Come Gather ‘Round, People: Building a Constitutive Writing for Publics Pedagogy Through Rhetorical Analysis of Folk Music Recorded by Bob Dylan and Odetta During the Civil Rights Movement

by

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ABSTRACT

My dissertation contributes to the field of rhetoric and composition by introducing "folk pedagogy," a pedagogical approach grounded in rhetorical theory that effectively prepares students to write for public audiences. This pedagogical theory answers calls from scholars of rhetoric and composition for teaching in a manner that encourages civic engagement. Folk pedagogy is a pedagogical approach that views folk music as a metaphor for public writing in order to prepare students to write impactfully on social issues. The approach is derived from my analysis of the folk music of Bob Dylan and Odetta, in which I utilize close textual analysis in order to better understand the ways in which their music was able to constitute activist communities around the civil rights movement of the 1950s and 1960s. Through this analysis, I argue that Bob Dylan and Odetta constituted audiences through appeals to American civic identity, including references to travel across U.S. landscapes and rearrangement of traditional American folk songs. In making this argument, I engage the scholarship of Gregory Clark, Michael Calvin McGee, Maurice Charland, and Rachel Donaldson, among others. I then use this analysis to build folk pedagogy, a subgenre of writing for publics that uses folk music as a metaphor for public writing in order to effectively prepare students to engage audiences through composition. In creating this approach to teaching composition, I draw on the work of scholars such as Brian Gogan and Laurie Gries. This pedagogical approach is inspired by my own teaching experiences in both the university and prison setting and is therefore designed in a manner that is accessible and adaptable for different learning contexts. Finally, I share a syllabus that engages folk pedagogy at the university level. Through this dissertation, I hope to inspire other educators to adapt folk pedagogy for

their own classrooms. I also aim to extend our field's understanding of the civil rights movement by drawing attention to the essential role that folk music played in constituting activist communities around it.

DEDICATION

To Davis

Nearly five years ago, we packed up and moved across the country so that I could pursue my dream of earning a PhD. You believed in me then and in every moment leading up to this point. You helped me to smile in the most stressful of times and offered constant reassurance that things would all work out. The support you have given me over these years is immeasurable. You are simply the best and I love you with all of my heart.

To chasing our dreams together

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CHAPTER 1

INTRODUCTION

In this dissertation, I contribute to composition studies by theorizing a pedagogy grounded in constitutive rhetorical theory that effectively prepares students to write for public audiences. This pedagogical theory draws together calls in the field of rhetoric for teaching in a manner that encourages civic engagement with composition scholarship on public pedagogy to derive a new subgenre of writing for publics pedagogy that I call "folk pedagogy." Folk pedagogy is named as such because it stems from my rhetorical analysis of the music Bob Dylan and Odetta, two artists whose work exemplifies the ability of folk music to constitute activist communities during a most pivotal point in American history, the civil rights movement. Folk pedagogy fills a gap in composition studies scholarship by engaging rhetorical theory to a greater degree than it has been engaged before in order to prepare students to write in a way that constitutes public audiences. It also engages specific concepts from my analysis folk music, such as constitution of civic identity, that work to form an effective writing for publics pedagogical approach.

Within composition studies, scholars of writing for publics pedagogy have theorized approaches for best preparing students to write for public audiences, placing a greater emphasis on audience awareness and applications of writing outside of the university setting than scholars of other pedagogical approaches. Many of these scholars have noted the contemporary relevance of writing for publics pedagogy as college students have become increasingly involved in social movements. Similarly, scholars of rhetoric have recently advocated for a return to pedagogy that encourages civic

engagement. I advocate for converging these two pedagogical stances through folk pedagogy. This pedagogy envisions the composition classroom as a space in which students can learn to write more effectively about important social issues, enabling them to engage effectively on public issues through writing.

The central question that my research aims to answer is this: How can understanding the rhetorical strategies that were employed by artists to constitute activist communities during the civil rights movement help build a pedagogy that trains students to constitute publics through writing? In order to answer this question, I first present rhetorical analysis of the music of folk musicians Bob Dylan and Odetta. This analysis illuminates the ways in which rhetorical strategies were used to constitute activist communities during the civil rights movement. This analysis presents an exigence for incorporating these rhetorical strategies in the composition classroom. I then present my argument for a new form of writing for publics pedagogy, which I term "folk pedagogy," as it is derived from my analysis of the constitutive rhetorical practices of folk musicians. Through this pedagogical approach, I put writing for publics pedagogical theory into conversation with theories of constitutive rhetoric. I also engage the concept of civic identity, a key concept in folk music. In doing so, I am able to develop a pedagogical approach in which the classroom is conceptualized as a proto-public in which students engage in discourse, rhetorically analyze arguments, and create their own constitutive arguments to assemble publics around social issues. After describing my pedagogical theory, I present a one semester module for a class guided by folk pedagogy.

Review of Theories

Below, I provide a theoretical and contextual grounding for the rest of the dissertation. Here, I provide an overview of the major theoretical strands of the project by defining key terms in my research and expanding upon the ways in which key theories inform my dissertation. This overview begins with an explanation of the rhetorical theories that are utilized in my analysis chapters and later incorporated into my pedagogical theory. I then review the key composition theories that I use to develop my pedagogical theory.

Writing for publics pedagogy encourages students to come to the classroom as co-creators of knowledge, bringing their own insight on subjects of importance to them and utilizing the tools of rhetoric and composition to more effectively engage their audiences. In my dissertation, I argue for a folk pedagogy, a subgenre of writing for publics pedagogy that engages rhetorical theory to a greater degree than it has been engaged before. Through my pedagogical theorizing, I answer calls from David Fleming, Walter Beale, and more recently, the Rhetoric Society of America, to recapture an emphasis on civic engagement in the teaching of rhetoric. I also emphasize the importance of pedagogy as a site of knowledge building, drawing on Brian Gogan's theorizing of his own classroom practices to build an improved framework for teaching writing for publics. As such, I theorize a pedagogical framework that emphasizes a multicultural definition of civic identity that builds upon that of the folk revival. This allows me to theorize the classroom as a proto-public in which students write for public audiences while engaging with the perspectives of classmates, course readings, music and other forms of popular culture, and sources found through their own research in order to develop a deeper knowledge of the social issues they engage. I argue that this

engagement with multiple perspectives prepares students to write effectively for the public sphere. After students analyze the public arguments of others, I teach students to develop their own public arguments in order to constitute audiences around public issues.

Folk pedagogy is grounded in my rhetorical research on the folk music of the civil rights movement. Through my analysis of this music, I explore the rhetorical theories that I later incorporate into my pedagogy. In doing so, I focus on folk musicians' constitution of activist communities during the civil rights movement around a shared sense of civic identity. In examining the folk music of the movement, I engage the theories of Gregory Clark, among other theorists. Essentially, I focus on how artists introduce civil rights protest through use of a traditional form of music that already possesses communal and ideological ties. As historian Rachel Clare Donaldson explicates throughout her examination of folk music as a source of national identity construction, American folk music has historically presented a version of American identity that privileges multiculturalism, economic equality and active participation in our shared democratic processes. In using folk music as a vehicle for knowledge creation and circulation of messages during the civil rights movement, artists were able to constitute communities of activists by using a familiar form of music with preexisting ideological ties, encouraging activists to participate communally in the direct-action campaigns of the civil rights movement. The analyses I perform in the first part of my dissertation allow me to showcase a detailed application of rhetorical theory, explicating the ways in which constitutive rhetoric and casuistic stretching are useful in constituting publics. In doing so, I demonstrate the value of the pedagogical interventions for which I argue.

Constitutive rhetoric is central to my analysis and my pedagogical theory because it foregrounds the role of audience in the rhetorical process. This is very important as my dissertation seeks to examine the ways in which rhetoric works to draw communities together toward action. Though my argument foregrounds Gregory Clark's understanding of constitutive rhetoric, it is important to understand earlier iterations of constitutive rhetoric that also inform my theory. I review these iterations below.

Edwin Black, one of the earliest theorists of constitutive rhetoric, theorizes the second persona, or "implied auditor" or audience of a text (111). Black argues that past conceptions of implied audience have failed as they have not considered the implied ideology of the second persona. Black defines ideology as a "network of interconnected convictions" that "shape identity" and thus how one "views the world" (112). Black argues that terms that have ideological bias attached to them (for example: bleeding heart) leave the auditor with a decision to accept or reject rhetor's ideological assumptions. By drawing attention to this piece of the rhetorical process, Black's conception of second persona focuses of the role of audience in the rhetorical process. In focusing on audience, Black moves the focus of rhetoric onto its ability to identify, or dis-identify, with publics and therefore serves as a grounding theory for many later scholars of constitutive rhetoric.

Michael Calvin McGee extends theories of constitutive rhetoric in arguing that rhetoric should be used to describe "social conditions" (235). He explains that past conceptions of audience in rhetorical studies have conceptualized audiences as only responding the rational appeals (For example: Perelman's universal audience), when this is not in fact the case (238). McGee then argues for a more holistic understanding of the

rhetorical practices that constitute audiences. In so doing, he argues for a theory that views rhetoric as in a "reciprocal" relationship with social theory and which offers further insight into the collective ideologies that have led to major events throughout human history (249). McGee argues that when humans are called upon collectively by rhetoric, they function as "the people." "The people," according to McGee, are more than just an "extension of individuals" as they are constituted by the collective values and ideologies of the rhetoric with which they are identifying (236). Further, McGee argues that "the people" are ephemeral, stating "they are conjured into objective reality, remain so long as the rhetoric which defined them has force, and in the end wilt away, becoming once again merely a collection of individuals" (242). "The people" are constituted around political myths, which take problems apparent in society and reframe them as opportunities for social advancement. McGee further argues that changes advocated for on behalf of constituted publics cannot take immediate effect because of generational value differences (245). My argument presents a significant departure from McGee's conclusion by putting theories of constitutive rhetoric into conversation with Burke's concept of casuistic stretching. I argue that through use of casuistic stretching, or "introducing new principles while theoretically remaining faithful to old principles," artists are able to appeal to multiple generations, constituting audiences around a shared set of values that surmount generational borders by connecting longstanding "myths" to new issues (229).

Maurice Charland's examination of the constitutive rhetoric used by advocates of sovereignty for Quebec offers a significant example of constitutive rhetoric in action. In his analysis, Charland draws on Burke's identification as alternative to persuasion. As

Burke, among others, recognizes, audience members are not merely persuaded but are active participants in discourse. As such, theories of rhetoric as persuasion cannot provide an understanding of the role of addressed audiences. As Charland argues, "a rhetoric to Athenians in praise of Athens would be relatively insignificant compared to a rhetoric that constitutes Athenians as such" (134). His argument provides a theory for constitutive rhetoric through examination of case of the people Quebecois, a political group that called for the independence of Quebec from Canada.

In his work, Charland builds upon McGee's theorizing of "the people" by offering an examination of a specific historical example of a people being constituted. He argues that the documents used in the case for Quebec's sovereignty, the White Papers, constituted individuals as "Quebecois" rather than "Canadien francaise." His analysis shows that the constituting documents had material impact in the world as they moved a large portion of voters to vote in favor of sovereignty and to re-identify themselves within the ideology that the White Papers established. In my dissertation, I argue that folk music had material impact in the civil rights movement as it drew activist communities together, encouraging them to participate in direct action campaigns for racial and economic justice. Additionally, I answer Charland's call to apply theories of constitutive rhetoric to "aesthetic practices," such as music (148).

Central to my argument is Gregory Clark's analysis of constitutive rhetoric, which explains the rhetorical processes by which Americans come to identify as members of the nation through interaction with the nation's landscapes. In *Rhetorical Landscapes in America,* Clark argues that landscapes do the rhetorical work of public discourse by using epideictic rhetoric to "awaken a disposition in the individuals who compose a community

to act together upon values that constitute their identity" (31). Engaging Burke's theory of identification, he further argues that through travel throughout the United States, Americans come to identify themselves as members of a collective, developing a sense of civic identity that unites the nation around a shared sense of belonging. Clark explains that Burke travelled the country by car and thus experienced constructed national identity as a tourist firsthand while developing his theories. "Burke's lesson was that 'citizens in a democracy' have a responsibility to attend vigilantly to the 'ambiguities of identification' that are always inherent in 'that tiny first-person plural pronoun 'we'" (Clark 2). Further, Clark argues that American landscapes prompt people to identify themselves as part of national collective and therefore encounters with landscapes serve as a public discourse. "Land becomes landscape when it is assigned the role of symbol, and as symbol it functions rhetorically" (9).

Clark again draws on Burke to explain that citizens must understand the consequences of accepting national identity and must critically examine the rhetorical impact of the symbolic experience of place, a point that Burke makes in his essay, "Responsibilities of National Greatness."

> Note my expression, "our good fortune as citizens *identified with*" our nation. That term, "identified with," brings into focus a more "spiritual" kind of aggrandizement. This aggrandizement centers in the nature of "identification," the kind of corporate identity the individual citizen possesses by reason of his personal identification with the collective might be summed up in our present national greatness. We know of many empires that rose and fell. We know of none that rose and didn't fall" (46).

In these remarks, Burke problematizes the concept of civic identity. When an individual identifies as a member of a collective, they may by nature of this interaction aggrandize their collective identity. Burke warns of the potential for failure of a nation whose citizens fail to attend to the "ambiguities of identification" that can occur when members of a collective fail to critique their shared identity (Clark 2). In my dissertation, I argue that Dylan and Odetta, much like folk singers before them, attended to these "ambiguities of identification" by cultivating a sense of civic identity among their listeners, through both landscape references and use of folk music, that united citizens around societal progress. Folk revivalists advanced a civic identity that highlighted "a pluralist version of democracy as essential to Americanism" (Donaldson 3). This version often ran in contrast to the more racist and xenophobic conceptions of national identity that circulated simultaneously throughout the revival period, which spanned from the early 1930s to the late 1960s. Thus, this conception of civic identity works to constitute Americans around the civil rights movement by asserting a version of Americanism in which embracing cultural difference is intrinsic to identifying as American.

Through my analysis, I further argue that Bob Dylan and Odetta use Kenneth Burke's casuistic stretching in order to constitute activist communities around the civil rights movement. Kenneth Burke defines casuistic stretching as "introducing new principles while theoretically remaining faithful to old principles" (229). I argue that both Dylan and Odetta employ casuistic stretching by communicating through folk music. As discussed by Rachel Clare Donaldson, since the beginning of the United States folk music revival in the 1930s, folk music was purposefully utilized to forward a conception of American identity that defines Americans as a conglomeration of different cultures

coming together to form a multicultural identity. She elaborates on this concept in the quotation below.

> Although the revival changed over time in response to larger cultural and political shifts, an effort to shape how Americans understood themselves and their nation lay at the revival's core. As with most groups engaged in national identity projects, rhetorical allusions to democracy permeated their programs. Democracy, in their view, had a very specific meaning. In general, the leading members were social and political progressives who believed that cultural diversity and the inclusion of all citizens in the political process was the essence of the kind of democracy that lay at the core of the American identity. The revivalists grounded their Americanism in social theories that first appeared in politically progressive circles during the World War I era, drawing on cultural pluralism and cosmopolitanism, which emphasized urban ethnic identities, as well as on regionalism, which highlighted rural identities. The folk music revival emerged at the nexus of intellectual discourses and social movements that sought to define the nation by cultural traditions from the rural hinterlands and the cosmopolitan urban centers. Thus, the American identity that revivalists generated represented an exceptionally diverse picture of the nation – a picture that they worked to sustain over decades marked by war, political turmoil, and cultural factionalism" (Donaldson 3-4).

Further, In *American Folk Songs of Protest*, John Greenway traces the history of protest songs in the United States through their birth in the folk tradition, defining folk as "an economic term," which refers specifically to working class Americans (9). Through

his work, Greenway aims to preserve the historical significance of music that has served as "an expression of the people whose pride and expectation of a better life have traditionally been considered attributes of the American nation" (vii). Borrowing from two widely accepted definitions of folk music, Greenway describes the genre as "a body of song in possession of the people, passed on by word of mouth from singer to singer, not learned from books or from print" (Gordon 3). He continues with a definition from Louise Pound: "Genuine folk songs are not static, but are in a state of flux; they have been handed down through a fair period of time, and all sense of authorship has been lost" (xiii). As folk songs are passed through spoken word, dynamic, and devoid of authorship, they are defined and redefined by the communities in which they are circulated. Thus, the process of participating in the folk tradition is the process of constituting oneself within a "people" who have the power to shape and reshape messages. The descriptions above allow for an understanding of folk as communal music of a working class, multicultural people. For this reason, folk music is able to serve as an umbrella term under which more specific genres such as Blues and Spirituals can fall as they share these defining characteristics.

By communicating through folk music, folk artists on the 1960s worked to call upon the traditional values imbedded in the folk music revival, a movement that was defined by a multicultural, working class American identity. In defining casuistic stretching, Burke acknowledges that the rhetorical tool has the potential to lead to "demoralization" in those seeking progress, giving the example of conservative Supreme Court justices using the concept to hinder progress in law (134). A. Cheree Carlson also draws attention to the problems that can stem from utilizing casuistic stretching as a rhetorical tactic in

her analysis of the Moral Reform Movement, an antebellum women-led movement that aimed to criminalize seduction and prostitution. Because the movement called for a return to repressive feminine ideals and used movement building strategies that had been previously used by men, the movement eventually ended with women returning to the home and ceasing to continue participating in the public sphere. My work calls attention to an instance in which casuistic stretching was utilized in a way that avoided regression. It did so by harkening back to the traditional values of the folk music revival. As folk music is a genre that has always had ties to activism, working class struggle, and multiculturalism, the traditions of folk music were in fact quite progressive. As such, my dissertation presents a case in which "remaining faithful to old principles" actually proves to be quite progressive.

The methodology that I use for the analysis portion of my dissertation is close textual analysis. Close textual analysis, as theorized by Michael Leff, differentiates itself from other methods of rhetorical criticism in that rather than focusing broadly on texts as a part of greater ideological or historical movements, it focuses specifically on the particular elements of a given text, using this text as a representative of one of the many arguments circulating on a given issue (229). While it does not ignore context, it instead analyzes the unique aspects of one text in order to gain a deeper understanding of how this text functions rhetorically, focusing on both intrinsic and extrinsic meanings of the text (224). Close textual analysis is an analytical frame that is especially useful for analyzing music because it allows one to key into the specific details of the song's lyrics and music, while also attending to the context in which the song was written and circulated. Leff explains this framework's unique design as follows:

> This frame preserves the unique and complex integrity of the particular text while it prevents the critic from closing interpretation within the orbit of any single perspective…Viewed in this light, the text is not an autonomous container of meaning, nor is it a failed paradigm of truth. Instead, we can see it as a positioned response set within a constellation of other positioned responses (230).

This framework allows me to analyze the ways in which particular songs constituted activist communities while still attending to these songs' historical situation within the folk tradition. I focus, then, not only on the songs' music and lyrics as they were circulated during the civil rights movement, but also the artists' borrowing from traditional folk songs and the ways in which this composition served as a rhetorical tool for situating the songs within the American civic identity.

My analysis of the work of Bob Dylan and Odetta builds into a pedagogy that engages the concepts of civic identity and constitutive rhetoric in the composition classroom. This pedagogical approach has five central components that work to situate folk music as a metaphor for public writing:

> 1) Folk music, like public writing, is rhetorical and can effectively constitute audiences around public issues.
>
> 2) Folk music unites listeners in a shared sense of civic identity, as does effective public writing. In a classroom guided by folk pedagogy, the curriculum is designed around advocacy on public issues and encourages students to work with local stakeholders on common projects.
>
> 3) Arguments made in folk music were repurposed in order to constitute audiences to meet new exigencies. Likewise, arguments made through public

writing enter into a vast rhetorical ecology where they will interact with other arguments and be repurposed as the rhetorical conversation progresses. Like folk songs, public arguments are interconnected.

4) Both folk music and writing for publics are concerned with impacting everyday public discourse. As public writers, students will analyze arguments found in popular culture, on social media and in other "everyday" spaces. In this way, folk pedagogy breaks the barrier between academia and the world outside by preparing students to affect change in their communities.

5) Developed by the working class, folk music proves that ordinary people can construct national audiences. Public writing centers the arguments of student writers of all backgrounds and as such belongs to the people at large.

Specifically, I argue that the metaphor of folk music as public writing can be used to enhance writing for publics pedagogy. This theorizing also takes a use-inspired approach as it stems from my experiences teaching writing for publics at both Arizona State University and Arizona Department of Corrections Perryville. Although my work stems from my own teaching experience in these specific settings, I will argue that because folk pedagogy is intentionally malleable, it can be expanded in order to benefit students in various classroom settings.

In theorizing a writing for publics pedagogy, I build upon the work of other composition scholars who have advocated for a public pedagogical approach and those who have advocated for a greater integration of rhetorical theory into the composition classroom. In doing so, I answer calls from David Fleming and Walter Beale, who have advocated for a return to rhetoric's civic-minded roots. Fleming writes that he sees "the

promise" of the teaching of rhetoric to be in "the making of good citizens" (180). Similarly, Walter Beale writes, "Rhetorical education is an attempt to shape a certain kind of character capable of using language effectively to carry on the practical and moral business of a polity. It is based implicitly and explicitly on ideas of individual competence and political well-being. Its dual purposes are the cultivation of the individual and the success of the culture" (626). These aims, I argue, are consistent with those of the folk revival, which aimed to unite Americans through a sense of civic identity that encouraged greater engagement in democratic practices. Additionally, I answer similar calls from the Rhetoric Society of America, which recently centered its biannual Institutes around rhetorical pedagogy ("Rhetoric and Pedagogy" 6). These calls are indicative of a move in the field to more fully integrate rhetoric into the composition classroom. Providing an example of how to effectively teach rhetorical theory as the foundation for successful public writing in the composition classroom is a major contribution of my dissertation.

