commenting on social and political issues. A central goal was to outrage and shock the mainstream. Anti-sentimental depictions of relationships and sex are common.
- V. Vale: "Punk was a total cultural revolt. It was a hardcore confrontation with the black side of history and culture, right-wing imagery, sexual taboos, a delving into it that had never been done before by any generation in such a thorough way". The controversial content of punk lyrics led to some punk records being banned by radio stations and refused shelf space in major chain

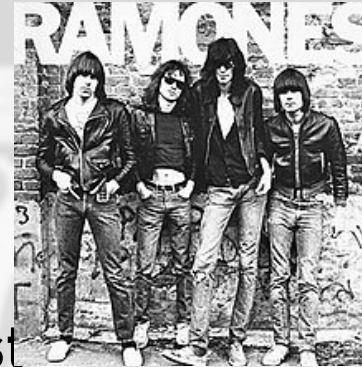
Riot grrrl is an underground feminist punk movement that began in the early 1990s in Washington state (particularly Olympia) and the greater Pacific Northwest. It also had origins in Washington, D.C., and spread to at least 26 countries. It is a subcultural movement that combines feminist consciousness and punk style and politics. It is often associated with third-wave feminism, which is sometimes seen as having grown out of the Riot Grrrl movement. It has also been described as a musical genre that came out of indie rock, with the punk scene serving as an inspiration for a musical movement in which women could express themselves in the same way men had been doing for the past several years.

Riot grrrl bands often address issues such as rape, domestic abuse, sexuality, racism, patriarchy, classism, anarchism and female empowerment.



# Punk & Riot Grrrl

- 🎸 “[Anarchy in the UK](#)” by the Sex Pistols
- 🎸 “[Killing in the Name of](#)” by Rage Against the Machine
- 🎸 “[American Idiot](#)” by Green Day
- 🎸 “[Holiday in Cambodia](#)” by the Dead Kennedys
- 🎸 “[Liar](#)” by Henry Rollins
- 🎸 “[Rebel Girl](#)” Bikini Kill
- 🎸 “[Dead Men Don't Rape](#)” by 7 Year B\*tch
- 🎸 “[Celebrity Skin](#)” by Hole



# *The Revolution Will*

## *Not Be Televised*

- ✦ Gil Scott Heron is often credited with being the father of rap. His 1970 soft beat jazzy rap poem "[The Revolution Will Not Be Televised](#)" comes from a popular slogan among the 1960s Black Power movements in the United States. Its lyrics either mention or allude to several television series, advertising slogans and icons of entertainment and news coverage that serve as examples of what "the revolution will not" be or do.





[Rapping](#)  
[Deconstructed, a](#)  
[video on the best](#)  
[rappers: by VOX](#) (day  
3)

Day Four starts after  
this video





## *The Message: Early Rap*

- 🎸 **"The Message"** by Grandmaster Flash and the Furious Five
- 🎸 **"Keep Ya Head Up"** by Tupac and  
"Ooh Child" by Stairstep Five
- 🎸 **"Where is the Love?"** by the Black Eyed Peas (generally about love, addresses several social issues)
- 🎸 **"Ladies First"** By Queen Latifah ft. Monie Love
- 🎸 **"Fight the Power"** by Public Enemy (made for the Spike Lee film "Do the Right Thing" about inner-city racial tensions)



# Grandmaster Flash's "The Message"

I can't take the smell, I can't take the noise  
Got no money to move out, I guess I got no choice  
Rats in the front room, roaches in the back  
Junkie's in the alley with a baseball bat  
I tried to get away, but I couldn't get far  
Cause the man with the tow-truck repossessed my car  
Don't push me, cause I'm close to the edge  
I'm trying not to lose my head  
It's like a jungle sometimes, it makes me wonder  
How I keep from going under.







FIND  
YOUR  
VOICE



# *Social Justice & Change*

Choose 4 songs from either what we've studied already or what we will listen to next. Using handout, analyze the songs.

- 🎸 Listen to those 4 songs, identify the social justice meaning, as well as musical characteristics.
- 🎸 Listen for tempo and dynamic changes
- 🎸 Listen for texture
- 🎸 Listen for elements of vocal performance
- 🎸 Listen for chord progressions and musical complexity
- 🎸 Listen for popular music form (Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro)

# 90s- & Today

- 🎸 “[Everyday People](#)” by Sly and the Family Stone
- 🎸 “[Tennessee](#)” (about returning to the South and realizing that the promises of freedom have not yet been met) by Arrested Development
- 🎸 “[Black or White](#)” by Michael Jackson
- 🎸 “[Man in the Mirror](#)” by Siedah Garrett, performed by Michael Jackson
- 🎸 “[B\\*tch Bad, Woman Good, Lady Better](#)” by Lupe Fiasco
- 🎸 “[This is America](#)” by Childish Gambino
- 🎸 “[Quiet](#)” by MILCK
- 🎸 “[This Land](#)” Gary Clark Jr.





