Overview:
What was the post-World War II American folk music revival? How might the tools of digital history allow us to understand this phenomenon more deeply? Using the Northwestern Library's Berkeley Folk Festival collection, we will begin to develop a digital history of the American folk music revival. Students will work extensively with archival materials while also exploring the history of American music, Cold War culture, theories of the archive, and new concepts in digital history. This is an upper-level research seminar and will include intensive reading, listening, and viewing assignments; no musical expertise is needed to enroll in the course. Each student will be evaluated based on class participation, blog posts, presentations, and a final digital history exhibit and analytic essay based on primary sources found in the Berkeley Folk Festival collection. Our goal is not only to document the Berkeley Folk Festival, but also to interpret the American folk music revival through digital media: what was at stake in the Berkeley Folk Festival (1959-1970) in relation to American culture and politics, to questions of race, class, gender, age, and region, to the strange workings of memory and music-making? How can digital media help us to tell this story more effectively and probingly?
Required Materials:

- Additional articles, listening mixes, videos, and other materials on course website.
- Readings, viewings also available at library reserve desk.

**Academic Integrity:**
All Weinberg College and Northwestern policies concerning plagiarism and academic dishonesty are strictly enforced in this course. See http://www.wcas.northwestern.edu/advising/integrity for more details. In addition, because we are using potentially copyrighted materials in digital form, you will be asked by the Northwestern library to sign a waiver form that you will not violate any copyright laws. If you do so, this also constitutes academic dishonesty. If you have any question as to what constitutes plagiarism or academic dishonesty or copyright violation, please feel free to contact the instructor. Please note that under WCAS and Northwestern policy, the instructor is required to report any suspected instances of academic dishonesty. The instructor also reserves the right to assign a failing grade for the course if a student is found to have violated college or university policy concerning academic integrity.

**Special Needs:**
Students with special needs and disabilities that have been declared and documented through the Northwestern Office of Services for Students with Disabilities (SSD) should meet with the instructor to discuss any specific accommodations. For further information, see the Office of Services for Students with Disabilities (SSD) website: http://www.northwestern.edu/disability.
Assignments/Evaluations:
Participation = 14% of final grade.
Discussion assignment. Please come to seminar meetings prepared to discuss the following:
(1) What is the most important point you learned from today's materials?
(2) What is the most important question you have about today's materials?

Weekly archives blog post = 36% of final grade (9 blogs x 4% each).
Each week students must spend at least 1/2 hour in the archive each week and post a brief analytic blog entry about materials. The post should be one to two paragraphs, and include observations, musings, thoughts, questions, and ideas about specific evidence from the archive that connects to our readings and discussions in class. Blog posts will be assessed based on their ability to clearly and precisely express linkages between evidence from the archives and topics and themes we are discussing in the course. Think of these blog posts as preparatory work toward your final digital project. You are welcome to make additional blog posts or start a Twitter or Facebook-type feed in addition to your "official" blog posts.

Final digital project (guidelines and rubric online) = 30% of final grade. Due 6/8.

5-6 page analytic essay on final project (guidelines and rubric online) = 20% of final grade. Due 6/8.

Schedule:

Week 1 –

Introductions: Transforming Traditions

Tuesday 3/29. What Is This Folk Music? Introductions.


Week 2 –

Respond to the following questions:
(1) As you begin this course, how would you define folk music?
(2) What questions do you have about American folk music and the history of the folk revival?
Folk Music, The Basics

Tuesday 4/5. The Basics 1.
Watch American Roots Music 1, 2.
Browse Berkeley Folk Festival Finding Aid.

Thursday 4/7. The Basics 2.
Watch American Roots Music Part 3 and 4.
Look at:
- The Old, Weird America: My Exploration of Harry Smith’s Anthology, http://oldweirdamerica.wordpress.com/
Browse Berkeley Folk Festival Finding Aid.

Week 3 –

Must focus on reflections about visit to archive.
Respond to the following questions:
1) What materials were you curious about in the archive?
2) What was most insightful to you about Ron Cohen’s book and/or ARM documentary film?

The Folk Revival: Going Deep

Robert Cantwell, *When We Were Good: The Folk Revival*, 1-114.
Folk Revival 1 Listening Mix.