Below, I review the works of public writing scholars that most directly impact my theorizing. In my chapter on folk pedagogy, I incorporate the works of other key scholars of public writing in order to provide further grounding for my theory. Central to my conception of writing as a public practice is Jenny (Edbauer) Rice's[1] theory of rhetorical ecologies. Rice's theory argues that "rhetorical situations operate within a network of lived practical conscious and structures of feeling" (5). This theory expands our field's understanding of the rhetorical process by conceptualizing rhetorical exigencies as networked within a wider ecology where they are able to interact with other exigencies.

[1] Author currently known as Jenny Rice, cited article published under the name Jenny Edbauer.

The concept of rhetorical ecologies offers a more advanced framework for understanding the publicness of rhetoric in that it acknowledges the connections between different rhetorical situations and thus leads to an understanding of rhetoric as "public creation" (9). In my dissertation, I tie this idea to that of constitutive rhetoric by having students analyze existing arguments on an issue before writing their own arguments. In doing so, students are able to analyze the arguments already circulating in a rhetorical ecology and reflect on the audiences constituted by these arguments before writing to constitute their own unique audiences. This strategy works to emphasize the publicness of rhetoric by exemplifying the networked nature of all arguments. In a classroom guided by folk pedagogy, I would ask students to analyze arguments already circulating in the rhetorical ecology they wish to enter into with their argument. In doing so, students would gain an understanding of the ways in which their topic is being discussed by others, allowing them to more effectively constitute audiences through their writing.

In creating my folk pedagogy, I also engage the work of David Coogan, whose scholarship responds to David Fleming's call to teach rhetoric in a manner that produces "good citizens" (180). Coogan advocates for a materialist approach to service learning based rhetorical pedagogy. As such, he encourages students to "discover the arguments that already exist in the communities they wish to serve; analyze the effectiveness of those arguments; collaboratively produce viable alternatives with community partners; and assess the impact of their interventions" (667). His argument necessitates the importance of students developing "community literacy" before engaging in service learning projects so that the arguments that they create effectively engage the arguments community members have already made and events that have already transpired (668).

Coogan explains the importance of training students to bring writing into the public sphere by invoking Condit and Lucaites, who explain that rhetoric is a source of power in a democracy because "there is no dominant ideology that inexorably governs social and political action" (Condit & Lucaites xiv-xv). As such, Coogan argues that "rhetoric becomes powerful when it articulates hegemonic consensus and manages to use that consensus as a lever to pull down material resources" (688). In this way, Coogan conceptualizes a materialist approach to public writing in which students engage with preexisting arguments before creating their own arguments in order to respond to the problems faced by the communities they work alongside. As such, Coogan advocates for a method focused on preparing students to engage with local issues by using rhetoric in a way that can provide material solutions for communities who seek them. Through folk pedagogy, I build on Coogan's pedagogy by creating a curriculum focused on preparing students to use their writing to engage with public issues on the local level, constituting local audiences to come together on behalf of these issues.

Additionally, I build on the work of Brian Gogan, who explores the letter to the editor assignment, a standard in the writing for publics genre, in order to provide a framework for a more effective writing for publics pedagogy. In creating this framework, Gogan engages Jenny Rice's rhetorical ecology model. Echoing Rice, he argues that students are able to affect change through public writing as their writing enters into a rhetorical ecology. Once writing is circulating in this ecology, others can interact with these arguments and build upon them in order to create new ideas. Further, Gogan asserts that focusing only on formal publication of writing as a standard for publicness of a text is short sighted. He argues for an approach that focuses on the constitutive functions of

writing so that the entire rhetorical process is seen as public and thus, focused on engaging audiences. Additionally, Gogan engages Elizabeth Ervin, who sees the role of the composition instructor as moving student from virtual participation (in classroom) to "real" public discourse (civic participation) (535). Although Gogan agrees that students should participate in "real" public discourse, he, like David Fleming does not agree with the characterization of discourse inside the classroom as virtual. Instead, he argues for a viewpoint that includes the classroom as part of the public, a space where students can contribute to public argumentation that will be circulated in real rhetorical ecologies (544). Gogan acknowledges the importance of online blog posts in increasing students' power to self-publish. He also argues for a students' continued engagement with audiences after their argument is made public as rhetoric is shaped and reshaped through continual interaction in a rhetorical ecology. Building on Gogan's use of constitutive rhetoric to reimagine writing for publics, folk pedagogy asks students to carefully analyze the rhetorical ecology that their arguments will enter into. It then asks students to write arguments with the aim of constituting publics by situating all parts of the writing process as public. I also aim to reframe the classroom as part of the public, eliminating boundaries between the two spaces in order to allow students to see their writing as impactful in the public sphere.

Laurie Gries argues for a foregrounding of pedagogies based on writing to assemble publics. In explaining the significance of her method, Gries draws attention to David Fleming's assertion that rhetoric should return to its classical roots wherein it was assumed to have both ethical and political dimensions (339). This pedagogy encourages students to create assemblages that inspire community members into action. For Gries,

rhetoric is an act of assembling audiences around issues. As such, it is the responsibility of rhetoric and composition professors to teach students about effective activism so that they can carry out rhetorical assemblages effectively. Through these practices, writing courses can become "techne" for social activism (333). This method engages the recent rise in student activism by utilizing the composition classroom as a space for training students to write in a way that will help them meet their activist goals. Gries employs this method by having students create advocacy campaigns that encourage publics to assemble around local issues. This encourages students to engage meaningfully with issues that are important to them.

Chapter Descriptions

In Chapter Two, I argue that through identifying as a folk musician and appealing to American landscapes in his first album, Bob Dylan constitutes an American civic identity that he is able to skillfully deploy once he begins releasing protest songs on his second album. I do this by using close textual analysis to examine of 7 of the 13 songs on his first album, *Bob Dylan*. All of these songs are in the folk genre and employ heavy imagery of American landscapes and/or references to particular American cities. Through both his situation of self as a folk artist and reference to American landscapes, Dylan constitutes himself and his audience within the American civic identity.

I then analyze the ways in which Dylan's cultivation of civic identity frames his first protest songs, which appear on his second album *The Freewheelin' Bob Dylan,* as casuistic stretching, allowing the songs to appeal to a broader audience and to circumvent traditional constraints of circulation. I argue that by constituting both himself and his audience within the American civic identity, Dylan is received as one of "the people."

Therefore, his protesting of racism in the US and the Vietnam War come from the voice of a concerned citizen, rather than an outsider. As such, he is able to navigate constraints of circulation and have his protest songs heard by the masses.

In Chapter Three, I focus on the ways in which Odetta constitutes herself as a folk singer with musical ties to the south, presenting a regional identity that makes up a piece of the greater American national identity. As explicated by Donaldson, regionalists in the folk revival movement sought to preserve music from specific regions of the United States. They acknowledged that different regions had different cultures and thus different folk traditions. Regionalists believed that the American identity was a composite of the many different regional identities that existed in the United States. I argue that the regional roots of the south are represented heavily in the work of Odetta throughout her musical career. I also argue that she connects this Southern-based civic identity to a greater sense of national civic identity in order to make bold political statements during the height of the civil rights movement.

Odetta's connecting of southern identity with American identity at large was extremely important during the civil rights movement, as most of the movement's famous demonstrations were set in the South. As such, the protestors, many of whom were southern, were cultivating a new sense of civic identity through the movement, one in which nonviolence served as a form of democracy in practice (Branch). The folk music, then, worked to constitute activists around this movement and move them to be part of this emerging democratic process in which citizens demonstrated in order to demand action from their government.

In Chapter Four, I theorize folk pedagogy, a writing for publics pedagogy that engages the ideas and theories of my analysis chapters. I begin this argument by introducing the central metaphor guiding my approach. This metaphor likens folk music to public writing, highlighting the similarities between the two forms of communications. I then expand on each component of the metaphor, highlighting key scholarship that informs my theorizing. One central component of the metaphor guiding my theory is the concept of viewing writing for publics as a constitutive process. This view of the writing process encourages students to view all parts of the writing process as public and to actively engage publics they wish to reach through writing. The metaphor also utilizes the concept of civic identity in order to establish a classroom space that functions as a public in which students can engage in democratic practice, such as collaboration and open discussion of ideas and arguments. In doing so, I answer calls from the Rhetoric Society of America, Walter Beale, and David Fleming, among others, to return to rhetoric's roots by preparing students to actively engage, through rhetoric and writing, as citizens. In viewing writing as public and engaging the concept of civic identity, I build upon the folk revival's belief in the communal nature of communication practices by utilizing folk music as a teaching tool, much like it had been utilized in the early folk revival.

Further, I situate the classroom as a proto-public by engaging Rice's rhetorical ecology. In the rhetorical ecology, all acts of communication are interconnected and an amalgamation of these communications impacts our understanding of issues. As such, when one makes an argument on an issue, the argument enters into the rhetorical ecology and interacts with other arguments that have been made and continue to be made on the topic. Using this model allows students to see writing for publics as an ongoing

communication process. Analyzing the rhetorical ecology into which their arguments will enter allows students greater knowledge of the publics they will reach through their constitutive writing practices.

After theorizing, I construct a module for a one semester course This module is meant to be inclusive for students of all writing abilities by encouraging students to bring their own knowledge into the classroom and develop their writing practices further through research and public-facing writing practices. Because this module is use-inspired, I argue that it can be used in first year writing classrooms at the university or college level or in other contexts, such as the elective courses I teach in the prison setting.

Key Contributions

This dissertation stems from my commitment to connecting to social issues and to improving pedagogy in order to increase accessibility and engage diversity in the classroom. As such, my dissertation centers on the concept of civic identity, both how it has been utilized in the folk music genre during the civil rights movement of the 1950s and 1960s and how it can serve as a pedagogical framework in the composition classroom. While my analysis of folk music's ability to constitute activist communities is informed by extensive research on rhetorical theory and civil rights history, my pedagogical theorizing is informed by a combination of extensive research on composition theory and my lived experiences as an educator. As such, it presents use-inspired solutions for engaging students on public issues in a way that is inclusive and furthers student knowledge production.

My research on folk music in the civil rights movement allows me to theorize a pedagogy that can engage theories of constitutive rhetoric and civic identity in a

framework for writing for publics. The creation of this framework is a very important component in the social impact of my dissertation. This theorizing was born from my work teaching at Arizona State University and at Arizona State Department of Corrections Perryville. In teaching in both university and prison classrooms, I have become inspired to create a pedagogical theory that can guide teachers to effectively engage diversity in the classroom and ensure that all students are respected as co-creators of knowledge in the classroom space.

Through folk pedagogy, I present a method for organizing the classroom around the principle of multicultural civic identity which serves as a proto-public in which students can engage with real-world issues and deliberate in a way that productively communicates across difference, dynamically engaging the ways of knowing all students bring to the classroom. As we are currently seeing an uptick in racism and anti-immigration attitudes in our country, engaging students in this type of work is vital. As such, my work has great social impact in that it serves as a method for teaching writing for publics in a way that blurs the lines between the classroom and the outside world, preparing students to become engaged citizens and effective critical thinkers, prepared to engage in social change. Additionally, this framework purposefully engages perspectives I have gained from teaching the diverse student bodies at ASU and at the state prison. As such, I build a pedagogical approach that is conducive to expanding access to education and acknowledges the power of all students to become agents of social change.

My analysis focuses specifically on incorporating the rhetorical theories the of Charland, McGee, Burke, and Clark to strengthen composition theory related to the pedagogy of publicly engaged writing. I exemplify the usefulness of this theory through

analysis of the music of Bob Dylan and Odetta, and further by incorporating this theory into folk pedagogy, a pedagogy focused on preparing students to engage in public discourse and activism. I invite other theorists and practitioners of composition to consider the usefulness of my arguments in relation to their own research and classroom practices. I also invite other composition theorists and practitioners to invent new ways of utilizing this rhetorical theory by relating it to the music of other politically engaged singers from the civil rights era (such as Joan Baez), from earlier decades (such as Woody Guthrie), or from the present moment (such as Kendrick Lamar). Additionally, practitioners and theorists could consider applying these theories to non-musical rhetorics in order to further invigorate the pedagogy of publicly engaged writing.

CHAPTER 2

BOB DYLAN AND CONSTITUTIVE RHETORIC: APPEALING TO AMERICAN CIVIC IDENTITY THROUGH MUSIC

This examination of Bob Dylan's constitution of civic identity through folk music provides a model that explicates the ways in which constitutive rhetorical practices can be utilized to constitute activist communities. In doing so, it explicates the usefulness of incorporating theories of constitutive rhetoric into the composition classroom in order to teach students to write in a way that effectively constitutes public audiences.

Scholarship on civic identity investigates how citizens in a society come to identify as members of a collective, as well as how membership in one collective functions rhetorically to either unite or distance individuals based on the identities they share or do not share. In "Rhetorical Landscapes in America," Gregory Clark examines Burke's concept of identification "by exploring the rhetorical power inherent in a particular symbolic experience of their national homeland that Americans tirelessly invite each other to share: tourism" (4). Gregory Clark argues that when U.S. citizens engage in tourism of their own country, they partake in a rhetorical process that is constitutive in nature. In making this argument, Clark draws on McGee's "In Search of the People" to explain that the calling into existence of a united people is a rhetorical process. Engaging the work of these scholars, I argue when rhetors call upon travel imagery, they constitute both themselves and their audiences into "the people" that civic tourism calls into existence. In doing so, they draw a parallel between tourism and the American values rhetorically linked to certain travel experiences.

In this chapter, I examine Bob Dylan's invocation, in his early folk songs, of American landscapes as a form of constitutive rhetoric. Like Clark, I use Burke's theory of identification to examine Dylan's use of landscape references and folk songs to constitute publics. Just as Clark argued that U.S. tourism works to constitute the American people through a sense of civic identity, I argue that Dylan's frequent travel references, along with his invoking of the folk tradition, worked to constitute civic identity in both Dylan and his audience. Although Clark's exploration of the cultivation of civic identity focuses on tourism in the United States, I argue that Dylan's landscape references extend the concept of cultivating one's identity through travel beyond the leisure class. As such, Dylan's landscape references focus less on the experiences of the leisure class and more on the experiences of itinerant working class citizens who experience the nation through travel that is often necessitated by need. As folk music is a form borne from the experiences and insights of the working class, communicating with his audience through folk music allowed Dylan to constitute audiences as united citizens in a way that did not encourage undue glorification of this united identity, but instead invited audiences to be united around the social issues many of them were personally familiar with. I further argue that this constitution of self allowed Dylan to engage in casuistic stretching, or "introducing new principles while theoretically remaining faithful to old principles" when entering into the protest genre (229). In doing so, I argue for new understandings of the applications of constitutive rhetoric and casuistic stretching in the field.

In order to carry out my analysis, I first contextualize Dylan's first album to emphasize the significance of the time and manner in which it was released. I then

engage in close textual analysis of seven of the thirteen folk songs on *Bob Dylan,* all of which foreground references to American landscapes as a method of constituting civic identity. I then analyze how this identification of Dylan as one of "the people" called into being through constitution of American civic identity frames his first few protest songs, featured on his second album *The Freewheelin' Bob Dylan,* as casuistic stretching and thus enhances their rhetorical impact by navigating contextual constraints of circulation.[2] Therefore, this chapter works to apply theories of constitutive rhetoric and casuistic stretching to the music of Dylan. This examination is important because this music had a major impact on constituting activist communities during one of the most pivotal periods in American history, the civil rights movement. In doing so, I showcase the usefulness of applying these theories in the composition classroom by displaying the usefulness of enacting these theories to constitute publics around important issues.

Dylan's Constructing of Folk Identity Through Emulation of Guthrie

Central to the folk music tradition is its understanding of music as communal in nature. For this reason, it was common for folk artists to openly re-record and build off of the music of past folk artists in order to situate themselves in the tradition. Especially early in his career, Dylan's music was heavily influenced by that of Woody Guthrie. This was especially clear in Dylan's use of references to travel and specific locations in the United States, an important motif in folk music that was especially evident in the labor oriented protest music of Guthrie (Greenway). In referring to landscapes and specific locales in the United States, Dylan is not only appealing to the values of Americans in the 1960s, but also situating himself in the folk tradition, specifically mirroring a trope that

[2] Streaming links will be provided to all songs analyzed in subsequent foot notes.

was commonly used by Guthrie. As Guthrie already had a large following among U.S. progressives due to his labor-oriented protest songs, Dylan aligning himself with Guthrie through emulation of his work was important in beginning to constitute progressive Americans around the civil rights movement.

A famous example of Guthrie's deployment of this trope is found in "This Land is Your Land."[3] Guthrie wrote this song in 1940 in response to Irving Berling's "God Bless America," which he saw as out of touch with the struggles of the majority of the American people during the Depression years (Spitzer). He recorded the song four years later:

> This land is your land, this land is my land
>
> From the California to the New York island
>
> From the Redwood Forest, to the gulf stream waters
>
> This land was made for you and me (Guthrie)[4]

This song symbolically communicates ownership of the nation by the often overlooked working class and poor from coast to coast. This trope can be seen in various other songs of Guthrie, where he either calls upon specific locales in the United States or invokes travel imagery. One particularly potent example is found in the opening lines of

[3] Listen to "This Land Is Your Land" here: https://open.spotify.com/track/1nMpJ0mWnHLg3De2REdPuh?si=-uJ0kMbJQqy34-0kb9nLQQ

[4] Although "This Land Is your Land" was written in 1940, it was first released in 1951.

his protest song "1913 Massacre,"[5] which tells of the events leading to the deaths of striking copper miners and their families:

Take a trip with me in 1913,

To Calumet, Michigan, in the copper country.

I will take you to a place called Italian Hall,

Where the miners are having their big Christmas ball (Guthrie).

Here, Guthrie takes the listener on a journey to the physical location of these workers, creating a sense of identification through use of travel imagery. This same tactic was used on countless other political songs of Guthrie such as "Plane Crash at Los Gatos,"[6] in which he connects the listener to the experiences of immigrants who died in a plane crash as they were being deported from the United States, and "Dust Bowl Refugee"[7] in which he situates himself as one travelling the United States in search of a home after the Dust Bowl. In building these identifications, Guthrie urged listeners to identify with one another as citizens of the nation, connecting listeners and song characters through a sense of civic identity.

Examples of Guthrie's use of specific American landscapes in order to constitute civic identity can be found throughout much of Guthrie's music. "Oklahoma Hills"[8] was

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[5] Listen to "1913 Massacre" here: https://open.spotify.com/track/0S7Dd8FfW5ZomBAwY3rBg6?si=glORh4ShT06GYuYtN8iyUg

[6] Woody Guthrie's "Plane Crash at Los Gatos" is not available for streaming at this time.

[7] Listen to Woody Guthrie's "Dust Bowl Refugee" here: https://open.spotify.com/track/7Jwod42CuZXTB4VjkucAmC?si=3NJSrm2NSOOfF8FADOLULQ

[8] A recording of "Oklahoma Hills," performed by Jack Guthrie, can be found here: https://open.spotify.com/track/4icfR4z6IMUHkjQB14GGhr?si=uNP8mK2gSO-oqQLYoVX1xg

written by Woody Guthrie and his cousin, Jack Guthrie and popularized by the latter. In the song, the narrator reflects on his early life in Oklahoma, as well as the many travels throughout the country he has had since.

Many a month has come and gone
Since I've wandered from my home
In those Oklahoma hills
Where I was born
Many a page of my life has turned
Many lessons I have learned
And I feel like in those hills
I still belong (Guthrie)

The narrator communicates a sense of belonging in Oklahoma, establishing a tie to this specific American landscape. This is common throughout Guthrie's music, as he calls attention to many specific sites in the United States, creating a connection with Americans that may be familiar with these places. This pattern is also evident in "Dusty Old Dust,"[9] where Guthrie's narrator sings of many leaving their homes in Gray county, Texas to escape the Dust Bowl. Similarly, in "Grand Coulee Dam,"[10] Guthrie salutes the Coulee Dam, referencing the Columbia River on which the dam is located in Washington

[9] Listen to Woody Guthrie's "Dusty Old Dust" here: https://open.spotify.com/track/2hq6o5sOBus92ZK1b7FWKZ?si=u-1OmfSORUCOuxrT3t0J_Q

[10] Listen to Woody Guthrie's "Grand Coulee Dam" here: https://open.spotify.com/track/4CJRi95W7EVxWOq6P1jWx6?si=E0UMpjRLSMaoApyYbC4ECQ

state. Additionally, in "Los Angeles New Year's Flood,"[11] Guthrie reflects on the damage done to the region in a monstrous 1934 flood.

Other songs written by Guthrie reference various locations throughout the United States. One example of this can be found in "Do, Re, Mi,"[12] where Guthrie sings of many people from the East Coast wanting to move to California for a better life. Noting the cost of living in California, Guthrie sings,

> If you ain't got the do re mi boys you ain't got the do re mi
>
> Why, you better go back to beautiful Texas
>
> Oklahoma, Kansas, Georgia, Tennessee (Guthrie)

In this song, California is situated as a promised land, although one that is out of reach for many. Guthrie names other states as alternatives to California, communicating a sense of familiarity with the vast terrain of the United States. Much like Dylan, Guthrie projects a deep knowledge of the entire nation, which works to communicate a sense of civic identity deeply rooted in familiarity with the diverse regions of the United States. Likewise, "Jackhammer John"[13] tells the story of a jackhammer operator constructing "roads and buildings" all over the United States, including Portland, Alaska, the Coulee Dam, and the Bonneville Dam. Songs such as these situate Guthrie as a perpetual

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[11] Listen to Woody Guthrie's "Los Angeles New Year's Flood" here: https://open.spotify.com/track/1vHL2pOHkTbe5EoaZ2mKYa?si=-EeNVGUyTR-723LvT9Q4BQ

[12] Listen to Woody Guthrie's "Do, Re, Mi" here: https://open.spotify.com/track/5veI90qoPU65gDCv8y8mGx?si=NNAfstodStOpMM1_mQFH-Q

[13] Listen to Woody Guthrie's "Jackhammer John" here: https://open.spotify.com/track/5YG3oqzfipTlDfcRDRBeIB?si=EivUj_L1TcWJ-0_FrefhtQ

traveler, familiar with the vast landscapes of the United States. In following Guthrie's example, Dylan builds the same identity through his early work.