# Staying Woke

- 🎸 **"[By the Time I Get to Arizona](#)"** by Public Enemy (written in protest against Arizona's governor and his opposition to the MLK holiday)
- 🎸 **"[Made in America](#)"** by Lecrae (about a variety of societal ills in America and disillusionment with the American Dream)
- 🎸 **"[Runaway Love](#)"** by Ludacris ft. Mary J Blige (about crimes against young girls)
- 🎸 **"[Same Love](#)"** by Macklemore & Ryan Lewis ft. Mary Lambert (about acceptance of the LGBT community)
- 🎸 **"[A Dream](#)"** Common ft. Will.i.am (about keeping MLK's dream alive in spite of adversity)
- 🎸 **"[If Bollywood Songs Were Rap](#)"** by Lilly Singh



# *Documentaries*

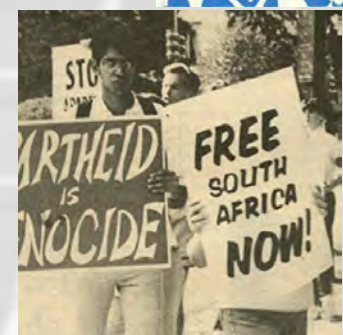
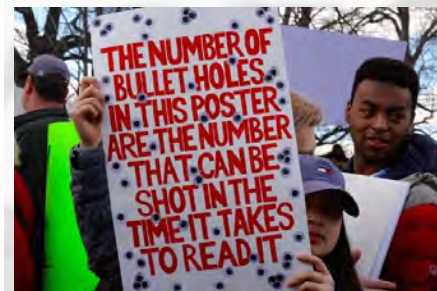
- 🎸 [The Seventies](#)
- 🎸 [The Eighties](#)
- 🎸 [The Nineties](#)
- 🎸 [The 2000s](#)



THIS MACHINE  
**KILLS**  
FASCISTS



# Political Protest Art



## *Create your own protest sign/poster*

- 🎸 Using the art supplies, make a poster for an issue you feel strongly about.
- 🎸 We \*might\* go and protest another project

## *Write a song*

- 🎸 Write your own protest-related song
- 🎸 If you can write music, include it

## *Illustrate a song*

- 🎸 Draw/illustrate a graphic novel style panel page of one of the songs we studied



## *Modern Protest: Kendrick Lamar*

In the summer of 2015, hundreds of black activists and organizers from across the country gathered on the campus of Cleveland State University for a three-day conference called the Movement for Black Lives. This was an opportunity to get together and share best practices and plan future actions, and was the first time many of them were meeting face to face.

It was a heavy moment. News was spreading about Sandra Bland — a black woman who was found dead in a Texas jail cell after being arrested at a traffic stop, and just the latest in a long list of names that had become synonymous with police violence against black people. But there were moments of joy, too. During a break, someone put on the song “Alright” by Kendrick Lamar, and a whole auditorium of people broke loose.

<https://youtu.be/KOGA0HUXFII>



### Music with a Message – Protest Music in the late 20<sup>th</sup> Century & Beyond

**Step 1:** Choose ONE of the songs below. There is a wide range of types/styles/etc. Email me if you want some more context on any of them for deciding. Email: [kimberly.wells@basissd.com](mailto:kimberly.wells@basissd.com).

Due to me by 5:00 PM Saturday, December 14, 2019.

(Note: You're going to have class time Friday to work on this.)

**Step 2:** Read the lyrics, listen to the song and then do a little research about the song and the time period in which it was written. Start with the song itself (good introductory information and the lyrics of many songs can be found at this site [www.songfacts.com](http://www.songfacts.com) or even [www.pensui.com](http://www.pensui.com)) then, search for biographical information on the artists. VH1 and the Rock & Roll Hall of Fame have biographical information on most performers on their sites. Otherwise, check out *Rolling Stone* magazine or Pop Culture Universe.