Watch *No Direction Home: Bob Dylan*.
Optional:
Bob Dylan, *Chronicles, Volume 1*, 1-104 (available for 2 hour checkout at the Reserves desk).

Week 4 –

Must focus on reflections about visit to archive.  
Respond to the following prompts:  
(1) Continue to document your explorations of the Berkeley Folk Festival archive.  
What materials continue to draw your attention and why?  
(2) Bob Dylan. Discuss.

Tuesday 4/19. The Children's Underground.  
Robert Cantwell, *When We Were Good*, 116-188, 241-382.  
Ellen Stekert, "Cents and Nonsense," in TT, 84-106.  
Folk Revival 2 Listening Mix.  
Watch *Pete Seeger: The Power of Song*.

Folk Music or Roots Music? The Problem of Authenticity

Thursday 4/21. The Folklore of Roots Music or the Roots of Folk Music?  

Week 5 –

*Select 1-3 documents for digitization.* Respond to the following prompt:  
Why are you selecting these documents? What interests you about them? What do you think is their significance?

Tuesday 4/26 – The Blues Blues.  
Blues Listening Mix From Elijah Wald.  
Watch *The Search for Robert Johnson*.

Thursday 4/28. A Visit to Authenticity City.
Filene, Romancing the Folk, 183-236.
NLCR Covers vs. Originals Listening Mix.
Optional:
Watch *The New Lost City Ramblers: Always Been a Rambler.*

Week 6 –

Tuesday 5/3. Blog post 5 due by midnight.
Respond to the following prompts:
(1) What kinds of digital history could you imagine creating out of your selected documents given no limits on time or resources?
(2) Make at least one substantive comment on another seminar participant's blog post from last week's post (blog post #4).

The Folk Festival: History and Theory

Tuesday, 5/3. History.
Watch Festival.
VISITOR: Ron Cohen.

Thursday, 5/5. Theory.
Helen Regis and Shana Walton, "Producing the Folk at the New Orleans Jazz and Heritage Festival," *Journal of American Folklore* 121, 482 (Fall 2008): 400-440.

Week 7 –

Tuesday 5/10. Blog post 6 due by midnight. Respond to the following prompts:
(1) What strikes you as most significant about the history and theory of folk festivals?
(2) Project sketch. Map out possibilities for your digital history project? What ideas do you wish to complete for the project? What problems or challenges do you foresee?

Archive Fever 1: What Was an Archive in the Folk Revival?

Tuesday, 5/10. Smith's Memory Theater.
Robert Cantwell, "Smith's Memory Theater," in *When We Were Good*, 189-240.
Optional:

VISITOR: Robert Cantwell.

Filene, *Romancing the Folk*, 133-182.

Week 8 –

Tuesday 5/17. Blog post 7 due by midnight. Respond to the following prompts:
(1) Post project update. What are your latest ideas, concerns, questions, conclusions about your project. Be specific.
(2) How have our recent readings changed or confirmed your interpretations of your materials.
Last opportunity to adjust/add materials selected for digitization (1-3 documents).

Archive Fever 2: What Is an Archive in the Digital Age?

Tuesday 5/17. Archive Dust Theory.
Optional:


OPTIONAL:


Articles at http://digitalhistory.unl.edu/essays.php.

Week 9 –

Tuesday 5/24. Blog post 8 due by midnight.

1) Post a final, fully-developed project prospectus with a clearly-stated hypothesis about your interpretation of your materials, the details of your primary sources upon which you will focus, the digital history tools or design you wish to employ or propose, the secondary sources upon which you will draw, and any issues or challenges you face in completing your project.

Deeper Into the Archives!

Tuesday 5/24. Research time.

Individual meetings with Professor Kramer and Josh Honn, technology consultant.
Optional:
Watch *A Mighty Wind*, *Songcatcher*, *O Brother, Where Art Thou?*, *Honeydripper*

Thursday 5/26. Meeting with Barry Olivier.
The founder and former director of the Berkeley Folk Festival joins us.

PUBLIC EVENT: A DISCUSSION WITH BARRY OLIVIER, Forum Room,
Northwestern Library, Thursday, 5/26, 5-7pm.

(1) Informal update on you project. Problems? Successes? Questions? Concerns?

Final:

Wednesday 6/8, 9-11am.
Presentations and reflections.
Final digital history project due.
5-6 page analytic essay reflections due.