Constituting Civic Identity in *Bob Dylan*

Bob Dylan's first album was released in 1962. About a year prior, Dylan had come east to meet his main inspiration, folk singer Woody Guthrie in a hospital in New Jersey near the end of his life. At the time of the album's release, Dylan was living in Greenwich Village, New York, where he had been performing at local bars and coffee shops, mainly using material from the folk tradition. At this time, the second folk revival was in full swing, which meant that artists travelling to New York to pursue a career in folk music had the unique opportunity of working within a large community of other folk singers. Prior to coming to New York, Dylan had lived with his parents in Hibbing, Minnesota, before attending the University of Minnesota for less than a year before dropping out to follow in the footsteps of Woody Guthrie by pursuing a career in folk music. In order to do so, Dylan would need to craft a backstory that would allow him to constitute himself as a folk singer worthy of attention (Shelton). At his first press interview, Dylan shared the following story:

> I'm twenty years old, don't turn twenty-one until May. I've been singing all my life, since I was ten. I was born in Duluth, Minnesota, or maybe it was Superior, Wisconsin, right across the line. I started traveling with a carnival at the age of thirteen. I did odd jobs and sang with the carnival. I cleaned up ponies, and ran steam shovels, in Minnesota, North Dakota, and then on south. I graduated from high school. For a while, Sioux Falls, South Dakota was a home, and so was Gallup, New Mexico. I also lived in Fargo, North Dakota, and a place called

> Hibbing, Minnesota. I went to the University of Minnesota for about eight months, but I didn't like it too much. I used to play piano with Bobby Vee and the Shadows, a country rockabilly band. I came east in February 1961, and it's just as hard as any town I've seen (Shelton 110).

Dylan then went on to explain the various styles of music he had learned along his travels, at times dropping names of other folk artists he had supposedly trained with. Of course, the only truths to Dylan's backstory were his age, college experience, and brief reference to Hibbing. The rest of the journey was fictionally constructed by Dylan for the purpose of framing himself within "the people" he aimed to reach in his music. "The people" would appreciate Dylan's familiarity with all regions of the United States and would value the experiential knowledge he gained from interactions with various communities around the country. "The people" Dylan constitutes himself within are the American people. He does so by identifying with their shared experiences with communal landscapes. As Dylan simultaneously aims to establish himself as a folk singer, however, he more specifically identifies with the values of the working class American majority. By cultivating a sense of civic identity that centered on the experiences of the marginalized worker, Dylan creates a more inclusive version of "the people" which works to unite a larger number of people around the issues on which he speaks. Dylan's appeal to working class Americans is an important part of his constructed identity as the civil rights and antiwar movements he would establish himself within later on were largely driven by this demographic.

Dylan's constructed backstory and the important identifications it created between himself and the American people are important pieces of contextual information for

analyzing the rhetorical function of his first album. Seeing as this narrative was the one which was widely circulated when *Bob Dylan* was released, it worked as an important framing device for the songs which would encompass the album, many of which center thematically on travel throughout the United States. In Clark's exploration of the rhetorical function of the Panama-Pacific International Exposition, he cites Logan Marshall's *Seeing America,* which celebrates the travel that was popular throughout the nation at the time of publishing. In it, Marshall writes "we Americans are a nation of travelers" (3). Clark emphasizes this point for its importance in situating Americans as "tourists in our own home territory" (121). Through this tourism, Americans come to see the nation as a land of boundless opportunity, and themselves as in the position to succeed because of this opportunity (Clark). This situation of opportunity as a value communicated by landscape discourse is essential to understanding the rhetorical impact of Dylan's frequent appeal to landscapes. As conceptions of Americans as perpetual travelers have worked to constitute American's civic identity throughout history, Dylan is able to constitute himself within this civic identity by situating himself as simultaneously at home everywhere and nowhere in the United States. Dylan, as he constitutes himself in his first two albums, is a perpetual traveler, which allows him to identify with the particular identities and values of specific regions of the U.S. while also identifying with the American collective in their unending travel.

Thus, the framing narrative works to make Dylan's songs appear more authentic. This is especially important considering 11 of the 13 songs of the album were traditional folk songs performed by Dylan. As noted in Chapter One, Greenway defined folk songs as "in possession of the people" and lacking "authorship" (Gordon 3). Dylan's narrative

as a traveler in his own nation worked to constitute him within "the people" to whom folk songs belonged. As such, much of the music on *Bob Dylan* makes explicit reference to travelling the United States, often by train. Travel by train serves a dual purpose by invoking a trope common in folk music and by constituting Dylan's civic identity by drawing on an experience shared by many Americans. These references, together with Dylan's false narrative of his own life story work together to craft Dylan as one who has experience travelling the United States and thus work to construct Dylan's civic identity.

As Clark explores the rhetorical function of the Panama-Pacific International Exhibition (PPIE), he notes the importance of the journey west that Americans were expected to take to arrive in San Francisco, the site of the PPIE, to celebrate their collective identity as Americans. On this journey, Americans were to engage in symbolic discourse with the landscapes they encountered along the way, which rhetorically communicated the land they all shared. Once they arrived at the PPIE, Americans were constituted as "the people" as they were called to celebrate the progress of the collective nation. Here, Clark draws on McGee, who explains that the 'people' are more process than phenomenon. They are conjured into objective reality, remain so long as the rhetoric which defined them has force, and in the end wilt away, becoming once again a collection of mere individuals" (345). In this way, Clark situates American tourism as a process through which the American landscape works "rhetorically to transform private individuals into public citizens" (4). Likewise, Dylan's first album is situated in such a way that constitutes Dylan as an individual transformed into a citizen through his interaction with the American landscape in folk music.

This constitution of Dylan is first portrayed on the album's second song. It is important to note that this is one of the only two songs written by Dylan on this album. Its place in the album's beginning signifies its importance in the narrative the album establishes. The song, entitled "Talkin' New York,"[14] follows Dylan on his journey to New York from the west, opening with the lines:

Ramblin' outa the wild West

Leavin' the towns I love the best

Thought I'd seen some ups and downs

'Til I come into New York town

People goin' down to the ground

Buildings goin' up to the sky (Dylan)

In these lines, Dylan constitutes his civic identity through his interactions with the West through travel and through his interactions with the New York landscape upon arrival. In *Rhetorical Landscapes in America,* Clark features a chapter on the discursive rhetoric of the New York City skyline. Clark begins the chapter with Burke's observations upon moving from Pennsylvania to New York. Burke shared that the skyline held a power that could not be expressed in words. Clark then argues that the New York City skyline "serves as symbol of who Americans collectively are" by reinforcing commonly held American values of opportunity and "communal life" (Clark 30). Further, Clark argues that the landscape does the rhetorical work of public discourse

[14] Listen to Bob Dylan's "Talkin' New York" from *Bob Dylan* here: https://open.spotify.com/track/1X6dRpq3Wi6Jxthi8ZBBBz?si=DTn4XQ7LSu68rWavAeYWLA

by using epideictic rhetoric to "'awaken a disposition' in the individuals who compose a community to act together upon values that constitute their identity" (Clarke 31).

As "Talkin' New York" continues, Dylan tells the tale of overcoming difficulty in order to make it as a folk singer in New York:

Well, I got a harmonica job, begun to play

Blowin' my lungs out for a dollar a day

I blowed inside out and upside down

The man there said he loved m' sound

He was ravin' about how he loved m' sound (Dylan)

In Clark's analysis of New York City landscapes, he analyzes travel literature that situates New York City as the paradigm of typically American values such as "virtue, knowledge, good sense, and active usefulness" (Clark 43). In securing a job, even at such low wages, Dylan seems to embody these values by taking a first step toward constituting himself in the folk community, a community defined by its speaking out on issues of marginalized communities. Dylan situates New York as a place associated with opportunity as he is able to begin his career as a folk singer. In addition, his beginnings as a low wage worker functions to appeal to working class Americans who may have faced similar experiences when moving to New York City to pursue the opportunity its landscapes seem to suggest.

At the end of the song, Dylan teases the listener by suggesting he is leaving New York, saying that one morning he decided to "ramble out of New York" for the "western skies." This leads the listener to believe briefly that Dylan is giving up on the opportunities New York has to offer, which would work to dissociate him from the civic

identity he is building. However, Dylan clarifies that he is not headed back out west permanently, but instead to East Orange, where he would meet Woody Guthrie. Thus, these lines situate Dylan as a perpetual traveler while also situating him within the community of folk singers as he sets out to meet Woody Guthrie, his inspiration for entering the tradition.

Dylan's use of American travel imagery is further exemplified in "Man of Constant Sorrow,"[15] a traditional folk song arranged by Dylan for the album. The song tells the story of a traveler from Colorado who is "a-bound to ramble" by train throughout the nation. By taking on the role of speaker in the narrative, Dylan speaks of the hardships faced as a traveler, which creates an identification with the working class American audience. Through the hardship, however, Dylan maintains hopeful that his travel west will lead to opportunity singing:

> But there's one promise to ya
>
> I'll see you on God's golden shore (Dylan)

In his analysis of the PPIE, Clark argues that San Francisco was framed as a "promised land" by invoking memories of the settling of the United States in its visitors (144). As such, an association is drawn between the west and Heaven, giving a religious connotation to the "destiny" Americans were thought to fulfill in traveling to the country's western-most areas. As visitors were encouraged to travel from their various locales by car or train across their shared landscapes to experience the exposition, the collectivization of these people at the convention site echoed the heavenly promises of

[15] Listen to Bob Dylan's "Man of Constant Sorrow" from *Bob Dylan* here: https://open.spotify.com/track/3SF5puV5eb6bgRSxBeMOk9?si=CgeLT31JRRiXhrWGxgd9YQ

westward expansion, symbolizing boundless opportunities for the American people. Dylan speaks to this idea in framing his journey west as a journey toward "God's golden shore" (Dylan).

The sixth and seventh song on *Bob Dylan* work in tandem to build Dylan's identification with the Southern United States. The sixth song, a traditional folk song, "Pretty Peggy-o,"[16] begins with the line: "I've been around this whole country," again asserting Dylan's identity as a perpetual traveler. Further, the song is sung from the perspective of a marching soldier, which works to appeal to a sense of nationalism commonly associated with the U.S. military. Dylan then narrates the tale of a captain falling in love with "Pretty Peggy-o" before eventually dying and being buried in Louisiana. The song also mentions that the lieutenant has moved to Texas, although Peggy-o's relationship to the lieutenant is not revealed. The repeated lines "as we marched down" work together with the cadence of the song to create an image of movement for the listener. Combined with the references to Texas and Louisiana, this song works to create an image of the military traveling throughout the Southern United States. In taking on the role of one of the service members in the song, Dylan situates himself within the community of military men established through the lyrics as they communicate with the Southern landscapes.

[16] Listen to Bob Dylan's "Pretty Peggy-o" from *Bob Dylan* here: https://open.spotify.com/track/4aFM4HgUGRM1cB75qbh2Su?si=jYuwmBdGS-6E62ltYYjQvg

"Pretty Peggy-o" is followed by "Highway 51,"[17] an adaptation of a song originally recorded by blues musician Curtis Jones (Shelton 121). As mentioned previously, Dylan's usage of blues music helped to constitute him as one who was familiar with the landscapes and communities of the South. "Highway 51" opens with the refrain "Highway 51 runs right by my baby's door" (Dylan). In doing so, he references U.S. Highway 51, which extends from Louisiana to Wisconsin. Thus, one who travelled this highway would interact with the landscapes of Louisiana, Mississippi, Tennessee, Kentucky, Illinois, and Wisconsin. Dylan constitutes himself as one familiar with these landscapes singing: "Well, I know that highway like I know my hand" (Dylan). In Clark's exploration of the formation of civic identity along the Lincoln Highway, he notes that travel along American highways changed the way that Americans understood community in an important manner. The Lincoln Highway, which was completed in 1915, was the first highway to completely connect the east and west coasts of the United States. Prior to the construction of this highway, travel beyond one's town or city was uncommon. As such, the highway's construction changed the nature of community in the country as it invited people to connect with those outside of their geographic locales, opening them up to new perspectives and new connections with their fellow citizens. Clark describes American travel via highway after the creation of the Lincoln Highway as having a "ritual" quality (97). Through travel, Americans began to see "national community" not as rooted in images of their "home towns" but "in the image of the physical and cultural landscapes they would traverse" (98). Dylan calls upon this

[17] Listen to Bob Dylan's "Highway 51" from *Bob Dylan* here: https://open.spotify.com/track/6wrEYf9IyrjaLccRBhrsCO?si=STpZEtvVSQ6Yftxo7WeiVA

understanding of national identity in the song, uniting in travel and in song the American cultures that span Highway 51. Further, he purports a strong attachment to the experiences he has had along the highway, stating:

If I should die before my time should come

Won't you bury my body out on Highway 51? (Dylan)

In these lines, Dylan echoes the intense emotional appeals characteristic of the blues tradition. These characteristics are especially important in this song, as little is known of the speaker other than his attachment to travel along Highway 51. In including this song on his first album, Dylan emphasizes the importance of the discursive impact of landscapes as he emphasizes that they perform discursive functions by generating strong emotions in those who interact with them.

In "House of the Risin' Sun,"[18] a traditional folk song arranged by Dylan and folk singer Dave Von Ronk, Dylan takes on the role of a female speaker who leads a life of despair in New Orleans and urges her sister not to face the same fate. At one point in the song, she considers escaping her dire circumstances in New Orleans but instead decides to return:

Well with one foot on the platform and the other foot on the train

I'm going back to New Orleans to wear that ball and chain (Dylan)

In these lines, travel by rail is equated to opportunity while being juxtaposed to her lack of opportunity in New Orleans. In this way, landscapes are shown to be representative of opportunity outside of one's current state while remaining in one place

[18] Listen to Bob Dylan's "House of the Risin' Sun" from *Bob Dylan* here: https://open.spotify.com/track/3yFRbFaSj8MeNuYaN21HIu?si=c-RqiVoZT0usBPqhOpABrw

is equated with entrapment. This is important as Dylan, situated as a perpetual traveler, is thus tied to the values of opportunity and freedom communicated by landscapes.

"House of the Risin' Sun" is followed directly by "Freight Train Blues."[19] While "House of the Risin' Sun" carries a somber melody that reflects its subject material, "Freight Train Blues" picks up with a lively, upbeat melody that works to reinforce the relationship between travel and the American value of opportunity. The song opens with the lines:

> I was born in Dixie in a boomer shed
>
> Just a little shanty by the railroad track
>
> The holler of the driver was my lullaby
>
> I got the freight train blues
>
> Oh Lord mama, I got them in the bottom of my rambling shoes
>
> And when the whistle blows I gotta go baby, don't you know
>
> Well, it looks like I'm never gonna lose the freight train blues (Dylan)

The rest of the song follows a similar pattern as Dylan repeatedly declares that he cannot quit traveling as it is the only thing that brings joy to his life. The situation of Dylan as one born beside a railroad track and perpetually "rambling" through the United States works to again situate Dylan as a perpetual traveler in his own nation. This builds upon Dylan's civic identity as he becomes the paradigm example of Marshall's line in *Seeing America:* "We Americans are a nation of travelers" (3). Dylan, in his perpetual

[19] Listen to Bob Dylan's "Freight Train Blues" from *Bob Dylan* here: https://open.spotify.com/track/1v4EF7zZLvC8XkcEncOTue?si=qnDBMB8eThGEjESJ90YPoA

travel, embodies this spirit of opportunity Americans see in travel throughout their own nation.

The penultimate song on the album, "Song to Woody,"[20] serves an important role rhetorically as it seems to pick up where "Talkin' New York" left off. As these two songs are the only two on the album that Dylan wrote himself, their positions at the beginning and end of the album serve to add coherence to the album as a whole, encompassing the other songs as tales of Dylan's travels prior to his ultimate pilgrimage to the New York area to meet Guthrie and become a member of the folk community. As such, this song narrates Dylan's actual pilgrimage east to meet Woody Guthrie while he was hospitalized near the end of his life in New Jersey. By completing this pilgrimage, Dylan situates the landscapes he has traversed as meaningful in establishing himself within the folk tradition.

I'm out here a thousand miles from my home

Walkin' a road other men have gone down

I'm seein' your world of people and things

Your paupers and peasants and princes and kings (Dylan)

Later on in the song, Dylan continues to identify himself as within the folk community by singing,

Here's to Cisco and Sonny and Leadbelly too

And to all the good people that traveled with you (Dylan)

[20] Listen to Bob Dylan's "Song to Woody" from *Bob Dylan* here: https://open.spotify.com/track/0dfdXhBg11XA16XgAEtFcN?si=7o1XFLcaSzaiSk-7xF1OaQ

Therefore, he pays homage not only to Guthrie but to others in the folk community who paved the way for him. In this way, the American land Dylan travelled to complete his journey to Guthrie serves to transform him from a "private individual" to a "public citizen" by establishing him in the folk tradition and thus allowing him to fulfill his civic duty to the United States by following in Guthrie's footsteps by protesting injustice. In this way, Dylan's identity as a member of the United States community is intricately tied to his identity as a folk singer as folk singing would allow him to protest and thus serve his community through social influence. In this way, Dylan ultimately answers Burke's call for "citizens in a democracy" to attend the "ambiguities of identification" inherent in the process of defining one's self as American (Clark 2).

Casuistic Stretching and Protest Songs

Although Dylan's first album includes no protest songs, six of the thirteen songs on his second album, *The Freewheelin' Bob Dylan,* contain elements of protest. All of these songs are composed in the folk style and many of them contain travel imagery. The other seven songs on this album retain the folk style as well, many containing the theme of travel and/or direct references to American cities. Through his first and second album, Dylan establishes himself as a folk musician and in doing so establishes folk as a genre laden with cultural value by drawing upon American travel imagery and values symbolically embedded within this imagery.

By introducing protest music after having already cultivated this particular civic identity through use of constitutive rhetoric, Dylan engages in casuistic stretching when introducing protest music into his repertoire. In *Attitudes Toward History,* Burke defines casuistic stretching as "introducing new principles while theoretically remaining faithful

to old principles" (229). In crafting his protest music while still relying on the folk genre, a genre he had displayed as laden with cultural value, Dylan introduces new and potentially controversial ideas in a manner that allows for less risk. As Dylan has already established himself as a folk singer embodying the various American values and ideals associated with the landscapes he has called upon in song, this casuistic stretching draws a link between protest and American values. As noted by McGee, audiences are only receptive to messaging when this messaging is able to unite them around a set of shared values or beliefs. As Dylan has established himself as one who is committed to his identity within the American community, the protests seem to rise up from a sense of responsibility to his community. Rather than appearing as an outsider protesting the status quo, Dylan appears authentic in his support for the civil rights movement and his protest of the Vietnam War as these are issues directly impacting members of the community that he has established himself within. As such, Dylan actively attends to the "ambiguities of identification" inherent in belonging in America by advocating for the rights of those with whom he shares this belonging (Clark 2). Thus, Dylan craftily combines casuistic stretching with constitutive rhetoric in order to ensure that his music would be heard and taken to heart by his listeners.

When discussing casuistic stretching, it is important to note that scholars such as A. Cheree Carlson and even Burke himself have warned of the potential negatives of relying on a form of persuasion that requires one to harken back to traditional ideas, as this practice can work to reinforce existing power structures. In this dissertation, I make a unique contribution to our field's understanding of casuistic stretching by providing examples in which rhetors successfully avoid this pitfall by harkening back to the folk

tradition – a tradition rooted in social protest and progressivism – when cultivating civic identity.

The first example of this casuistic stretching is found in the album's first song "Blowin' in The Wind."[21] On the album's first song, Dylan engages in rhetorical questioning of the listener, asking them to consider the toll that war and racism are taking on humanity. As the first song on the album, it serves as a firm assertion of Dylan's presence in the protest genre, while its calm melody, symbolism, and somewhat general lyrics serve to counter the intensity of its messaging given current exigencies, allowing the song to be recirculated by popular artists such as Peter, Paul, and Mary. The following two stanzas capture Dylan's merging of metaphors with thoughtful questioning on the issues of war and racial inequality.

How many roads must a man walk down

Before you call him a man?

How many seas must a white dove sail

Before she sleeps in the sand?

Yes, 'n' how many times must the cannon balls fly

Before they're forever banned?

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind

[21] Listen to Bob Dylan's "Blowin' in the Wind" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/18GiV1BaXzPVYpp9rmOg0E?si=-cJawYKTTuKk8uotM7ZB1w

Yes, 'n' how many years can a mountain exist

Before it's washed to the sea?

Yes, 'n' how many years can some people exist

Before they're allowed to be free?