**Step 3:** Create a Google docs presentation with the following information:

- A Title Page with your name and the artist's name
- 1-2 slides on the artist. Select 5 key or significant events in the artist's life or background that would lead you to suspect he/she will eventually become a "protest" artist. (Include at least 1 picture). Include a link to the official video, if there is one.
- 1-2 slides on the time period – what was going on politically, socially, economically, culturally that inspired the artist to write this song? (Include 2-3 pictures)
- 2 Slides on the lyrics and analysis of the song – combine this with visuals in order to tell the song's story visually
  - Your analysis of the lyrics should take into account the "mood" of the song. How is imagery used? How are poetic devices used? What is the theme? What is the purpose of this song?
- 1 slide with your MLA formatted bibliography. Cite all sources.
- Be sure your slide show is visually pleasing, no errors (grammar, spelling).
- Decide whether you want extra credit for presenting to the class.

**Step 4:** Share your presentation with me via Google docs. It must be shared with "edit" privileges, not just "view."

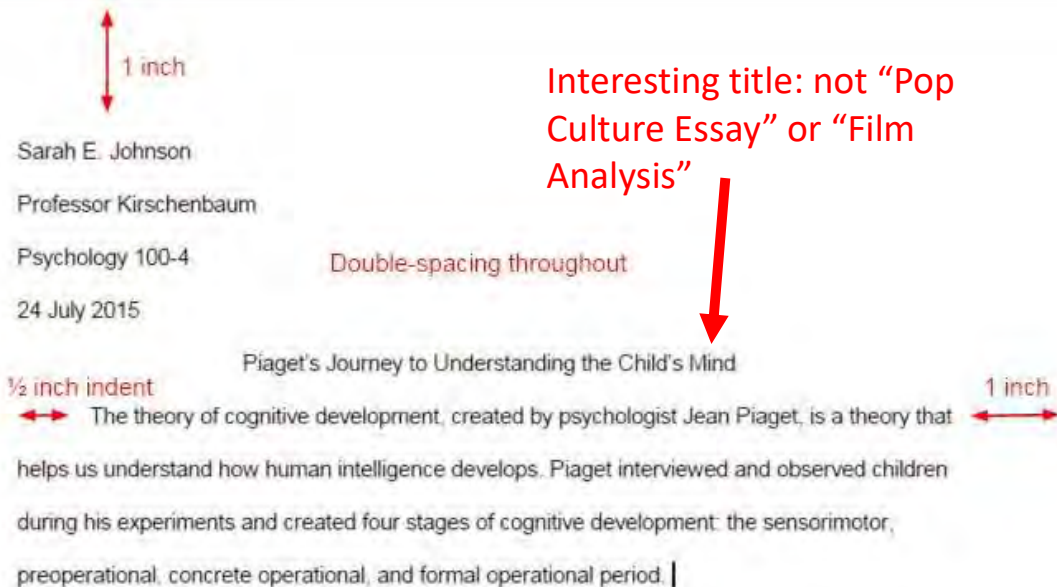
#### Songs

- |  |   |
|--|---|
| ✓ Bob Dylan, "Hurricane"   | ✓ Green Day, "Wake Me Up When September Ends" |
| ✓ "Prayer of the Refugee," Rise Up                                   | ✓ "21 Guns"                                   |
| ✓ Michael Jackson, "Earth Song"                                      | ✓ "Holiday"                                   |
| ✓ Public Enemy, "Fight the Power"                                    | ✓ Nat & Lauren Hill, "If I Ruled the World"   |
| ✓ Rage Against the Machine, "Killing in the Name"                    | ✓ Tupac, "Changes"                            |
| ✓ Dixie Chicks, "Not Ready to Make Nice"                             | ✓ Dar Williams, "Empire"                      |
| ✓ NWA, "F--- the Police"   | ✓ Peter Gabriel, "Biko"                       |
| ✓ Bruce Springsteen, "How Can a Poor Man Stand Such Times and Live?" | ✓ Tracer Chapman, "Behind the Wall"           |
| ✓ "Born in the USA"  | ✓ U2, "Sunday, Bloody Sunday"                 |
| ✓ "American Skin"  | ✓ Linkin Park, "Hands Held High"              |
|  | ✓ Neil Young, "Let's Impeach the President"   |
|  | ✓ Rolling Stones, "Gimme Shelter"             |
|  | ✓ Ani DiFranco, "Self Evident"                |