Yes, 'n' how many times can a man turn his head

And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind (Dylan)

In these lines, Dylan arrives as a protest singer. He does this through casuistic stretching of the traditional folk form. As he had done on his first album, Dylan continues to borrow from traditional folk songs. In this instance, he borrows the melody from an abolitionist spiritual "No More Auction Block" (Bauldie). The use of this melody ties this song to the abolitionist tradition, bolstering its powers as a civil rights protest song. In this way, Dylan engages in casuistic stretching by tying the current civil rights movement and anti-Vietnam war movements to the past struggle for freedom in America's abolition movement. Thus, he presents himself as a concerned citizen with an understanding of and attachment to the nation's activist history. According to Burke, all "'metaphorical extension' is an aspect of casuistic stretching. Our proposed methodology to "coach" the transference of words from one category of associations to another, is casuistic" (230). Thus, I argue that music works as language does in the sense that it carries with it associations (for example: a spiritual carrying an association with the abolition movement or a folk song carrying with it an association with the labor movement). Thus, when these musical styles are used by Dylan, they work to connect the present and the past in the

mind of the listener, craftily arguing for acceptance of current freedom struggles as an extension of those past. Furthermore, the use of travel imagery throughout the song connects this first protest song with the greater body of Dylan's folk music, working to remind the listener of his constituted American identity. Interestingly, however, the travel imagery featured on many of the songs on this album is more metaphorical rather than specific in its use of location references, signaling a creative departure from the ways in which the motif had been used in the past.

This pattern of casuistic stretching continues on the third song, "Masters of War."[22] In this song, Dylan delivers a scathing message, condemning the military industrial complex and all those in power who allow it to prosper. An advantage of protest songs over other forms of political communication is that they allow artists to communicate in ways that listeners might find "unacceptable, unbelievable or ridiculous if spoke or written in prose" (Stewart et. al. 155). Thus, Dylan, as a musician, was an important communicator for more emotionally evocative messages of dissent such as this. The lyrics of this song are some of Dylan's fiercest, and thus, the way he has constituted himself as an American citizen is important. The rage Dylan expresses in the song comes from a concerned citizen who has identified himself as within the collective his music constituted. Throughout the song, he also continues constituting himself as part of the American public impacted by the war, creating a contrast between the Americans fighting in and impacted by the losses of the war and the "masters of war" that continue to support these atrocities. An example of this positioning is seen in the stanza below:

[22] Listen to Bob Dylan's "Masters of War" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/7xVpkVkd1klTzLJEysIR7z?si=8EFXzKL1REqveXZSwvLJZw

You that never done nothin'

But build to destroy

You play with my world

Like it's your little toy

You put a gun in my hand

And you hide from my eyes

And you turn and run farther

When the fast bullets fly (Dylan)

Thus, Dylan engages in casuistic stretching by continuing to constitute himself and the American people as a collective, in this instance opposed to the "masters of war" who threaten this collective. Further, the melody of "Masters of War" was borrowed from a traditional English folk song "Nottamun Town." The song was recorded by folk singer Jean Ritchie, whose family had passed the song down for generations (McGuinn). Thus, Dylan engages in casuistic stretching by tying his radical protest lyrics to the folk tradition and the ideological underpinnings associated with it.

The album's sixth song, "A Hard Rain's a-Gonna Fall"[23] operates in a similar manner, though rather than borrowing a melody as the last songs did, it borrows lyrical style from the folk ballad, "Lord Randall" (Shelton 156). In the ballad, a son returns home to his father to find that he has been poisoned by his lover. Given the symbolic nature of the song as a whole, the use of the song itself may serve as a metaphor for

[23] Listen to Bob Dylan's "A Hard Rain's a-Gonna Fall" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/7ny2ATvjtKszCpLpfsGnVQ?si=c8B0sjOORh6_wB7VFGbZtg

Americans poisoning their community with racism and war. Below is a stanza from Dylan's song, followed by a stanza from "Lord Randall."

Oh, where have you been, my blue-eyed son?

Oh, where have you been, my darling young one?

I've stumbled on the side of twelve misty mountains

I've walked and I've crawled on six crooked highways

I've stepped in the middle of seven sad forests

I've been out in front of a dozen dead oceans

I've been ten thousand miles in the mouth of a graveyard

And it's a hard, and it's a hard, it's a hard, and it's a hard

And it's a hard rain's a-gonna fall (Dylan)

Oh where ha'e ye been, Lord Randall, my son!

And where ha'e ye been, my handsome young man!"

"I ha'e been to the wild wood: mother, make my bed soon,

For I'm wearied wi' hunting, and fain wald lie down.

The openness with which Dylan borrows from "Lord Randall" shows an intentional desire for the lyrics to be recognized. In this way, casuistic stretching is employed through an intentional "transference of words from one category to another" (Burke 230). In this case, traditional folk song and the legacy of protest associated with it is transferred to the current moment to communicate a need for communal action against war. Additionally, this song contains perhaps the heaviest invocation of travel imagery of all the protest songs on the album. The portrayal of the "blue eyed son" as a perpetual

traveler experiencing the various evils that Dylan means to protest continues to build upon the idea of the American traveler as the ultimate citizen, and thus concerned with the issues his fellow citizens face.

"Oxford Town,"[24] the ninth song on the album, was written in response to a riot that occurred at Ole Miss after a Black American student James Meredith enrolled at the university (Hentoff). The song, written in the folk style, is quite direct in its language regarding racism and the events at Ole Miss.

He went down to Oxford Town

Guns and clubs followed him down

All because his face was brown

Better get away from Oxford Town (Dylan)

By using the folk style for this song, Dylan responded to the specific exigency of the moment in a unique manner. Additionally, by using reference to a specific location and the events that transpired there, Dylan continues to assert himself as a citizen concerned with the events all over the country, rather than just in his current locale.

Two of the songs on *The Freewheelin' Bob Dylan* use the traditional "talking blues" folk style to communicate political messages. This style was introduced in the 1920s by Chris Bouchillon and was used by various musicians, such as Woody Guthrie (Shelton 119). This style is unique in that the artist speaks the lyrics rather than singing them. Though it was not always the case, these songs were often used to communicate on political topics. A popular example of the "talking blues" style can be found in the

[24] Listen to Bob Dylan's "Oxford Town" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/7Ay1lHxhuM33NoXKsS0iom?si=UKEEqaTUTqWwmXwrBeUAJw

Almanac Singers' (a group of which Guthrie was a part) pro-labor composition, "Talking Union."[25] This subgenre would be familiar to anyone familiar with folk music, especially that of Woody Guthrie, who recorded multiple politically charged "talking blues" songs including "Talking Hard Work,"[26] "Talkin' Dust Bowl Blues"[27] and "Mean Talking Blues."[28] The first of these "talking blues" songs on Dylan's album was "Talkin' World War III Blues."[29] In this song, Dylan uses humor to discuss the threat of nuclear war:

> Well, I rung the fallout shelter bell
>
> And I leaned my head and I gave a yell
>
> "Give me a string bean, I'm a hungry man"
>
> A shotgun fired and away I ran
>
> I don't blame them too much though, I know I look funny
>
> Down at the corner by a hot-dog stand
>
> I seen a man
>
> I said, "Howdy friend, I guess there's just us two"

---

[25] Listen to The Almanac Singers' "Talking Union" here: https://open.spotify.com/track/0yuKuvDJlOf4GjUtf3OPjf?si=Y_r_pgFPTieSvIW-oL2cuw

[26] Listen to Woody Guthrie's "Talking Hard Work" here: https://open.spotify.com/track/3KNLPrv0SLI8CB6kD8pKSB?si=a_DQWPm6TeitAACXPQf6IQ

[27] To to Woody Guthrie's "Talkin' Dust Bowl Blues" here: https://open.spotify.com/track/1Sv7P3pIY2Zjzpen78OORc?si=1lOcNVrWQUmll6QH24sANw

[28] Listen to Woody Guthrie's "Mean Talking Blues" here: https://open.spotify.com/track/72SNLIgfk23H7hLV3sMD7d?si=R80yjv9pTWKsPX11ksgN4w

[29] Listen to Bob Dylan's "Talkin' World War III Blues" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/0ePDsEDDIPZNpbwRUEXKoX?si=isECm7IAQxaC_-Z3obDauA

He screamed a bit and away he flew

Thought I was a Communist (Dylan)

Much like the folk singers before him, Dylan allows humor to soften an otherwise threatening topic of discussion. In this way, he uses a folk trope in order to draw attention to the fear and paranoia facing the country at the time, offering a relatable and humorous way to cope with the political climate. The benefit of use of casuistry here is that Dylan could anticipate this method working because it had worked for past folk singers. The mix of humor and political discourse is something he knew had been effective in the genre and thus had a chance of communicating in the context of the present moment. The second song using the "talking blues" style is "I Shall Be Free."[30] This song is a reimagination of "We Shall Be Free," which was recorded by Woody Guthrie, Leadbelly, Cisco Houston, and Sonny Terry in 1944. The song's origins lie in the African American spiritual tradition (Harvey 51). As Dylan records the song in the talking blues style, he mixes humor with social commentary. It reads much like a wilder continuation of "Talkin' World War III Blues," and maintains the themes of the latter song. It is also the album's final song, which reinforces Dylan's constituting of his persona. By ending the album with a remake of Leadbelly's song that responds to the exigencies of the moment, Dylan uses casuistry to establish himself as a modern activist firmly rooted in the folk tradition, a tradition rooted in activism and American values.

Dylan's use of casuistic stretching was unique in its application as music functions in a manner different than other forms of communication. Music is unique in its

[30] Listen to Bob Dylan's "I Shall Be Free" from *The Freewheelin' Bob Dylan* here: https://open.spotify.com/track/0D7qLnnev1iKpH5RNT7YsD?si=AkbRbscxTDWSuB5TjsDf5Q

rhetorical efficacy for a number of reasons. First, music is a unique form of communication in that it speaks through "melodies, rhythms, chord progressions, instrumentations," and lyrics. In addition, it works as an "experiential form of communication," meaning that it allows an artist to connect their own personal experiences with those of the listener (Chesebro et al. 117-118). Sellnow and Sellnow expand on this concept, arguing that the discursive linguistic symbols and nondiscursive aesthetic symbols of music together communicate "virtual experience" through lyrics and "virtual time" through music (395). Together, these elements function didactically in a manner that creates an "illusion of life" in which the listener can partake and possibly be persuaded. Sellnow and Sellnow describe songs as enthymemes in which listeners provide the logos based on their own knowledge and experiences of the subjects discussed (412). Thus, listeners play a more active role in determining the meaning of the arguments presented in song. This argument is consistent with that of Kizer, who describes protest music as relying heavily on ethos and pathos appeals. Through a combination of casuistic stretching and use of an experiential form of rhetoric, Dylan is able to constitute both himself and his listeners as "the people" sharing in a sense of American civic identity (McGee). In sharing his travel experiences and the values tied to them in his first album, Dylan allows his listeners to become virtual travelers, sharing in the sense of national consciousness he cultivates through his experiences. After connecting to his music in this way, listeners come to Dylan's protest music "already constituted with an identity and within an ideology" and see Dylan's protest as an extension of the values expressed in his first album and thus an extension of what it means to be a responsible American citizen (Charland 134).

In addition, Dylan's use of casuistic stretching allows him to successfully navigate contextual constraints presented by the media at this time. At the time of the album's release, protest songs that contained messages that were too sharply critical of the status quo were often omitted from radio stations. By situating his protest songs within the folk tradition and using travel imagery consistent with the values and experiences of the American people, Dylan situated his songs of protest in a manner which allowed them to be widely circulated. Not only were the original recordings of these protest songs widely circulated, but their mass appeal allowed them to be rerecorded and re-popularized by other artists as well. In this way, Dylan situated his protest in a way that would lead to larger circulation, allowing his messages more reach. Additionally, by stretching meaning from a traditional form of social protest to a more modern one, Dylan avoids the pitfalls that often occur when casuistic stretching is used to reinscribe the existing social hierarchy. In other words, folk music had already redefined what it meant to be American, and this was invaluable to Dylan's usage of casuistic stretching.

Conclusion

By situating himself as a perpetual traveler, Dylan presents himself as an American at large, at home everywhere and nowhere as his sense of self was situated in travel. This works to cultivate Dylan's civic identity as he is, through his music, continually transformed from "private individual" to "public citizen," to use Clark's terms (4). As Clark illuminates, American landscapes prompt people to identify themselves as part of a national collective and therefore encounters with landscapes serve as public discourse. "Land becomes landscape when it is assigned the role of symbol, and

as symbol it functions rhetorically" (Clark 9). Furthermore, Dylan establishes himself as one of "the people" through use of folk music, a genre of music in possession of the working people. In engaging with American landscapes in a discursive manner throughout his music, Dylan situates himself within the national collective to which these landscapes speak.

The analysis featured in this chapter works to highlight the effectiveness of constitutive rhetoric and casuistic stretching as tools for assembling collectives during a pivotal time in history. Additionally, it explores the concept of civic identity and its role in drawing together activist communities. It also emphasizes the rhetorical significance of messages circulating through popular culture. These features work to provide a foundation on which I will build my pedagogical theory, a theory that incorporates the above-mentioned elements in order to create an innovative new approach to writing for publics pedagogy.

CHAPTER 3

ODETTA AND CONSTITUTIVE RHETORIC: UNITING THE SOUTH, UNITING THE NATION

In the previous chapter, I draw attention to the ways in which folk music was used to constitute activist communities during the civil rights movement through an examination of Bob Dylan's music. Drawing on Clark's work on the establishment of civic identity through appeals to American landscapes, I argue that Dylan deployed such appeals as he established himself as a folk singer and later, a protest singer, constituting both himself and his audience members as sharing in a sense of civic identity rooted in a responsibility to advocate for justice within their nation.

In this chapter, I extend this argument by examining the ways in which Odetta situated herself within the folk tradition by invoking appeals to American landscapes and rerecording traditional folk songs. Odetta's constitutive rhetoric differs from that of Dylan in that while Dylan constitutes himself and his audience as Americans-at-large who are tied to no particular geographic region, Odetta constitutes herself and her audience as Americans with ties to the Southern United States first, and later embeds this unique civic identity into a more inclusive sense of civic identity. Together, these two chapters provide the grounding for the folk pedagogy I elaborate on in the following chapter.

In this chapter, I argue that by first appealing to a uniquely southern version of American civic identity, Odetta was able to constitute activist communities around the direct-action campaigns of the civil rights movement, many of which occurred in the Southern United States. She crafted this Southern-oriented civic identity using three main

strategies. First, she recorded folk songs that originated in the South or were composed in a musical genre that originated in the South (for example: blues, bluegrass, Spirituals). Second, she recorded folk songs that included references to specific locations in the South. Third, she included songs that showcased important elements of Southern history, much of which concerned the injustices committed against Black Americans. This included songs that told of life on plantations in the antebellum South and in prisons after the Civil War. For these reasons, her music worked to primarily constitute activist audiences consisting of Black Americans, and secondarily to constitute white southerners who believed in racial justice. For the purposes of this chapter, I will be focusing on her appeals to Black Americans in the South. On her first four albums, between 61 and 73 percent of the songs on each album fit one or more of these descriptions. I argue that the sense of civic identity Odetta constituted in her music captured the complexities of calling the South home as a Black American during segregation and inspired activists to fight for equality. Creating a sense of "belongingness" is an important function of music in social movements as it can unite activists around a "collective vision" for which they can advocate (Eyerman & Jamison 464). Creating a sense of civic identity among those in the South through music was important as the civil rights movement grew in this region.

Michael Calvin McGee explains that through constitutive rhetoric, audiences called to constitute themselves within "the people" are inspired to work collectively on behalf of their common vision. Throughout her first four albums, Odetta's constitution of civic identity calls Black Americans from the South to identify as "the people" in order to come together around the civil rights movement. This invocation of a regional civic

identity was recognized throughout the folk music revival as an essential element of folk music. As Rachel Clare Donaldson explains, the regionalist movement within the folk music revival aimed to catalogue music in a way that chronicled the plurality of cultures coexisting in the United States in order to represent an American civic identity rooted in diversity.

> The regionalists, as their name implies, acknowledged the cultural differences of American regions and tried to determine how the traditions of the Northeast, Southeast, Southwest, Midwest, and West could be woven into a single national fabric. Because they viewed regions as constituent parts of the national whole, the regionalists held a culturally pluralist view of American identity that promoted "heterogeneity over homogeneity" and that provided a means for contesting the homogenizing effects of mass culture by bringing local folkways into mainstream culture…The regionalists' task was to ensure that American identity reflected the diverse nature of its citizenry. Regionalists ardently believe that American culture needed to be rooted in the nation's primary folk communities: rural communities, Indian tribes, immigrant folk groups, and African Americans in the South (Donaldson 16).

Just as Dylan constituted his audience as Americans-at-large through appeals to civic identity, Odetta constituted her audience first as Southern Americans, a distinct part of the pluralist American whole that folk music celebrated. Odetta's focus on Southern civic identity, particularly that embodied by Black Southerners, allowed her to reach audiences specifically where the civil rights movement was most active by acknowledging the shared culture and history of Southern Americans. As Dylan appealed

to working class Americans throughout the United States, Odetta's appeals were aimed toward the working class Black Americans of the South, whose history was often highlighted in the songs.

In my analysis, I will analyze key songs from Odetta's first four albums that exemplify her constitution of a Southern civic identity among herself and her audience. I will then examine her use of casuistic stretching as she weaves her Southern civic identity into "the national fabric" by invoking a more regionally diverse sense of civic identity on her fifth album, *Ballad for Americans and Other American Ballads* (16). I argue that through casuistic stretching, or "introducing new principles while theoretically remaining faithful to old principles," Odetta extends the principles of her Southern focused civic identity to a broader sense of civic identity that aims to unite all Americans around racial equality while acknowledging and celebrating cultural difference (Burke 229).

Constitution of Southern Civic Identity

On Odetta's first four albums, between 61 and 73 percent of the folk songs recorded have ties to the Southern United States in that they originated in the South or were composed in a musical genre that originated in the South (for example: blues, bluegrass, Spirituals), referenced specific locations in the South, or drew attention to important elements of Southern history, much of which concerned the injustices committed against Black Americans[31]. I argue that because of the Southern influence of

[31] List of songs on Odetta's first four albums with ties to Southern United States: From *The Tin Angel*: "John Henry," "Old Cottonfields at Home," "Old Blue," "Water Boy," "No More Cane on the Brazos," "Payday at Coal Creek," "Buked and Scorned," "Another Man Done Gone," "Children Go Where I Send Thee," "He's Got the Whole World in His Hands," "Timber," "Wade in the Water;" From *Odetta Sings the Ballads and the Blues*: "Muleskinner Blues," "Another Man Done Gone," "Jack o' Diamonds," "Buked and Scorned," "Easy Rider," "Joshua," "Glory, Glory," "Alabama Bound," "Been in the Pen," "God's Gonna Cut You Down," "Spritual Trilogy: Oh, Freedom, Come and Go with Me, I'm on My Way;" From *At the Gate of Horn*: "He's Got the Whole World in His Hands," "Sail Away Ladies, Sail Away," "Maybe She

the music in these first albums, Odetta's appeal was more regional in nature than that of Dylan. As such, she communicated an appeal to American identity that was uniquely Southern.

Odetta's appeals to Southern civic identity were rooted in the types of folk songs she chose to record. Despite releasing 15 albums between 1954 and 1967, Odetta did not compose any original music. Instead, she considered herself an "interpreter of music," recording and adapting songs of the folk tradition for contemporary audiences (Odetta 16:50-17:06). She saw her work in the folk tradition as connecting these traditional songs of triumph over oppression to contemporary issues. Through the repurposing of traditional folk songs, many of which spoke of historic struggles that were overcome by social justice campaigns, Odetta constitutes her listeners around the fight against segregation that was beginning to take root in the South by appealing to a uniquely Southern civic identity.

In the following analysis, I will explore the ways in which Odetta appealed to a uniquely Southern American civic identity on her first four albums. Collectively, these first albums contain over 40 songs that work to constitute Odetta and her audience within this uniquely Southern civic identity. In order to provide a representative sample of this music, I will select two songs from each album to analyze in-depth, allowing insight into the ways in which Odetta was able to constitute activist communities.[32]

Go," "The Lass from the Low Country," "Timber," "Deep River," "Chilly Winds," "Devilish Mary," "All the Pretty Little Horses," "The Midnight Special," "Take This Hammer;" From *My Eyes Have Seen*: "Poor Little Jesus," "Bald Headed Woman," "Motherless Children," "I've Been Driving on Bald Mountain/Water Boy," "Down on Me," "Saro Jane," "No More Cane on the Brazos," "Jumpin' Judy"

[32] Streaming links will be provided to these songs in subsequent foot notes.

Odetta's first studio album, *The Tin Angel*, which she recorded with Larry Mohr, included select live recordings, many of which were recorded at The Tin Angel nightclub in San Francisco. The album was released in 1954, as momentum for the civil rights movement was building among groups of organizers in the Southern US. The album presents a diverse array of folk songs, including those of the bluegrass, country, blues and spiritual tradition. Through use of these traditions, as well as references to Southern locations in the songs, this album works to begin Odetta's cultivation of a Southern civic identity among her listeners. From this album, I will analyze "Old Cotton Fields at Home" and "Water Boy" to exemplify Odetta's cultivation of this unique civic identity.

"Old Cotton Fields at Home"[33] is Odetta's rendition of the folk song "Cottonfields" written by folksinger Huddie Leadbetter, also known as Lead Belly. In the song, the narrator reflects on a childhood spent on a cotton plantation in Louisiana. As Lead Belly was born to sharecroppers in Louisiana, the song is likely written from a place of personal experience (Wolfe & Lornell). In Odetta's rendition, she keeps the lyrics very consistent with the original version, repeating variations of the following lines,

When I was a little bitty baby

My mother would rock me in the cradle,

In them old cotton fields at home;

Oh, when them cotton bolls get rotten

You can't pick very much cotton,

[33] Listen to "Old Cottonfields at Home" from Odetta and Larry's *The Tin Angel* here: https://open.spotify.com/track/2sFEmLAkkT4VKzLedN78Xl?si=pengS0MiQ3Okc53qps3OKA

In them old cotton fields at home

It was down in Louisiana,

Just about a mile from Texarkana,

In them old cotton fields back home

It may sound a little funny

But you didn't make very much money

In them old cotton fields at home (Odetta & Larry)

Odetta takes on the voice of a person born to sharecroppers, a role she herself did not fill, but that many of her constituted audience members might relate to as they may have had parents, grandparents, or community members affected by the widespread sharecropping system in the South. She further draws a connection to the Southern United Sates in the lines, "It was down in Louisiana, just a mile from Texarkana." Texarkana, a city on the Texas/Arkansas border is over 30 miles from the Louisiana state line. Therefore, in singing the line, "just a mile from Texarkana," Odetta establishes the South as more connected and familiar than it is in actuality. This works to build a sense of community among constituted Southern audiences, constituting the South as a continuous and connected region where all Southerners are at home, rather than constituting the Southern region into separate states. This appeal might have been especially impactful for those Southern Americans who frequently engaged in local travel across state lines. As Clark suggests in his examination of the constitutive rhetoric of American landscapes: "Rather than imagining the national community in the image of

their hometowns, automobile travelers would learn to imagine it in the image of the physical and cultural landscapes they would traverse" (98). Thus, the sense of one's home community was expanded by automobile travel, and thus more expansive regions were frequently seen as connected. This sense of home is further emphasized in Odetta's subtle change of the song's title. While Lead Belly's version was released as "Cottonfields," Odetta's was named "Old Cottonfields at Home," magnifying the narrator's position as a native Southerner.

Although the tune of the song is rather upbeat, the lyrics deal with darker subject matter. The song is far from a nostalgic look into the narrator's idyllic childhood, but rather a tale of poverty as the child of a sharecropper. This is emphasized in the lines, "Oh when those cotton bolls get rotten, you can't pick very much cotton" and "It may sound a little funny, but you didn't make very much money." These lines detailed the hopeless nature of sharecropping as the farmers would be forever indebted to the landowner despite their grueling hard work, due in part to burden of bad harvests falling on the sharecropper. The incongruity of the story told in the lyrics and the song's melody allow the listener to take a more active role, as they must engage with the lyrical content, not just the tune, to fully understand the song. It also allows the songs to spread further as the upbeat melody might mask the song's serious content on first listen (Sellnow & Sellnow). Additionally, this incongruity works to constitute Odetta's audience further as it captures the complicated nature of being a Black American in the South. While Odetta's audience members likely have deep ties to their home communities, their experiences in these communities are also affected by the poverty and discrimination many face as a result of systemic racism. Thus, the song projects a Southern experience

the audience can relate to and therefore works to raise consciousness among soon-to-be activists in the wake of the civil rights movement.

In "Water Boy,"[34] Odetta takes on the voice of a prisoner in the post-Civil-War South calling out for water (Marcus). During the Reconstruction period, the rights of Black Americans were advanced somewhat due to the passing of the 13th, 14th and 15th amendments, as well as legislation that aimed to protect voting rights. These advancements were met with increased terrorism against the governments aiming to pass reform, which resulted in their forsaking of equality initiatives for laws further restricting the rights of Black Americans (Alexander 30-31). One area in which this was especially evident was the prison system. As Michelle Alexander writes in *The New Jim Crow,* incarceration was deployed in a way that essentially replicated the system of slavery.

> Vagrancy laws and other laws defining activities such as "mischief" and "insulting gestures" as crimes were enforced vigorously against blacks. The aggressive enforcement of these criminal offenses opened up an enormous market for convict leasing, in which prisoners were contracted out as laborers to the highest private bidder. Douglas Blackmon, in *Slavery by Another Name*, describes how tens of thousands of African Americans were arbitrarily arrested during this period, many of them hit with court costs and fines, which had to be worked off to secure their release. With no means to pay off their "debts," prisoners were sold as forced laborers to lumber camps, brickyards, railroads, farms, plantations, and dozens of corporations throughout the South. (Alexander 31).

[34] Listen to "Water Boy" from Odetta and Larry's *The Tin Angel* here: https://open.spotify.com/track/4XBtJb1B5JZPi8divaZ32f?si=hHTV5tuZTFybA4SfFw-VmA

The lyrics of “Water Boy” capture the despair of a prison laborer, thirsty and tired but doomed to keep working.

Waterboy, where are you hiding

If you don't come right here

Gonna tell you pa on you

There ain't no hammer

That's on a this mountain

That ring like mine boy

That ring like mine

I'm gonna bust this rock boy

From here to the Macon

All the way to the jail boy

All the way to the jail (Odetta & Larry)

Here, the laborer calls out to the water boy desperately, while continuing to work. In order to solidify its setting in the South, the song includes a reference to Macon, Georgia. As Clark puts it, “Land becomes landscape when it is assigned the role of symbol, and as symbol it functions rhetorically” (Clark 9). This song works to cultivate a symbolic representation of the South that its constituted audience is all too familiar with. This song symbolizes the South as a land of injustice, an image which was quite familiar to many Black Americans who experienced its racism each day and were beginning to come together around the civil rights movement. Having been born and partially raised in Alabama, Odetta had first-hand knowledge of the racism in the southern United States.

Even after moving to California, Odetta still experienced racism. Having had these experiences allowed Odetta a unique space from which to tell her story. Having experienced racism first hand, Odetta is able to connect to these songs in a manner that is more authentic than those who have not experienced racism. In fact, Odetta's passion for folk music was inspired by her connection to work songs originating on Southern prisons. Speaking of the songs, she states,

> You're walking down life's road. Society's foot is on your throat. Every which way you turn you can't get from under that foot. And you reach a fork in the road and you can either lie down and die or insist on your life, your own individual life. Those people who made up the songs were the ones who insisted upon life and living, who reaffirmed themselves. They didn't just fall into the cracks or the hole. And I think that that was an incredible example for me. I learned from that (5:14-5:55).

Odetta connected deeply to musicians' ability to transform pain into strength and allowed their music to inspire her career as a folk musician. Just as those in Southern prisons transformed their suffering into political action through song, Odetta transformed her experiences with racism into reinvention of songs that would constitute audiences around the civil rights movement. In singing songs of those imprisoned and enslaved in the South, Odetta connected the historic suffering of Black Americans to the struggle for equality during the civil rights movement.

In contrast to "Old Cotton Fields at Home," "Water Boy" takes a more somber tone in melody as well as lyrics. This is in part due to the roots of the song, which originated as a call that enslaved people on Southern plantations would repeat to summon

water carriers. This call eventually was set to rhythm and became an early folk song (Courlander 68). Over the years, this song was adapted in the folk tradition, with variations in lyrics and in style. Odetta's recording takes on a distinctively blues style.

The song, which was adapted many times throughout history, serves as a prime example of the communal nature of folk music. As constitutive rhetoric calls audiences to identify as part of a collective, the communal, multigenerational nature of folk music adds to its constitutive impact. As Charland states in his examination of the movement for Quebec sovereignty, an "ideological effect" of constitutive rhetoric is its ability to unite collectives across historical boundaries through narrative (140). Thus, as folk music was possessed by the people collectively, it was free for any person to reimagine at any time. This had the effect of uniting listeners in the 1960s with those from earlier freedom struggles through the reimagining and rerecording of traditional folk music. As Odetta recorded the song in 1954, she connected the contemporary racism of the Jim Crow South to mass incarceration of Black Americans after the Reconstruction era and further, to the slavery that preceded it. Therefore, she historically contextualizes the suffering of Black Americans under Jim Crow, constituting Southern audiences whose families had been suffering for generations as a result of systemic racism.

The composition of the song echoes this feeling. Odetta calls for the water boy in a deep voice, as if begging for the water. The strain in her voice reflects the longing for a drink during an arduous day of work. Her deep and soulful voice paired with the harsh inflection of the notes she strums on the guitar, mirroring the sounds of hammers crashing during work, communicate pain and longing to the listener. In order to amplify this effect, she sings the full lyrics once through, and upon beginning the second round

adds an oral "HA!" to the harsh guitar notes, amplifying the hammer-like sound effects. This adds a sense of urgency and ruggedness to the already melancholy tune.

On Odetta's second album, *Odetta Sings the Ballads and Blues,* she further constitutes a Southern civic identity by heavily featuring songs from the blues genre, a genre that originated in the Southern United States. Further, she features songs with specific references to Southern locales and images of travel within the Southern United States throughout the album.

On the album, Odetta features the song, "Alabama Bound."[35] This song is another commonly performed by Lead Belly and believed to have been inspired by earlier folk songs passed down through the oral tradition (Wolfe & Lornell). The song tells the story of a man traveling by train to Alabama.

I'm Alabama bound

I'm Alabama bound

And if this train don't stop and turn around

I'm Alabama bound

Just a poor boy (Odetta)

As discussed by Clark, prior to the increase in automobile ownership in the United States, many Americans cultivated a sense of shared civic identity by travelling along common train routes and experiencing common landscapes. In "Alabama Bound," as the narrator travels to Alabama, they experience these shared American landscapes. The lyrics, "And if this train don't turn around, I'm Alabama bound" signal a lack of total

[35] Listen to "Alabama Bound" from Odetta's *Odetta Sings Ballads and Blues* here: https://open.spotify.com/track/2nRuEFsz1Ianj2DU7RIgLz?si=T3w_AcFTR4WZCSAd915RWQ

control on the part of the narrator, possibly for financial reasons, as a later lyric states that the narrator is "just a poor boy." The longing in Odetta's voice as she sings signals a longing to be in Alabama. The signaling of poverty also connects the song to its folk roots, as folk music is traditionally in possession of the poor and working class and has been used historically to voice the concerns of these people.

Odetta also features the traditional Spiritual, "Another Man Done Gone,"[36] arranged in the blues style on this album. Like "Water Boy," this song is believed to have originated on the post-Reconstruction era Southern prisons it describes (Griffith).

He had a long chain on,

He had a long chain on,

He had a long chain on, had a long chain on,

Had a long chain on.

They killed another man,

They killed another man,

They killed another man, killed another man,

Killed another man.

Another man done gone (Odetta)

The narrator watches as a prisoner is led to his death, presumably one of many who has met a similar fate, as "death rates were shockingly high" on post-Civil War prisons (Alexander 31). This song works to constitute a Southern-oriented sense of civic

[36] Listen to "Another Man Done Gone" from Odetta's *Odetta Sings Ballads and Blues* here: https://open.spotify.com/track/0BqJg09wlvY5JLdOv90St3?si=CagtFNF-QYSNT69uHsTO2Q

identity in a number of ways. First, the song recounts historical events that were common in the South as Black people were unjustly imprisoned and worked to their deaths after the abolition of slavery. Second, this song is believed to have originated in the South. The first known recording of "Another Man Done Gone" was documented by John Lomax in Alabama in 1941 (Another Man Done Gone). Further, Odetta's version of the song is composed in the blues style, a style originating in the Southern United States. The song therefore works to further construct a civic identity amongst Odetta's listeners. This civic identity is one very consistent with that of the folk revivalists, who were not politically neutral but instead endowed with a civic responsibility to stand together for a better country. Thus, in taking on the civic identity constructed by Odetta's music, listeners are identifying as a "people." As McGee states, the "people" drawn together by constitutive rhetoric are not just "literal extensions of the individual," but rather a group defined by a collective identity, in this case a civic identity (McGee 236). Odetta constituted a version of Southern civic identity that was at once proud of one's heritage and ashamed of the violence they had to go through as Black Southerners.

In her third album, *At the Gate of Horn,* Odetta further constitutes Southern civic identity by including songs that emphasize both positive and negative aspects of the Southern culture. The first song that I analyze from this album, "Sail Away Ladies, Sail Away"[37] is a traditional folk song that was likely brought to the U.S. from Europe, but was adapted and popularized in the Appalachian region of the U.S. (Griffith). In the song, the narrator longs for their home back in Tennessee, singing

[37] Listen to "Sail Away Ladies, Sail Away" from Odetta's *At the Gate of Horn* here: https://open.spotify.com/track/0hbvWuCRLG8f7L9T6VYcKw?si=04CvJODpRniYbVneZ7JlyQ

I got a home in Tennessee

That's the place I want to be (Odetta)

Later on, the narrator sings

Ever I get my new house done

Give my old one to my son (Odetta)

In these lines, the narrator establishes the Southern United States as a home through an overt reference to Tennessee and ties values of family and community to the Southern identity. As this song was repeatedly shared in the Appalachian region, these values became tied to this locale. In his discussion of the "scene" in 19th century New York City, Clark writes on the ways in which New York City was commonly associated with specific values and characteristics when portrayed in popular media. He refers to this conceptualizing of New York City as a "representative place" (39). Likewise, "Sail Away Ladies, Sail Away" works to conceptualize the Southern United States as a "representative place" by associating Tennessee with a longing for home and one's family, situating the South as a place of community (39). This effect is further strengthened as it is communicated through music. According to Chesebro et al., "music creates socially shared meanings by exploring and celebrating in a state of awareness or consciousness which a particular audience identifies with as an expression of its emotional and moral precepts" (116). Thus, as Southern folk singers continuously performed this song, they celebrated the picture of their Southern homeland it created and with which they identified.

"Midnight Special"[38] centers on the narrative of a prisoner dreaming of boarding a train, referred to as the "Midnight Special," to escape prison overnight. "Midnight Special" is an American folk song sung prominently in Southern prisons, where it is thought to have originated (Lomax et. al. 17). A version of the folk song was popularized by Lead Belly in 1934, when he recorded it at Angola State Prison in Louisiana. Although this version was recorded in Angola State Prison, it includes references to Houston, Texas, where Lead Belly had been imprisoned previously (Cohen 480). Although Odetta's version is not identical to that of Lead Belly, she does include these references to Houston, solidifying the song's connection to the Southern United States for the listener. The song's history of use in Southern prisons, its popularization by Lead Belly at Angola, and its references to Houston together create an association with the Southern United States that works to constitute a regional civic identity in its listeners, acknowledging the South as both a home and a place of suffering. Further, its references to travel as a form of escape work to situate the song within a greater sense of American civic identity rooted in travel throughout the nation. In a manner similar to that of Dylan's "House of the Risin' Sun," travel by train across American landscapes is situated as a form of freedom from one's unfortunate circumstances and continuing to move within the United States is seen as an opportunity for escape and betterment.

The song begins with the narrator describing the monotony of prison life. Then, they express their longing for the Midnight Special to set them free, singing,

[38] Listen to "Midnight Special" from Odetta's *At the Gate of Horn* here: https://open.spotify.com/track/1bbb9MXpTFAyjBoNUebwHD?si=ikqunse0TIOcQicaHqNUpA

Oh, let the Midnight Special shine her light on me

Let the Midnight Special shine her ever-lovin' light on me

In these lines, travel by train away from the prison is situated as salvation. Stripped of their civil rights as Americans while incarcerated, the prisoners long to escape through travel, the experience which Clark argues works "rhetorically to transform private individuals into public citizens" (4). Next, the narrator speaks of injustices faced in Houston,

Oh, if you ever go to Houston, oh, man, ya better walk right

Ya better not stagger, and no, you'd better not fight

Sheriff Benson will arrest you, he'll carry ya down

And if the jury finds ya guilty, you're penitentiary boun'

These lines describe the feelings of those incarcerated, signaling how easy it seems to become incarcerated in the Southern United States. These lines echo sentiments from Odetta's songs discussed earlier, in which she harkens back to the mass incarceration of Black Americans after the Civil War. Despite this, the song ends of a hopeful note, with the narrator sharing that they will be leaving soon, hopeful that the Midnight Special will drive them towards salvation. Through this hopeful ending, Odetta departs from the version of the song that Lead Belly recorded, which ended in despair. In doing so, Odetta works to further constitute her Southern audience as aware of injustice, but hopeful for future progress.

Odetta's fourth album, *My Eyes Have Seen*,[39] is arranged in a manner that emphasizes the continued triumphs of Black Americans despite the horrors of slavery,

[39] *My Eyes Have Seen* is not currently available of streaming services.

mass incarceration, and Jim Crow by engaging the African American Jeremiad speech form. I argue that in using a variation of this popular speech form on this album, Odetta is able to inspire hope and persistence in her audience while acknowledging the suffering and injustices of the past and present.

The African American Jeremiad is a speech form that was adapted from the Anglo-Saxon Jeremiad. The Anglo-Saxon Jeremiad was developed by the Puritans, who after arriving in what is now the United States, established themselves as people chosen by God to overcome their obstacles and flourish. Beginning with the abolitionist movement, African Americans adapted this form in order to situate themselves as the chosen people who were destined to triumph over injustices. This speech form was quite common among Black orators including Frederick Douglass, W.E.B. Dubois, and Martin Luther King Jr (Howard-Pitney). Further, as many of the direct-action campaigns of the civil rights movement were directed by religious leaders, the religious values associated with the African American Jeremiad work to further constitute audiences around the movement. According to David Howard-Pitney, the elements of the African American Jeremiad are defined as such:

> The complete rhetorical structure of the American jeremiad has three elements: citing the *promise;* criticism of present *declension*, or retrogression from the promise; and a resolving *prophecy* that society will shortly complete its mission and redeem the promise (7).

My Eyes Have Seen takes on the form of the Jeremiad by incorporating these elements through its songs. The album begins with the Spiritual, “Poor Little Jesus.” The

song describes the poor state in which Jesus was born, in a manger without a proper bed, drawing a comparison between injustices faced by Jesus and by Black Americans.

Wasn't that a pity?

Wasn't that a shame?

Wasn't that a pity and a shame?

Well it's poor little Jesus, yes, yes;

Born on Christmas, oh my love;

Didn't have no cradle, Lord Lord;

Wasn't that a pity?

Wasn't that a shame?

Wasn't that a pity and a shame?

Well it's poor little Jesus, hmm hmm;

Son of Mary, hmm my love;

Laid him in a manger;

Wasn't that a pity?

Wasn't that a shame?

Wasn't that a pity and a shame?

Describing the unfortunate circumstances into which Jesus was born works to build a metaphorical relationship between Jesus and Black Americans who suffered under slavery and unjust imprisonment. This song works to situate the "promise" element of the Jeremiad. As Black Americans are connected to Jesus through suffering, they are also promised salvation as his chosen people.

Many of the songs to follow originated on Southern plantation and prisons and, therefore, represent the "declension" from the promise (Howard-Pitney 7). These songs include "Motherless Children," "I've Been Driving on Bald Mountain/Water Boy," and "Jumpin' Judy." By featuring songs that originated on plantations and on Southern prisons, Odetta tells the stories of past abuses towards Black Americans in the South. She thus constitutes an audience that is aware of this injustice and plants seeds of resistance toward it. Through use of the Jeremiad form, Odetta constitutes an audience that is both aware of the past and hopeful enough about the future to continue the struggle.

The resolving "prophecy" is found in the album's final song, "Battle Hymn of the Republic." The song's melody was written by Union soldiers while its lyrics were mostly written by abolitionist Julia Ward Howe. The song became very popular among Union soldiers and served as an anthem as the Union army fought for the abolition of slavery (Limbong). This song serves as the prophecy by representing fulfillment of the promise through triumph over injustice. According to Odetta's Jeremiad, just as Black Americans were destined to defeat slavery, they will be destined to overcome Jim Crow. In doing so, it connects the historic freedom struggle of Southern Black Americans to the present moment. Odetta begins the song as such

> Mine eyes have seen the glory of the coming of the Lord
> He is trampling out the vintage where the grapes of wrath are stored,
> He has loosed the fateful lightening of His terrible swift sword
> His truth is marching on.

Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah!

His truth is marching on (Odetta)

The opening lines of the song share the album's title, reinforcing the salvation around which the album situates itself. After various songs on the album told the tales of enslaved people and Black people incarcerated in the South, this song works to offer the promise of redemption. As the majority of songs on this album are either situated in the South or are derived from Southern traditions, the album works to constitute Black Southerners by connecting their historic suffering to revolutionary change through adaptation of the Jeremiad form through music.

The constitutive rhetoric used in the Jeremiad presented on this album is made clear when looking through the lens of Charland's three ideological effects of constitutive rhetoric. First, listeners are drawn together to form a collective identity. Through use of a familiar oral tradition and the citing of historical events and experiences common to the Southern Black community, listeners are drawn together to identify through shared knowledge and experiences. Second, listeners are connected across traditional temporal boundaries as the abolition of slavery is connected to the imminent termination of segregation. Third, the narrative compels those who are constituted to keep moving toward a goal which is predetermined by the rhetoric. In this case, if audiences are constituted, they are accepting a move toward the goal of greater racial equality, a goal that, according to rhetoric employed in the Jeremiad, has been forthcoming since the beginning of the nation's history (Charland 139-141).

Casuistic Stretching on *Ballad for Americans and Other American Ballads*

Through her first four albums, Odetta constitutes a version of civic identity specifically tied to the Southern United States. This form of civic identity is communicated through references to Southern locations and landscapes, use of musical traditions originating in the South, and stories connecting the history of Black Americans in the South to the present moment. On her fifth album, *Ballad for Americans and Other American Ballads*, her first album where a majority of songs do not have ties to the Southern United States, Odetta uses casuistic stretching to merge the sense of regional civic identity she constituted on her first four albums with a sense of civic identity spanning the entire United States. In doing so, she works to further the sense of pluralistic civic identity advanced by many folk revivalists. According to Donaldson,

> The leftist progressive conception of American nationalism….in the hands of revivalists, became a mechanism for insisting that regional and ethnic diversity and the democratic values associated with such diversity were precisely what made the United States unique. By collecting, recording, and performing the music of communities ranging from rural towns to urban ethnic enclaves, the revivalists used folk music to illustrate American cultural heterogeneity. The revivalists argued that these communities were united under the umbrella of the nation and, although culturally distinct, embodied essential civic ideals, such as a commitment to democratic political participation (4).