- ✓ "No Handlebars" The Flobots
- ✓ "Freedom" by Beyoncé & Kendrick Lamar
- ✓ "Tie My Hands" Lil' Wayne
- ✓ "Tie My Hands" Lil' Wayne
- ✓ "Power to the People" John Lennon
- ✓ "Strange Fruit" by Billie Holiday
- ✓ "A Change is Gonna Come" by Otis Redding
- ✓ "This Land is Your Land" by Woody Guthrie
- ✓ "I Shall Not Be Moved" by Mississippi John Hurt
- ✓ "Oh, Freedom" by Harry Belafonte
- ✓ "People Get Ready" by The Impressions
- ✓ "Mississippi Goddam" by Nina Simone
- ✓ "Blowin' in the Wind" by Bob Dylan
- ✓ "Birmingham Sunday" Joan Baez
- ✓ "Fortunate Son" by Creedence Clearwater Revival
- ✓ "For What It's Worth" by Buffalo Springfield
- ✓ "Imagine" by John Lennon
- ✓ "War" by Edwin Starr
- ✓ "I Feel Like I'm Fixin' to Die Rag" by Country Joe and the Fish
- ✓ "What's Going On" by Marvin Gaye
- ✓ "El Corrido de Cesar Chavez"
- ✓ "Yo Soy Chicana" "Respect" by Aretha Franklin
- ✓ "You Don't Own Me" by Lesley Gore
- ✓ "I Am Woman Hear Me Roar" by Helen Reddy
- ✓ "The Pill" by Loretta Lynn
- ✓ "I Will Survive" by Gloria Gaynor
- ✓ "9 to 5" by Dolly Parton
- ✓ "Anarchy in the UK" by the Sex Pistols
- ✓ "Killing in the Name of" by Rage Against the Machine
- ✓ "Holiday in Cambodia" by the Dead Kennedys
- ✓ "Liar" by Henry Rollins
- ✓ "Rebel Girl" Bikini Kill
- ✓ "Dead Men Don't Rape" by 7 Year Bitch
- ✓ "Celebrity Skin" by Hole
- ✓ "The Revolution Will not be Televised," Gls Scott-Heron
- ✓ "The Message" by Grandmaster Flash and the Furious Five
- ✓ "Keep Ya Head Up" by Topac and "Ooh Child" by Starstep Five
- ✓ "Where is the Love?" by the Black Eyed Peas
- ✓ "Ladies First" by Queen Latifah ft. Monie Love
- ✓ "Everyday People" by Sly and the Family Stone
- ✓ "Tennessee" by Arrested Development
- ✓ "Black or White" by Michael Jackson
- ✓ "Man in the Mirror" by Siedah Garrett, performed by Michael Jackson
- ✓ "B\*tch Bad, Woman Good, Lady Better" by Lupa Fiasco
- ✓ "This is America" by Childish Gambino
- ✓ "Quiet" by MILCK
- ✓ "This Land" Gary Clark Jr.
- ✓ "By the Time I Get to Arizona" by Public Enemy
- ✓ "Made in America" by
- ✓ "Runaway Love" by Ludacris ft. Mary J Blige (about crimes against young girls)
- ✓ "Same Love" by Macklemore & Ryan Lewis ft. Mary Lambert
- ✓ "A Dream" Common ft. William (about keeping MLK's dream alive in spite of adversity)
- ✓ "If Bollywood Songs Were Rap" by Lilly Singh
- ✓ "Formation," Beyoncé
- ✓ "Million Dollar Loan," Death Cab for Cutie
- ✓ "Land of the Free," Joey Bada\$\$
- ✓ "The Storm," Eminem
- ✓ "Happy New Year (Prince Can't Die Again)," Mac McCaughan
- ✓ "Hijabi," Mona Haydar
- ✓ "Freedom is Free" Chicano Batman
- ✓ "A Wall," Downtown Boys
- ✓ "Woman in the White House," Cheri Crow
- ✓ "Make America Great Again," Pussy Riot
- ✓ "You Need to Calm Down," Taylor Swift



<http://www.easybib.com/guides/citation-guides/mla-format/>



1 inch

Sarah E. Johnson  
Professor Kirschenbaum  
Psychology 100-4  
24 July 2015

Double-spacing throughout

Interesting title: not "Pop Culture Essay" or "Film Analysis"

1/2 inch indent

Piaget's Journey to Understanding the Child's Mind

1 inch

The theory of cognitive development, created by psychologist Jean Piaget, is a theory that helps us understand how human intelligence develops. Piaget interviewed and observed children during his experiments and created four stages of cognitive development: the sensorimotor, preoperational, concrete operational, and formal operational period. |

Left aligned (not full!)

**Formatting your essay  
for tomorrow's due  
date**

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citation (parenthetical  
with page numbers) for  
quotes and these  
guidelines for your  
essay!