Therefore, by merging the regionally situated sense of civic identity she had cultivated on her first four albums with a civic identity of America at large on her fifth album, Odetta engages in casuistic stretching by applying the values constituted within

her audience around a civic responsibility for democratic action in the South with a civic identity centered on the need to participate in democratic movements around the country. This merging was important in allowing Odetta to expand the reach of her message and to build new identifications with potential activists nationwide. Thus, Odetta was not abandoning her Southern-oriented civic identity, Odetta was embedding this regionally situated identity within the mosaic of other regional identities existing around the country, and in doing so calling attention to the values shared across regions.

The context in which the album was released lends to the reading of Odetta expanding her constituted audience through casuistic stretching. When constituting her audience on her first four albums, Odetta drew listeners together around a shared sense of community in the Southern United States and a shared responsibility to improve this shared community through the direct democracy campaigns of the civil rights movement. With this fifth album, she applies these same principles to the rest of the United States, connecting all regions in a sense of obligation to better their shared community. The album was released in 1960, at a time when the civil rights movement was gaining traction around the nation. "Ballad for Americans"[40] was written in 1939 by Earle Robinson and John La Touche, who were blacklisted during the Second Red Scare for their leftist political stances. In performing the song, Odetta takes a firm political stance against censorship of Robinson and La Touche's messaging while echoing the original intent of the song.

[40] Listen to "Ballad for Americans" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/45UxDbJwZwuQ5wkSfN9bqg?si=039VxvzcSAymLwZBxkDF1w

The song tells the story of the United States, starting with its beginning after the Revolutionary War. Throughout the song, the narrator prioritizes a pluralistic vision of America, where citizens of different ethnicities and socioeconomic status come together to build a better nation.

What kind of hat is a three-cornered hat?

Did they all believe in liberty in those days?

Nobody who was anybody believed it.

Ev'rybody who was anybody they doubted it.

Nobody had faith.

Nobody but Washington, Tom Paine, Benjamin Franklin,

Chaim Solomon, Crispus Attucks, Lafayette. Nobodies.

The nobodies ran a tea party at Boston. Betsy Ross organized a sewing circle.

Paul Revere had a horse race.

And a little ragged group believed it.

And some gentlemen and ladies believed it.

And some wise men and some fools, and I believed it too (Odetta)

These lines tell the story of America's beginning as an underdog story. The lyrics refer to the nation's founders as "a ragged group" who few believed in. The narration celebrates fighting for freedom against one's oppressor, in this case Britain. This sentiment is echoed as the narrator continues to tell of the end of slavery in the United States. In these lines, the narrator emphasizes the importance of freedom for all, as no

American is free unless all are. This emphasizes the pluralist sense of civic identity the song and the album as a whole aim to communicate. This message is especially important as Odetta's sense of civic identity aims to constitute individuals around the civil rights movement.

Well, you see it's like this. I started to tell you.

I represent the whole... Why that's it!

Let my people go. That's the idea!

Old Abe Lincoln was thin and long,

His heart was high and his faith was strong.

But he hated oppression, he hated wrong,

And he went down to his grave to free the slave.

A man in white skin can never be free while his black brother is in slavery,

"And we here highly resolve that these dead shall not have died in vain.

And this government of the people, by the people and for the people

Shall not perish from the Earth."

Abraham Lincoln said that on November 19, 1863 at Gettysburg, Pennsylvania.

And he was right. I believe that too (Odetta)

The narrator begins here stating, "I represent the whole" meaning that they represent a pluralist conception of American civic identity. In representing the whole, the narrator represents the history of the United States, drawing special attention to the ways in which those who have been historically marginalized have enhanced the nation. This point is further emphasized in the following lines.

Well, I'm an

Engineer, musician, street cleaner, carpenter, teacher,

How about a farmer? Also. Office clerk? Yes maam!

Mechanic? That's right. Housewife? Certainly!

Factory worker? You said it. Stenographer? Ya-hah!

Union specialist? Absotively! Bartender? Posolutely!

Truck driver? Definitely!

Miner, seamstress, ditchdigger, all of them.

I am the "etceteras" and the "and so forths" that do the work.

Now hold on here, what are you trying to give us?

Are you an American?

Am I an American?

I'm just an Irish, Negro, Jewish, Italian,

French and English, Spanish, Russian, Chinese, Polish,

Scotch, Hungarian, Swedish, Finnish, Canadian, Greek and Turk and Czech and double Czech American!

And that ain't all.

I was baptized a Baptist, Methodist, Congregationalist, Lutheran,

Atheist, Roman Catholic, Orthodox Jewish, Presbyterian, Seventh Day Adventist,

Mormon, Quaker, Christian Scientist and lots more.

You sure are something (Odetta)

In these lines, the narrator wholeheartedly endorses a pluralist vision of civic identity. The narrator begins by identifying as many different Americans in working class occupations. The narrators then identifies as an immigrant of many different countries. Lastly, the narrator identifies with many different religions. The message is clear, that all versions of American identity are valued and that it is through diversity that the American civic identity is defined.

The message of "Ballad for Americans," the album's opening song, is echoed on many of the other folk songs included on the album. Songs including "This Land," "Old Smoky," "Payday at Coal Creek," "Great Historical Bum," and "Pastures of Plenty" include references to specific locations throughout the United States. While past albums contained references to locations in the Southern United States, the variety of landscape references on this album works to unite the country's various regions around a common cause. Additionally, the album's privileging of the experiences of working-class Americans works to forward the economic justice initiatives of the civil rights movement while building a civic identity inclusive of the various regional identities throughout the United States. Thus, Odetta's appeals to civic identity on her fifth album were much more similar to the multi-regional working-class appeals used by Dylan in his early work.

Thematically, songs on Odetta's fifth album worked to weave together the civic identity that she had built on her first four albums with a new, more holistic American civic identity. While drawing together Americans from all over the country through references to diverse landscapes, the album also draws attention to the struggles of poor and working-class Americans, constituting a vaster audience around the burgeoning civil

rights movement. Guthrie's "This Land"[41] was written in response to Irving Berling's "God Bless America," which Guthrie felt did not resonate with the struggling American majority experiencing the Great Depression. "This Land" was written as an inclusive alternative (Spitzer). Throughout the song, Guthrie reinforces the communal ownership of the United States by all of its inhabitants by repeating the line "This land was made for you and me." Odetta adapts the lyrics slightly, singing at the end of each verse, "This land belongs to you and me." The song begins:

> This land is your land, and this land is my land
>
> From California, to the New York Island
>
> From the Redwood Forest, to the Gulf stream waters
>
> This land belongs to you and me (Odetta)

In these lines, the narrator declares that the entire United States, from its west coast to its east coast, belongs to the entire citizenry. Throughout the rest of the song, the narrator takes a metaphorical journey throughout the U.S., taking in its sights and proclaiming at the end of each verse, "This land belongs to you and me." Odetta's slight lyrical change works to emphasize the communal ownership of the land. Contextually, this communal ownership was an important way of communicating civil rights activists' belief in equal rights for all Americans, regardless of race.

[41] Listen to "This Land" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/42IbAmuSHDsfZGqocilYkk?si=CBhLjlbvRaakEXD719-dbw

Odetta's reinventions of both Merle Travis' "Dark as a Dungeon"[42] and "Payday at Coal Creek,"[43] a traditional folk song, are concerned with the injustices faced by coal miners, an often neglected group working class group. "Dark as a Dungeon" centers on the dangers, both physical and emotional, faced by coal miners.

Come all you young fellers, so young and so fine

And seek not your fortune in a dark dreary mine

It'll form as a habit; it'll seep in your soul

Till the stream of your blood runs as black as the coal

Where it's dark as a dungeon and it's damp as the dew

Where the dangers are double, pleasures are few

Where the rain never falls, the sun never shines

It's dark as a dungeon way down in the mine (Odetta)

The song acknowledges the high risk of working in the coal mines, as well as the lack of "pleasures" associated with the work. This song speaks for the coal miners who are risking their health for the opportunity to earn humble wages. As civil rights activists fought for economic as well as racial justice, songs like this one worked to build civic identity among working class audiences who would relate to sacrificing their health to support themselves. "Payday at Coal Creek," a variation of the traditional folk song "Last

[42] Listen to "Dark as a Dungeon" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/055o4fMg6sftqoqVPPJuz2?si=E381y-HpSoKUhqDDdM49Ag

[43] Listen to "Payday at Coal Creek" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/2JhxZjQPW4DoNq1C5CGsOT?si=HAxGBO5CSk2IJBe_gAbTAg

Payday at Coal Creek," references Coal Creek, Tennessee. Coal Creek was a coal mining location in which workers were faced with various injustices in the late nineteenth and early twentieth century. In 1891, paid coal miners led a movement against their employers after imprisoned laborers were brought in to drive down wages. In 1911, the mine faced an explosion. This song is thought to have been written in response to the explosion, possibly by a Black songwriter (Kahn).

While "Dark as a Dungeon" and "Payday at Coal Creek" acknowledge injustices faced by working class Americans, Odetta's rendition of Guthrie's "Great Historical Bum"[44] calls attention to the contributions of the working class that often go unnoticed and unappreciated. Throughout the song, the narrator travels through time and space, highlighting the ways in which common people contributed to society's greatest achievements. Examples of this can be found in the following verses.

I was straw boss on the Pyramids, the Tower of Babel, too
I opened up the ocean let the migrant children through
I fought a million battles and I never lost a one
And that's about the biggest thing that man had ever done

Well, I was in the Revolution when we set the country free
It was me and a couple of Indians that dumped the Boston tea

[44] Listen to "Great Historical Bum" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/7alJX3VV02atlAxGrEjOWr?si=vC5zITSNT4mVfmIdwJWglA

I won the battle at Valley Forge, the battle of Bully Run

That's about the biggest thing that man has ever done (Odetta)

In both verses, the narrator is situated within a cooperative collective, working towards a lofty goal. Rather than emphasizing the role of those in power when these achievements occurred, as is common in historical retellings, the song emphasizes the role of many common people working together to achieve progress. In doing so, the song underscores the collective power of ordinary individuals working together, an idea that is central to social justice movements. Additionally, the song makes reference to various locations throughout the United States, further constituting a collective sense of civic identity.

In a similar way, Odetta's adaptation of Guthrie's "Pastures of Plenty"[45] speaks of the various laborers around the country that have worked to create and maintain the "pastures of plenty" so many enjoy. In the song, Odetta takes on the voice of a migrant worker.

California, Arizona, I worked all your crops

And Northward up to Oregon to gather your hops

Dug beets from your ground, I cut the grapes from the vine

To set on your table that light sparkling wine

[45] Listen to "Pastures of Plenty" from Odetta's *Ballad for Americans and Other American Ballads* here: https://open.spotify.com/track/14d1oRsOhzBAWYrjHvNZKn?si=OkYnkD2LSAWiYlPAWAkGRA

Green pastures of plenty from dry desert ground

From the Grand Coulee Dam where waters run down

Every state of this Union us migrants have been

We come from the dust and we're gone with the wind

It's always we rambled, that river and I

All along your green valley, I will work till I die

Travel this road until death sets me free

'Cause pastures of plenty must always be free (Odetta)

Singing in a deep voice to a slow tune, Odetta emphasizes the difficulty the migrant workers face as they labor. The song's music and lyrics stand in juxtaposition to the song's title. Though one might associate the phrase "pastures of plenty" with bountiful resources, the song draws attention to the darker side of these resources: the difficult life of the migrant worker. Through references to Arizona, California, and Oregon, Odetta build identifications with the laborers of the western region of the United States, further constructing a civic identity that is inclusive of all geographic regions.

Conclusion

Throughout her first four albums, Odetta recorded songs that have been derived from the folk traditions of the southern United States to constitute a sense of civic identity among listeners. This sense of civic identity was specific to the Southern Black Americans and other integrationists in the South, which was important as this is where the civil rights movement was beginning to take root as her albums were released. On her fifth studio album, *Ballad for Americans and Other American Ballads*, released in 1960,

she skillfully demonstrates a pluralist conception of civic identity by combining southern folk songs with folk songs from other regions of the United States. In this album in particular, she embraces the plurality of the American identity by recording songs of Americans from different regions which, in many cases, deal specifically with struggles of the working class. In doing so, she engages in casuistic stretching by uniting the civic identity she had built in her early albums with a more inclusive and expansive civic identity that would work to unite the entire nation around the civil rights movement. In this way, Odetta weaves the Southern civic identity represented in her early work into a more all-encompassing American civic identity, embracing a pluralistic definition of what it means to be an American citizen while constituting her audience around the civil rights movement.

Analysis of Odetta's music illuminates the effectiveness of constitutive rhetoric and casuistic stretching to constitute audiences. This analysis also extends my argument from the previous chapter by focusing in on the constitution of a specific audience, Southern Americans, within a larger audience, Americans as a whole. This points to the differences in rhetorical strategies targeting specific audiences and for uniting audiences around a common goal. Extending my analysis of the usefulness of these rhetorical tools builds a firm foundation on which to build my folk pedagogy in the following chapter.

CHAPTER 4

CONSTITUTING AUDIENCES THROUGH PUBLIC WRITING: THEORIZING A FOLK PEDAGOGY

In the previous two chapters, I examined the ways in which folk singers Bob Dylan and Odetta were able to constitute a sense of civic identity among listeners through use of the folk genre and allusions to various American landscapes. By uniting audiences around a sense of shared belonging in their nation, the artists encouraged audiences to come together around the civil rights movement.

In this chapter, I build a writing for publics pedagogy inspired by this analysis which I name "folk pedagogy." This pedagogy uses folk music as a metaphor for public writing in order develop an effective approach to composition pedagogy. I begin this chapter by defining and explaining folk pedagogy and its relationship to writing for publics pedagogy. I then elaborate on the key concepts that make folk pedagogy unique. After theorizing this pedagogy, I provide a sample syllabus inspired by this pedagogical approach in order to show how my ideas could be put into practice. This syllabus illustrates the applicability of the theories outlined above and serves an exemplar that can be utilized by future practitioners of this pedagogical approach.

Folk Pedagogy

Folk pedagogy is a pedagogical approach inspired by analysis of the constitutive function of folk music in the civil rights movement of the 1950s and 1960s. Folk pedagogy is a subgenre of writing for publics pedagogy and as such, aims to prepare students to craft public arguments that constitute audiences in order to enact change in their communities. Folk pedagogy builds on existing public pedagogy in composition

studies while incorporating new elements derived specifically from my rhetorical analysis of folk music.

As a subgenre of writing for publics pedagogy, folk pedagogy foregrounds rhetoric as the foundation for effective writing by specifically focusing on constitutive rhetorical practices in the composition classroom. Folk pedagogy is also use-inspired as it is informed by my teaching practices in both the university and prison settings, where I worked with diverse groups of writers. As such, folk pedagogy aims to meaningfully engage differences in culture, viewpoints, and educational background. Therefore, although the sample syllabus I offer below is designed for an Arizona State University classroom, it should be looked at as just one possible model for implementing folk pedagogy, which is open to adaptation across different learning contexts and aims to be applicable when teaching students of all writing levels.

Through my analysis in the previous chapters, I demonstrated the ways in which folk music was able to effectively constitute public audiences. Through this analysis, I noticed certain parallels between folk music and public writing that I argue are useful in crafting a new approach to teaching students to write for public audiences. This pedagogical approach has five central components that work to situate folk music as a metaphor for public writing and expand our field's understanding of effective teaching practices:

1) Folk music, like public writing, is rhetorical and can effectively constitute audiences around public issues.

2) Folk music unites listeners in a shared sense of civic identity, as does effective public writing. In a classroom guided by folk pedagogy, the curriculum is

designed around advocacy on public issues and encourages students to work with local stakeholders on common projects.

3) Arguments made in folk music were repurposed in order to constitute audiences to meet new exigencies. Likewise, arguments made through public writing enter into a vast rhetorical ecology where they will interact with other arguments and be repurposed as the rhetorical conversation progresses. Like folk songs, public arguments are interconnected.

4) Both folk music and writing for publics are concerned with impacting everyday public discourse. As public writers, students will analyze arguments found in popular culture, on social media and in other "everyday" spaces. In this way, folk pedagogy breaks the barrier between academia and the world outside by preparing students to affect change in their communities.

5) Developed by the working class, folk music proves that ordinary people can construct national audiences. Public writing centers the arguments of student writers of all backgrounds and as such belongs to the people at large.

Public Writing as Rhetorical and Constitutive

Previously, I explored the ways in which folk musicians were able to constitute audiences around the civil rights movement through use of folk music. This folk music was rhetorical in nature as it impacted public discourse on the civil rights movement and persuaded audiences to become involved in activism, constituting these audiences into activist communities. Public writing too is rooted in the rhetorical tradition as it specifically calls upon students to craft arguments in such a way that will constitute specific audiences around local issues, moving them to come together to enact change.

Here, I argue that a focus on the rhetorical dimensions of public writing, particularly the constitutive function of public writing, is essential as students learn to write effectively.

Through a focus on the constitutive function of public writing, folk pedagogy extends the work of Brian Gogan who argues that understanding public writing as a constitutive process is crucial when defining the aims of effective public writing. In "Expanding the Aims of Public Rhetoric and Writing Pedagogy: Writing Letters to the Editors," Gogan works to expand the ways in which the field understands three of the main goals of public rhetoric – publicity, authenticity, and efficacy (538). Traditionally, the publicity of a piece of writing has hinged on its formal publication in a public venue, for example, a magazine or newspaper. In arguing for an expansion in our understanding of publicity, Gogan engages constitutive rhetoric to define the writing process itself as public. Engaging scholars who have problematized situating publication as a condition for public writing (Welch, Bitzer), Gogan instead argues for conceptualizing "publicity as an activity" (539). This moves us from product-focused conceptualization of publicity to a process-focused conceptualization. Drawing on the work of Shamoon and Medeiros, Gogan defines students' work towards engaging a public during the writing process as public in itself. In this way, formal publication of a student's piece does not make it public, but rather a student's constitutive practices while writing make it public. This method of conceptualizing public writing is beneficial in that students can view their writing as public throughout the entire writing process. Their work is always concerned with constituting an audience and as such the entire writing process is rhetorical and public facing.

In a classroom guided by folk pedagogy, students will begin the semester learning about rhetorical concepts and theory. Then, students will be asked to not only research social issues, but to analyze audiences that might be effectively constituted around these issues by mapping the rhetorical ecology of a given issue. For example, if an Arizona State University student chooses to research the impact of climate change on the Phoenix area, they would first look at the rhetorical ecology of climate change, analyzing the ways in which the issue is discussed and understood across various media and by the various local stakeholder groups who might be constituted around solving the issue. By extensively researching not only their chosen issue, but potential audiences for argument on this issue, students are composing in a manner that is at all times publicly situated. By considering preexisting arguments and opinions of stakeholders, students aim to create writing that will not only persuade, but constitute a public, creating "a people" who can collectively take up the argument made by the student (McGee).

Public Writing Engaging Civic Identity

As exemplified in the past two chapters, folk music called upon listeners to advocate for themselves and others in their communities by appealing to a sense of civic identity. As Donaldson states, folk revivalists used folk music in order to illustrate that diverse communities across America were united through "essential civic ideals, such as a commitment to democratic political participation" (4). In much the same way, folk pedagogy asks students to engage with civic identity by centering writing assignments around enacting change on public issues. In a course inspired by folk pedagogy, students would be asked to choose a social issue to research throughout the semester before crafting a public argument that constitutes an audience to enact change on this issue. In

this way, their public arguments would function in much the same way folk music did during the civil rights movement, though on a more local scale.

In asking students to engage with civic identity, folk pedagogy engages writing for publics pedagogy in order to answer the call of scholars such as David Fleming who argues that the teaching of rhetoric should concern itself with "the making of good citizens" (180), as well as Walter Beale, who wrote

> Rhetorical education is an attempt to shape a certain kind of character capable of using language effectively to carry on the practical and moral business of a polity. It is based implicitly and explicitly on ideas on individual competence and political well-being. Its dual purposes are the cultivation of the individual and the success of the culture (626).

In doing so, folk pedagogy situates the composition classroom as a space where students can learn to use writing to take action on the issues that matter most to them in order to transform their communities.

Folk pedagogy also extends the work of scholars who have implemented writing for publics pedagogy that led to students actively arguing for change in their communities. David Coogan writes on his experience teaching a service learning based course in which students advocated for school reform in Chicago through public writing. Drawing on Condit and Lucaites, Coogan argues that rhetoric is a source of power in a democratic society with "no dominant ideology" (Condit and Lucaites xiv-xv). As such, public writers can influence the ways in which people think about public issues, and therefore enact civic change. Laurie Gries argues that rhetoric and composition should be concerned foremost with assembling publics around issues. She writes on her experiences

teaching writing for publics with a focus on encouraging activism in one's campus community. In her piece, Gries provides potent examples of students using inventive strategies of public argumentation in order to enact change on the local level. Gwendolyn Pough also writes on her experience teaching a writing intensive course that inspired activism on her university campus. Allowing her classroom to function as a version of the "Black Public Sphere," Pough assigned students Black Panther Party documents to analyze, opening the classroom as a space for discussion on these documents and the ways in which the issues they addressed intersected with the students' own issues of equality on campus (Black Public Sphere Collective). After taking the course, students engaged in public writing in order to argue for a greater investment in diversity on campus. Pough highlights the ways in which open discussion on the issues that matter most to students allowed them to take ownership of their writing and use the skills gained in the classroom to enact real change in their community. In the syllabus attached below, students read and discuss some of the works described above in order to familiarize themselves with the various forms public writing can take and the considerations to be made when crafting public arguments.

Public Writing as Interconnected

Historically, folk music has been rewritten and adapted to voice concerns about social issues. Often, traditional folk songs were repurposed in order to connect historical issues with contemporary issues. For example, Odetta engaged listeners during the civil rights movement by repurposing folk songs written by Black prisoners in the years following the Civil War. Similarly, public writers write and rewrite arguments circulating

in a rhetorical ecology. For this reason, folk pedagogy conceptualizes public writing using Jenny (Edbauer) Rice's rhetorical ecology model.

The rhetorical ecology model is unique in that it recognizes the multiple coexisting and overlapping exigencies present in public discourse. "An ecological, or affective, rhetorical model is one that reads rhetoric both as a process of distributed emergence and as an ongoing circulation process" (13). As such, the rhetorical ecology model adds more fluidity to our understanding of rhetorical processes. In the rhetorical ecology, arguments are continually made and remade, responding to various often-overlapping exigencies and impacting the way individuals understand the world around them. Just as folk music was rerecorded, rearranged, and redistributed across time and space in order to enact social change, public arguments are ever changing and developing as they work to transform communities.

In a class guided by folk pedagogy, students would choose a social issue to research throughout the semester. During their research, students would take an ecological approach to understanding the arguments circulating on their issue. Students would be encouraged to diversify the sources they analyze in their rhetorical ecology as much as possible in order to formulate the best possible understanding of their issue, its stakeholders, and how arguments on the issue relate to one another. This would involve consideration of how the issue is being taken up in the news media, on social media, in popular culture, in blog posts, in arguments made by stake holders, in local newspapers, in daily conversation, and more. This is because the rhetorical ecology model acknowledges the impact that all arguments have in shaping public discourse on an issue.

The first step in tracing these arguments would be to map the rhetorical ecology of the issue. This exercise is inspired by Gogan, who utilizes a similar assignment for his letter-to-the-editor assignment. The map itself would entail collecting arguments on the social issue, many of which would stem from local sources. The mapping of local sources would allow students to develop what Coogan refers to as "community literacy" or the ability to understand arguments already circulating on the issue within the local community (668). This would allow students to better understand their audience members as they constitute them around their chosen issue. In mapping the rhetorical ecology, students could create a visual representation of how arguments interact with, build upon, and create friction with one another. This visual representation can serve as an aide as students analyze the rhetorical ecology of their issue in Writing Project Two and ultimately enter the rhetorical ecology through constitutive public writing in Writing Project Three.

Public Writing Impacting Everyday Public Discourse

Through use of the ecological model, folk pedagogy emphasizes the importance of everyday discourses on public issues. Just as folk music reached a wide variety of listeners through the popular medium of music, public writing is most impactful when it reaches readers through discourses they encounter each day. Whether it be through music, social media posts, blogs, or newspaper editorials, there are tremendous opportunities for constituting audiences through everyday media. Many scholars have argued for and furthered a focus on public writing in composition studies that will prepare students to make arguments in order to enact change in their communities (Ervin, Holmes, Mathieu, Pough, Weisser, Welch). Folk pedagogy builds upon their work in

order to further the field's understanding of how to teach students to effectively constitute public audiences through writing. Additionally, echoing the sentiments of Brian Gogan and David Fleming, folk pedagogy argues that writing happening in the classroom is in itself happening a real-world context.

In order to prepare students to engage in meaningful public discourse, a course inspired by folk pedagogy would encourage students, through a rhetorical ecology analysis, to trace the ways in which the public issue they are researching is discussed across various media before deciding how best to constitute an audience around the issue. This might entail a student researching immigration law to analyze the arguments made about their chosen issue in a song, a film, an online meme, a local newspaper article, an Instagram post made by an immigration-focused nonprofit, and/or a post in a Facebook group for immigrants living in Arizona. In engaging with various modalities of communication, students examine the ways in which their chosen topics are discussed in everyday conversations and how different arguments on their issue intersect or collide. This allows greater insight into how the topic is already being discussed in people's day-to-day lives and how audiences might be effectively reached and constituted in order to enact change.

Public Writing as Belonging to the People

Borrowing a widely accepted definition of folk music, Greenway defines folk as "a body of song in possession of the people" (Gordon 3). Folk music was developed by ordinary people in order to voice discontent and spread messages through song. Similarly, public writing is "in possession of the people" as arguments can be created and shared across many mediums, allowing anyone to participate (Gordon 3). Folk pedagogy

emphasizes public writing's belongingness to all by foregrounding the experiences and insights that students of diverse writing backgrounds bring to the writing process. Additionally, the pedagogical approach emphasizes different mediums of writing, including editorials, blog posts, websites, social media posts, and public arguments on campus, which present opportunities for self-publication and circulation of arguments.

In order to engage the diverse insights of students, I argue for the inclusion of a literacy narrative in the writing for publics curriculum. Christopher Minnix makes a convincing argument for assigning a literacy narrative in a writing for publics course geared toward basic writers. Minnix explains that many basic writers often feel marginalized in both academic and public life. Many have also not received an education that encourages students towards civic engagement, a phenomenon he refers to as the "civic empowerment gap" (24). In beginning a course on public writing with a literacy narrative assignment, students are able to acknowledge the "incomes," or "prior experiences, attitudes, cultural knowledge, material differences, and rhetorical knowledge that students bring to public writing" (22). Though this assignment would be beneficial for the basic writers in my courses, it would also benefit multilingual writers, first-generation students, nontraditional, and incarcerated students. These populations, although they possess writing skills, might feel in some ways marginalized in the academic space and not realize the unique attributes their identities and diverse educational experiences bring to the classroom. Additionally, these students may not have had experience with civic engagement curricula previously. The literacy narrative would give these students the opportunity to consider the ways in which their history as writers can impact their futures as civically engaged public writers.

My belief in the efficacy of the literacy narrative assignment stems from my experience teaching at Arizona State University and Arizona State Prison Complex Perryville. In Arizona State University's charter, the university describes itself as "a comprehensive public research university, measured not by whom it excludes, but by whom it includes" ("Charter"). ASU's student population comes from all 50 U.S. states, as well as 136 nations and 230 tribal nations ("Culture at ASU"). Many of these students are also multilingual. 35% of ASU's student population are first-generation college students (Faller). As such, the student population of ASU is extremely diverse and therefore brings to their writing their cultural, educational, linguistic, and experiential background. Likewise, my students at ASPC Perryville come to the classroom with diverse experiences and educational backgrounds. According to the last available statistics from the Bureau of Justice Studies, 39.7% of the those incarcerated in state prisons in the U.S. have completed "some high school or less," compared to 18.4% of the general population. Meanwhile only 11.4% of state prison inmates have attained postsecondary education, compared to 48.4% of the general population (Harlow). This data reflects the educational backgrounds of many of my students at Perryville. Therefore, in both the ASU and ASPC classrooms, students' educational and life experiences before coming to my class vary greatly. Through the literacy narrative, students can engage their linguistic, cultural, economic, educational, and experiential diversity by reflecting on the impact of their knowledge and experiences on their identities as writers.

In a classroom guided by folk pedagogy, students will directly engage their diverse backgrounds through the literacy narrative assignment. While providing a

narrative of their own experiences as writers, students will consider audiences that might relate to and be moved by their experiences. As they examine their relationships to various audiences, students can also consider their relationship to social issues in their communities and their potential role as civically engaged community members. The literacy narrative gives students the opportunity to examine the unique vantage point from which they will emerge as civically engaged public writers.

Syllabus

Next, I will present a syllabus that engages the key components of folk pedagogy. This syllabus is meant to serve as a model for implementing folk pedagogy in a composition classroom and is based on what implementation of folk pedagogy might look like in a first-year writing course at Arizona State University. The syllabus is intentionally malleable as I encourage educators to adapt this example for use in their own classrooms in order to meet the needs of learners.

After presenting the syllabus, I present rationales for the front matter and for each week of activities listed on the syllabus. These rationales are meant to help educators better understand the pedagogical choices I made in this syllabus so that they can effectively adapt them for their own classes.

Table 1. Syllabus Front Matter

ENG 102: First Year Composition: Writing for Public Audiences

ENG 102 will prepare you to write for public audiences through increasing your knowledge of rhetorical processes and appeals; preparing you to write, organize, and support persuasive arguments; familiarizing you with various research methods; and increasing your awareness of how arguments circulate online, in the media, and in everyday life. In particular, this class will require you to choose one specific social issue to research throughout the semester. After analyzing your own relationship with writing through the literacy narrative assignment, you will analyze arguments about your chosen issue, and finally, create your own multimodal argument on the issue.

According to ASU Writing Programs, "English 102 is designed to help students develop sophisticated, situation-sensitive reading and writing strategies. Students make arguments in formal and informal settings. Special attention is given to evidence discovery, claim support, argument response, and their applications to academic debate, public decision making, and written argument. During the 15-week semester students will complete three formal written projects. Combined, the final drafts of these three projects should result in approximately 5,000 words (this is equivalent to about 20 pages using standard academic format). Additionally, a final reflection is required."

This course achieves the goals stated above and more by engaging folk pedagogy in order to prepare you to write for public audiences. Folk pedagogy utilizes folk music as a metaphor for writing for publics in the following ways:

1) Folk music, like public writing, is rhetorical and can effectively constitute audiences around public issues.

2) Folk music unites listeners in a shared sense of civic identity, as does effective public writing. In a classroom guided by folk pedagogy, the curriculum is designed around advocacy on public issues and encourages students to work with local stakeholders on common projects.

3) Arguments made in folk music were repurposed in order to constitute audiences to meet new exigencies. Likewise, arguments made through public writing enter into a vast rhetorical ecology where they will interact with other arguments and be repurposed as the rhetorical conversation progresses. Like folk songs, public arguments are interconnected.

4) Both folk music and writing for publics are concerned with impacting everyday public discourse. As public writers, students will analyze arguments found in popular culture, on social media and in other "everyday" spaces. In this way, folk pedagogy breaks the barrier between academia and the world outside by preparing students to create change in their communities.

5) Developed by the working class, folk music proves that ordinary people can construct national audiences. Public writing centers the arguments of student writers of all backgrounds and as such belongs to the people at large.

Required Materials
Text: Everything's an Argument, 7th Edition, Updated 2016, by Andrea A. Lunsford and John J. Ruszkiewicz

Online:

- The Web link to the Writing Programs: https://english.clas.asu.edu/admission/first-year-composition-courses

- ASU Student Code of Conduct. Available online: https://eoss.asu.edu/dos/srr/codeofconduct

- ASU Academic Integrity Policy: https://provost.asu.edu/academic-integrity/resources

Description of Writing Projects

Writing Project One: Literacy Narrative

The Literacy Narrative will be your first exercise in public writing for the semester. For this assignment, you will analyze your own history as a writer, thinking rhetorically about which audiences you would like to reach with your work. Essentially, your literacy narrative is a story about your journey as a reader and a writer. This story will tell your audiences about the unique experiences and perspective you bring to your writing and help you to examine audiences you might wish to reach in future arguments. This assignment will also be rhetorical in that it will constitute a specific audience and use rhetorical moves in order to do so.

Writing Project Two: Rhetorical Ecology Analysis

In preparation for this project, we will read and discuss Jenny (Edbauer) Rice's "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies." We will also look at the ways in which arguments on your chosen topic circulate in public discourse. You will then map the rhetorical ecology of your topic, providing at least 15 interconnected examples of discourse on your topic. These examples should come from credible sources and at least five examples should include arguments made by local stakeholders. You will utilize this map to write a five to six page analysis of the rhetorical ecology of your topic.

Writing Project Three: Public Argument

Based on the extensive research that you have completed on your topic throughout the semester, you will craft a public argument. This argument can function as a call to action, a proposal for a new solution, or a method of raising awareness for existing solutions. Your public argument should be multimodal and should aim to constitute a local audience around your issue through use of rhetorical appeals. Multimodal arguments might take the form of editorials, blog posts, websites, social media posts, and public arguments on campus. In addition to creating a multimodal argument, you will present your argument and its rationale to the class during the final week of classes.

Final Reflection

For your final reflection, you will share your experiences researching your chosen issue throughout the semester and creating your own public argument. For this assignment, you will be asked to reflect on what you learned about your topic, about the writing process, and about constituting audiences around public issues. You might also address continued engagement with your public argument. You will also be asked to consider the ways in which this class might prepare you for future participation in public discourse.

Participation

Much of the learning done in this class is achieved through collaborative exercises and discussions. For this reason, participation is a major portion of your final grade.

Office Hours

I am always here to help! If you are not available during my posted hours, email me or stay after class to set up a meeting time outside of office hours.

Grading

In this course, all writing project rubrics will be designed collaboratively. Collaboratively building rubrics ensures a mutual understanding of project expectations and helps us examine as a class what constitutes effective writing. In addition, all writing project grades will result from a combination of process work and final drafts, ensuring that the labor that went into the writing is valued. Finally, all components of the first two writing projects may be revised and resubmitted for an improved grade. Allowing revisions recognizes that writing is an ongoing process. If you are interested in revising a project, please schedule a meeting outside of class time to discuss your work.

Table 2. *Grading Breakdown*

Grading	**Points**
Participation	300
Writing Project 1	200
Writing Project 2	200
Writing Project 3	200
Final Reflection	100

Table 3. *Final Grade Conversion Table*

Number of Points Acquired	**Grade**
970-1000	A+
930-969	A
900-929	A-
870-899	B+
830-869	B
800-829	B-
700-799	C
650-699	D
649 or lower	E

Table 4. *Weekly Plans*

Weekly Plans	
Week 1	<u>In Class:</u> Introductions and Icebreakers Review Syllabus Short Presentations Intro to Folk Pedagogy as a Writing for Publics Framework Activity: Rhetorical Analysis of Folk Music Activity: Free Write: What social issue might you want to research this semester? Why is it important to you? Activity: Small Group Discussions on Free Write
	<u>Due:</u> Read Chapter 1: Everything is an Argument in *Everything's an Argument*
Week 2	<u>In Class:</u> Introduction to Rhetorical Analysis Discuss: Ethos Activity: Identifying Ethos Discuss: Pathos Activity: Identifying Pathos Discuss: Logos Activity: Identifying Logos Discuss: Kairos Activity: Identifying Kairos

	Due: Read Chapters Two: Arguments Based on Emotion: Pathos, Three: Arguments Based on Character: Ethos, and Four: Arguments Based on Facts and Reason: Logos in *Everything's an Argument*
Week 3	In Class: Introduce: Writing Project One: Literacy Narrative Discuss Literacy Narratives Activity: Brainstorming Audiences for Literacy Narratives Discuss: Rhetorical elements of Literacy Narrative Examples Digital Archive of Literacy Narrative Group Presentations
	Due: Read "How to Tame the Wild Tongue" by Gloria Anzaldua Read "Coming into Language" by Jimmy Santiago Baca Read "Writing Autobiography" by bell hooks Group Digital Archive of Literacy Narratives Analysis and Presentation
Week 4	In Class: Discuss: Rhetorical analysis and constitutive rhetoric Discuss: Rhetoric and popular culture Listen: Odetta's "Spiritual Trilogy," Bob Dylan's "Blowin' in the Wind," and Beyoncé's "Freedom." Watch music video for Kendrick Lamar's "Alright." Activity: Rhetorical analysis of songs
	Due: Read Chapter Two: Rhetoric and Popular Culture in *Rhetoric and Popular Culture* by Barry Brummett

	Read Chapter Six: Rhetorical Analysis in *Everything's an Argument* Work on Literacy Narratives
Week 5	<u>In Class:</u> Discuss: Logical fallacies and three branches of rhetoric Activity: Rhetoric and social media Sign up for conference time Activity: Collaboratively create rubric for Writing Project One Activity: Writing Project One Workshop Activity: Writing Project One Peer Review
	<u>Due:</u> Bring example of rhetoric on social media Writing Project One Draft
Week 6	<u>In Class:</u> No Class Meeting: One-on-one conferences to discuss Writing Project One
	<u>Due:</u> Draft of Writing Project One
Week 7	<u>In Class:</u> Discuss: Feedback on conferences Discuss: "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies" Introduce: Writing Project Two: Analysis of Rhetorical Ecology Activity: Mapping Rhetorical Ecologies Activity Introduce: Rhetorical Ecology Map

	Due: Read “Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies” by Jenny Edbauer Rice **Writing Project One**
Week 8	In Class: Activity: Individual workshopping on Rhetorical Ecology Maps Activity: Collaborative workshopping on Rhetorical Ecology Maps Activity: Collaboratively design rubric for Writing Project Two Activity: Stakeholders game Lesson on identifying stakeholder arguments in a rhetorical ecology
	Due: Rhetorical Ecology Maps
Week 9	In Class: Mid-semester Review Watch: Music videos for Bruce Springsteen’s “Born in the U.S.A” and Rihanna’s “American Oxygen” Activity: Rhetorical Ecology of Song Activity: Workshop Writing Project Two
	Due: Read: “Born In the U.S.A.: How Bruce Springsteen's Anti-Vietnam Anthem Got Lost In Translation” by Kenneth Partridge Read: “How ‘Born in the U.S.A. Inspired Rihanna’s ‘American Oxygen’” by Colin Stutz
Week 10	In Class: Activity: Mock Peer Review

	Activity: Workshop Writing Project Two Activity: Peer Review Writing Project Two Discuss: Multimedia Arguments
	<u>Due:</u> Read Chapter 14: Visual Rhetoric and Chapter 16: Multimedia Arguments in *Everything's an Argument*
Week 11	<u>In Class:</u> Introduce: Writing Project 3: Multimodal Public Argument Discuss: Writing for Publics Discuss: "Expanding the Aims of Public Rhetoric and Writing Pedagogy: Writing Letters to the Editor" by Brian Gogan and "Writing to Assemble Publics: Making Writing Activate, Making Writing Matter" by Laurie E. Gries Discuss: Mediums for public writing, multimodal rhetorics, and constituting audiences Brainstorm: Methods for making public arguments Activity: Small group invention work
	<u>Due:</u> **Writing Project Two** Read "Expanding the Aims of Public Rhetoric and Writing Pedagogy: Writing Letters to the Editor" by Brian Gogan Read "Writing to Assemble Publics: Making Writing Activate, Making Writing Matter" by Laurie E. Gries
Week 12	<u>In Class:</u> Activity: Collaboratively create rubric for Writing Project Three Activity and Presentations: Assess effectiveness of public arguments

	Activity: Collaborative workshopping: Writing Project Three Discuss: Connections between Chapter 15: Presenting Arguments and Writing Project Three Watch: Lady Gaga's 2017 Superbowl Halftime Performance Listen: "This Is For My Girls" Activity and Presentations: Music as Public Argument
	<u>Due:</u> Read: Chapter 15: Presenting Arguments in *Everything's an Argument* Read: "If you thought Lady Gaga's 2017 halftime show was apolitical, consider the origin of 'This Land is Your Land'" by Travis M. Andrews Read: "Let Girls Learn: Michelle Obama teams up with Kelly Clarkson, Missy Elliott" by Kelly Wallace
Week 13	<u>In Class:</u> No Class Meeting: One-on-one conferences
	<u>Due:</u> Draft of Writing Project Three
Week 14	<u>In Class:</u> Peer Review – Public Argument Peer Review - Presentation Workshop
	<u>Due:</u> **Writing Project Three**

Week 15	In Class: Presentations
	Due: **Writing Project Three Presentation** **Final Reflection**

Rationale

Below, I provide rationale for inclusion of the front matter and various learning plans implemented in the syllabus. This rationale serves to help educators interested in implementing folk pedagogy to better understand the ways in which pedagogical goals could be implemented in an actual course.

Rationale for Front Matter:

The front matter of this syllabus serves as an example of how folk pedagogy could be employed in a typical first year writing class. For this example, I chose to create a syllabus for ENG 102 at ASU. The front matters shows the ways in which a course such as this can be guided by folk pedagogy while still achieving the stated learning goals of the university. While ASU learning goals and information are highlighted in the front matter, the foundations of folk pedagogy is also highlighted as a means for achieving these goals and more. Folk pedagogy also inspires the course's grading, participation, and office hours policies. As public writing is belonging to the people, it is important that all aspects of the course are collaborative in nature. The course focuses on communal knowledge building and emphasizes the student's voice and perspective in the writing process.

Rationale for Week One:

Week One begins with acquainting students with the syllabus and with one another. Because the class will be very collaborative in nature, I ask students to participate in icebreaker activities and delver short presentations on a topic of their choosing. These exercises are meant to get students more comfortable communicating with one another and to help them learn a bit about one another. I also begin with an introduction to folk pedagogy, which introduces the five main principles of the pedagogical approach and how they relate to the learning we will do over the course of the semester. I introduce the textbook, *Everything's an Argument*, which works well with folk pedagogy as it draws attention to the rhetorical dimensions of everyday life, a concept that connects well to the rhetorical ecology model that is central to folk pedagogy. I also include a discussion of the reading, as I do with all readings in the class so that students can make connections between the readings and concepts discussed in class along with their classmates. I also include a free-write on a social issue in order to start the brainstorming process early for the semester long project. This free-write engages the civic identity component of folk pedagogy by asking students to begin engaging with a social issue of importance to them and analyze their relationships with this issue before diving into their research.

Rationale for Week Two:

Week Two will be devoted to familiarizing students with the rhetorical appeals, both through readings and in-class activities. The in-class activities will help students to identify appeals used in pieces of rhetoric. For example, when focusing on appeals to pathos, I might show students television advertisements that rely heavily on pathos and ask them to identify the types emotional appeals (for example: appeals to humor,

nostalgia, fear) used by advertisers to sell their products. I might also ask students to identify appeals to logos, ethos, or kairos that work together with pathos in order to strengthen the commercials' appeals to consumers. Although the textbook chapters and many of the class activities focus on one appeal at a time, I also emphasize the ways in which appeals function both singularly and in combination with one another. This week's lessons emphasize the importance of rhetoric as the foundation for effective public writing.

Rationale for Week Three:

Week 3 will be devoted to introducing the Literacy Narrative assignment, discussing the genre of literacy narrative, and discussing and analyzing examples of narratives as a class. We will begin by discussing the genre of literacy narrative, potential audiences for literacy narratives, and how literacy narratives might constitute public audiences. In this way, I, like Minnix, visualize the literacy narrative as a student's first step into the public sphere for the semester. While considering the audiences they might reach, students also consider the unique perspectives they bring to their writing. After discussing the genre and its rhetorical components, we will discuss examples of literacy narratives. As examples, I chose three different styles of literacy narrative that showcase different literacy journeys. Anzaldua writes on her experiences as a multilingual Chicana writer, and as such the narrative vacillates between English and Spanish, blending language boundaries. This narrative could especially resonate with multilingual writers, who might choose to compose their literacy narrative in multiple languages. Baca reflects on his humiliating experiences learning to read and write in school and reflects on his experiences teaching himself to read and write while incarcerated. This piece might

resonate with students who have not had positive associations with writing in the past and wish to rethink what it means to be a writer as an adult. In her work, hooks focuses specifically on crafting her own autobiography and the associations between writing and the self. This provides an example of a narrative focusing on a specific literary practice, rather than a more holistic writing journey. Finally, students will break into groups and choose a literacy narrative from the Digital Archive of Literacy Narratives to analyze and present on. Through their analyses, students will examine the language used by the author of their chosen narrative, the piece's potential audiences, and the rhetorical moves made in the piece. They will then present their analysis to the class. This exercise will encourage collaborative knowledge building in the class and prepare students for presentations later in the semester.

Rationale for Week Four:

This week, we will discuss rhetorical analysis with a specific emphasis on understanding how audiences are constituted around issues. In this lesson, I will engage the theory utilized in the analysis chapters of my dissertation by providing a brief overview of the major theories of constitutive rhetoric and discussing the ways in which this theory might be implemented in public argument. This lesson happens while students are writing their literacy narratives so that students can relate theories of constitutive rhetoric to their audiencing strategies. We will also discuss rhetoric and popular culture after students read Chapter Two in Barry Brummett's *Rhetoric in Popular Culture.* This chapter, which describes the rhetoric of popular culture as "the rhetoric of the everyday," will emphasize the ways in which arguments circulate in everyday life and will serve as a useful precursor to our forthcoming discussions on rhetorical ecologies (4). Finally, we will

combine the lessons of rhetorical analysis and popular culture through an activity in which students will analyze the two songs written during the civil rights movement of the 1950s and 1960s and two songs written during the Black Lives Matter movement of today. We will discuss the ways in which audiences were constituted in the songs, the similarities and differences in the music's themes, and rhetorical appeals utilized by artists. This exercise will illuminate the continuity between social movements of the past and the present and in doing so, show the connectedness of rhetorical ecologies even over time. Students will investigate the ways in which these songs have been taken up by movement activist and how they function as public argument to constitute activist publics. This exercise will also emphasize the lack of boundaries between the classroom and the real world by allowing students to apply rhetorical theory to the familiar medium of music.

Rationale for Week Five:

This week, we will cover a couple more rhetorical topics: logical fallacies and the three branches of rhetoric: epideictic, deliberative, and forensic. After introducing these topics, I will ask students to share examples of rhetoric they found on social media in small groups. I will ask students to identify the types of rhetoric used in these posts, as well as any logical fallacies they observe. Groups will then share their findings with the class. As a class, we will collaboratively construct a rubric for Writing Project One. This method for constructing rubrics was inspired by my work at Arizona State Prison Complex Perryville, where we as a class discussed what makes a piece of writing effective. I found that having students contribute allows them to share their insights (based on class discussion, readings, and their writing process) on the writing topic while taking

ownership of the writing they produce. It also adds transparency to the grading process, which in turn allows students greater insight into what components make up an effective piece of writing. Additionally, students will have their first peer review and workshop sessions of the semester. This will allow students to offer and receive feedback and take some time to work independently on their drafts. Students will also sign up for conference times as next week's classes will be cancelled for one-on-one conferences on Writing Project One.

Rationale for Week Six:

This week, we will hold one-on-one conferences to discuss students' drafts of Writing Project One. Because this is the first project of the semester, I scheduled conferences for after peer review and workshop so that students had time to develop their ideas and request feedback before coming to the conference. Conferences are a great opportunity for students to talk through issues with their paper or propose ideas for changes. It also gives me an opportunity to get to know my students better, which is very important for opening lines of communication and improving in-class discussions.

Rationale for Week Seven:

We will begin this week by discussing the one-on-one conferences held the previous week. It is important for me to collect feedback from students on conferences in order to understand how I can continue to improve my teaching. We will read and discuss Jenny (Edbauer) Rice's "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies," which will begin framing Writing Project Two. I will then introduce Writing Project Two, in which students will analyze the rhetorical ecology of their chosen social issue. At this point, students will have learned the foundations of

rhetoric that they will need to inform their ecological analysis of their chosen issue. They also have begun developing their voice as public writers through their literacy narratives. After discussing the reading, I will introduce the rhetorical ecology map assignment. The rhetorical ecology map will be the first part of Writing Project Two. This piece of the project allows students to map arguments on their issue and to better understand arguments currently circulating and intersecting on the topic. We will then map a social issue as a class, as an example, before students are provided time to begin workshopping their own maps. This mapping component is inspired by Brian Gogan's "Expanding the Aims of Public Rhetoric and Writing Pedagogy: Writing Letters to the Editor," in which he shares that he asks students to map the rhetorical ecology of their topic in preparation for writing a letter to the editor assignment.

Rationale for Week Eight:

This week will begin with independent and collaborative workshopping of student's rhetorical ecology map. This will allow students an opportunity to work on the first part of Writing Project Two while engaging the perspectives of their classmates. We will then collaboratively construct a rubric for the paper. Next, we will then play a game that will help students understand stakeholders. In the game, students will read a narrative about a graduate student's experiment data that was deleted. Students will then choose a "suspect" and create a convincing narrative for why this person may have deleted the experiment. The "suspects" are all stakeholders and students are working to prove who had the most to lose if the graduate student's experiment was successful. The authors of the most convincing story (as decided by the class) will be awarded extra credit. I will then lead a lesson on identifying stakeholder arguments in a rhetorical ecology. In this

lesson, students will share stakeholder arguments they have encountered in their research. We will discuss how the arguments of stakeholders might be engaged as students work to constitute audiences through public writing.

Rationale for Week Nine:

Week Nine will begin with students completing an anonymous mid-semester review. The mid-semester review is a survey in which I ask students about which lessons, activities, and/or readings have been most or least helpful to them so that I can be best prepared for the second half of the semester. We will then engage in an activity where we as a class trace the rhetorical ecology of songs. This activity would engage my prior research on the social impact of music. To begin this activity, students will read articles that provide background on two songs, Bruce Springsteen's "Born in the U.S.A" and Rihanna's "American Oxygen." The article on "Born in the U.S.A." provides background on Springsteen's reasons for writing the song and the various interpretations and misinterpretations the song has been met with over the years. The article on "American Oxygen" mentions that the song was partially inspired by "Born in the U.S.A." It also details the social issues the song speaks to, including immigration. After reading the articles, we would watch the music videos of the songs as a class. We would then create a rhetorical ecology map for each song. The maps themselves would be connected as one song partially inspired the other. The maps would also include other sources of inspiration for the songs, other arguments about the issues the songs address, and way in which the songs have been used by others. This mapping exercise should provide students a deeper understanding of rhetorical ecologies. Finally, students will have time to workshop Writing Project 2.

Rationale for Week 10:

Week 10 will mainly be spent on workshopping and peer reviewing Writing Project 2. We will first engage in a Mock Peer Review, where I will provide students with sample rhetorical ecology analyses that they will collaboratively peer review. Then, students will workshop their own projects before engaging in peer review with one another. We will also discuss the textbook chapter on visual rhetoric and multimedia arguments, which will serve as a useful transition into Writing Project Three, which will be multimodal.

Rationale for Week 11:

In addition to introducing and brainstorming Writing Project Three, this week will be largely devoted to reading and discussing articles dealing with public writing. Both of the assigned articles give examples of public writing pedagogy and public writing examples from students. Together, the articles showcase different methods of making public arguments and explore the impact of making arguments public. These articles will inspire a discussion on the publicness of writing and allow students to consider the broader implications of entering into a rhetorical ecology through public argumentation. We will also discuss mediums for public writing, multimodal rhetorics, and constituting audiences as they relate to the articles. Finally, we will brainstorm methods for making public arguments that students might choose to engage in. Students will then work in small groups to further plan out their public arguments.

Rationale for Week 12:

We will begin this week by creating our final collaborative rubric. We will then complete an exercise in which students will assess the effectiveness of public arguments, which will prepare them to assess their classmates' work during peer review and their own

developing work. Students will choose a public argument from a sample group that I will collect. Students will then work in groups to assess the argument based on the rubric we developed and present their assessment to the class. This will allow a practice presentation before their upcoming final presentations. Additionally, students will workshop collaboratively on their public argument. This will give students an opportunity to discuss ideas with potential audience members and to improve their ideas based on feedback. Finally, we will discuss music as a form of public argument using two examples. The first is Lady Gaga's Super Bowl halftime show. In this performance she incorporates Woody Guthrie's "This Land Is Your Land" and her song, "Born This Way," which celebrates the LGBT community, in order to communicate a subtle yet impactful political message to a widespread audience. The second is "This Is For My Girls," a song that Michelle Obama, along with a group of female artists including Missy Elliot and Zendaya, released in order to promote female empowerment and raise funds for the Peace Corps Let Girls Learn Fund, which expands access to education for girls worldwide. We will discuss the arguments this music makes, the audiences, the rhetorical goals of the music, and to what extent these songs were met. Afterwards, I will have students break into groups and come up with examples of songs that serve as public arguments, which they will present to the class.

Rationale for Week 13:

This week, we will hold one-on-one conferences to review students' drafts of Writing Project Three. Conferences allow me a chance to discuss with students the work that they have been doing on their projects and to come up with collaborative solutions to improve

their projects. It also allows me to make note of their progress and their expectations for the outcome of their work.

Rationale for Week 14:

This week will allow students time to review one another's work, which will allow students to both receive feedback and the enrich their own work as they come up with new ideas while offering feedback to others. As students are preparing public arguments, receiving feedback from potential audience members will be invaluable as they continue to tweak their arguments. Students will also have time to workshop their papers, both collaboratively and individually during class time. Allowing class time for independent work recognizes the time needed during the writing process for independent work and provides students with a space to devote to the writing process that is free of distraction or outside commitments.

Rationale for Week 15:

During the final week of class, students will present their multimodal public arguments to the class. They will also explain the rhetorical choices they made when constructing their arguments and possible continued discourse their work inspired after it was made public. This will give students an opportunity to learn from each other as they carry the lessons from this class into their lives outside of ENG 102. Students will then submit a reflection paper in which they will consider the lessons that they learned over the course of the semester and how these lessons might be useful beyond this class. As folk pedagogy is concerned specifically with breaking down borders between the university and the outside world by preparing students to participate in public discourse, this reflection will serve as a space for contemplating how these lessons might be applied elsewhere.

Conclusion

In the previous two chapters of this dissertation, I analyze the ways in which folk musicians constituted activist communities during the civil rights movement. In this chapter, I describe folk pedagogy, a pedagogical approach that engages this analysis. This chapter serves to theorize and apply folk pedagogy as an effective method for teaching students to write for publics in composition courses. In the first part of this chapter, I introduce folk pedagogy and elaborate on its five central components. I then present a syllabus and rationale section that serve to model what implementation of folk pedagogy could look like in the composition classroom. Through this chapter, I present an accessible and innovative method for teaching writing for publics that I hope other educators will be inspired to adapt and build upon.

CHAPTER 5

CONCLUSION

In this dissertation, I examine the ways in which folk artists Bob Dylan and Odetta were able to constitute activist publics through their music. I then build a pedagogical approach entitled "folk pedagogy" that draws on this work in order to design an innovative approach to writing for publics pedagogy. As a whole, this dissertation serves to better our field's understanding of the rhetoric of music and social movements and develop a new and effective approach to writing for publics pedagogy.

In the first chapter, I introduce the central theories that are utilized in both the analysis and pedagogical sections of this dissertation. For the analysis portions, I review literature on constitutive rhetoric and casuistic stretching, the two main rhetorical strategies that were employed by Dylan and Odetta. I also review literature on writing for publics pedagogy that has inspired folk pedagogy. While engaging the work of other writing for publics theorists, I acknowledge that folk pedagogy deviates from past iterations of writing for publics pedagogy in that it uses folk music as a metaphor for public writing. This metaphor informs a new method for training students to write for public audiences, creating a connection between the ways in which musicians were able to constitute activist communities during the civil rights movement and the ways in which students work to constitute audiences through public writing.

In the second chapter, I analyze the folk music of Bob Dylan, focusing on its ability to constitute activist communities during the civil rights movement. Specifically, I focus on the folk music Dylan recorded on his first album, *Bob Dylan*, much of which he did not write himself. I argue that by re-recording the folk songs of past artists including

Woody Guthrie, he works to establish himself within the American civic identity that folk music has traditionally communicated. Additionally, I argue that Dylan further reinforces this sense of civic identity by referencing travel throughout the United States in these songs. Through these two appeals, Dylan is able to constitute both himself and his audience members within a shared sense of American civic identity. I argue further that this constitution of civic identity allows Dylan to engage in casuistic stretching on his second album, *The Freewheelin' Bob Dylan,* where he combines traditional folk songs and folk motifs with protest music, allowing him to move carefully into the protest genre without abandoning his appeal to civic identity.

In Chapter Three, I analyze the ways in which folk singer Odetta was able to constitute audiences around the civil rights movement. Although Odetta also utilized recording of traditional folk songs and appeals to American landscapes to constitute her audiences, Odetta differed from Dylan in that she appealed specifically to activist communities in the southern United States through her first four albums. She did this by 1) recording folk songs that originated in the South or were composed in a musical genre that originated in the South (for example: blues, bluegrass, Spirituals), 2) recording folk songs that included references to specific locations in the South, and 3) recording songs that showcased important elements of Southern history, much of which concerned the injustices committed against Black Americans. I further argue that Odetta engages in casuistic stretching with her fifth album, *Ballad for Americans and other American Ballads,* by expanding her regional appeals beyond the southern United States, engaging with locales and musical styles from throughout the United States. In doing so, she entwines the southern civic identity that she established on her first four albums with the

greater American civic identity, which functions as a blend of many regional unique identities.

In the fourth chapter, I utilize this analysis to create a new approach to writing for publics pedagogy, which I call folk pedagogy. This pedagogy uses folk music as a metaphor for public writing. By drawing on my experiences teaching at both Arizona State University and Arizona State Prison Complex Perryville, this work aims to create a more accessible approach to writing for publics pedagogy that can be utilized across different learning contexts. Specifically, folk pedagogy extends writing for publics pedagogical theory by situating folk music as a metaphor for public writing. In doing so, the pedagogical approach emphasizes the constitutive function of public writing, the ecological model of rhetoric, the importance of diverse perspectives in the public sphere, and the cultivation of civic identity through writing. It also engages music in the composition classroom, which adds to accessibility and breaks down barriers between academic and non-academic discourses.

Contributions and Implications

While making significant contributions to scholarship on rhetoric and composition, this work opens the door for the scholarly conversation to continue on a number of topics. Additionally, this work has many practical implications for teachers of composition in different learning contexts. Below, I detail the scholarly and pedagogical contributions this dissertation makes to the field of rhetoric and composition. I also make recommendations for further research and applications within the classroom.

Writing for Publics Pedagogy

This dissertation makes significant contributions to the field of writing for publics pedagogy by utilizing folk music as a metaphor for writing for publics. It serves as metaphor by drawing attention to key elements of folk music that are also apparent in public writing. These elements are as follows:

1) Folk music, like public writing, is rhetorical and can effectively constitute audiences around public issues.

2) Folk music unites listeners in a shared sense of civic identity, as does effective public writing. In a classroom guided by folk pedagogy, the curriculum is designed around advocacy on public issues and encourages students to work with local stakeholders on common projects.

3) Arguments made in folk music were repurposed in order to constitute audiences to meet new exigencies. Likewise, arguments made through public writing enter into a vast rhetorical ecology where they will interact with other arguments and be repurposed as the rhetorical conversation progresses. Like folk songs, public arguments are interconnected.

4) Both folk music and writing for publics are concerned with impacting everyday public discourse. As public writers, students will analyze arguments found in popular culture, on social media and in other "everyday" spaces. In this way, folk pedagogy breaks the barrier between academia and the world outside by preparing students to create change in their communities.

5) Developed by the working class, folk music proves that ordinary people can construct national audiences. Public writing centers the arguments of student writers of all backgrounds and as such belongs to the people at large.

In crafting this metaphor, I draw attention to the ways in which my analysis of folk music's constitutive rhetoric during the civil rights movement is able to inform public writing pedagogy. By illuminating the ways in which folk music was able to successfully constitute audiences during the civil rights movement, I am able to build a pedagogical approach that uses this insight to prepare students to write effectively for public audiences.

Folk pedagogy also engages the rhetorical ecology model in order to help students develop an understanding of the process of rhetorical circulation. In doing so, it makes a case for the centering of these theories in future writing for publics research. As Brian Gogan draws attention to in his analysis of the letter to the editor assignment, formal publication of a piece of writing is far from the final step in the rhetorical process. As Jenny Rice explicates, once one's argument is available to audiences, it enters into a rhetorical ecology, interacting with other public arguments. One's argument is then free to be further developed, responded to, or cited by others. In a classroom guided by folk pedagogy, I ask students to map the current rhetorical ecology into which their argument will be entering. This involves tracing arguments to which students are responding, related arguments, and arguments in contention with those of the students. In doing so, students are able to see the ecology they are entering into more clearly, while still acknowledging such ecologies are always in flux. In today's technologically driven society, it is especially important for educators to foreground the ecological model of rhetoric as it helps students to understand the ways in which communication is continually circulated in online spaces.

Additionally, folk pedagogy centers the diverse experiences and perspectives of students in the writing process by beginning the semester with a literacy narrative assignment. Like Minnix, I argue that this assignment amplifies the unique experiences that students bring to the writing process as a result of their cultural, economic, and educational background. In beginning the semester with this assignment, students are able to reflect on the ways in which their identities as writers inform their arguments. For example, a student who is an immigrant might be able to relate to audiences of the issue of immigration reform in manner that others cannot due to their lived experiences. Likewise, an incarcerated student might be able to provide a unique insight into the need for expanded access to healthcare in prisons. This work should inspire future researchers of writing for publics to engage the role of student identity in the writing process.

By including a sample syllabus in the fourth chapter of this dissertation, I hope to inspire future educators to take up folk pedagogy in their own classrooms. Inspired by my teaching across different learning contexts, folk pedagogy is intentionally malleable for a variety of learning environments including the four-year college classroom, the two-year college classroom, the prison classroom, and adult education classrooms. The tenets of folk pedagogy are applicable across a variety of learning spaces and I encourage practitioners of the pedagogy to adapt it to meet the needs of their specific student body in order to make this pedagogical approach as accessible as possible. The accessibility of the pedagogy is intentionally designed to help students who have fallen victim to what Minnix refers to as the "civic empowerment gap" (24). These students, due to systemic inequality in our education system, have not received the type of education that informs students on and encourages them toward civic engagement. Therefore, these students

may not see themselves as potential changemakers, although their intimate knowledge of issues facing our society actually positions them in an ideal space for speaking from an informed perspective on these issues. By presenting a curriculum that is accessible and that values the experiences and knowledge students bring to the classroom, my pedagogical approach encourages students to see themselves as catalysts for change on issues of importance to them.

Use of Music in the Composition Classroom

Both my examination of the constitutive rhetorical practices of music used during the civil rights movement and my exploration of folk pedagogy make the case for increased use of music in the composition classroom. By showcasing the rhetorical efficacy of music in my analysis and by creating lessons that effectively incorporate music in my folk pedagogy inspired sample syllabus, I make the case for a greater integration of music in the composition classroom.

This technique is valuable for teachers of composition because it makes learning more accessible to students. By breaking down the barrier between academic and nonacademic discourse, music can help students gain confidence in their place in the academic space. This can be especially useful to first generation students or students who may have taken an absence from formal education, who might find the familiarity of popular culture in the classroom encouraging. It also demonstrates that experiential knowledge from outside the university is useful and applicable in academic contexts. This can be especially useful in the writing for publics classroom, where students craft writing specifically to constitute real world publics.

The increased student engagement that comes from incorporating music into the classroom is useful as music is an effective tool for teaching rhetorical analysis. As I demonstrated in my analysis of the music of Bob Dylan and Odetta, music is able to effectively communicate rhetorically and constitute audiences. As such, music is a useful tool for teaching students rhetorical theory. In the syllabus I include in Chapter Four, I include three different music related activities that teach students about different elements of the rhetorical process. In the first activity, students familiarize themselves with rhetorical analysis by analyzing rhetorical appeals used in music from both the civil rights movement of the 1950s and 1960s and from the current Black Lives Matter movement. In doing so, they take note of the ways in which artists adapt their musical style in order to appeal to audiences. For example, Dylan's "Blowin' in the Wind" uses a soft tune and indirect language in order to communicate anti-war and anti-racist messages while navigating issues of circulation. This allowed the song to be played on the radio and re-recorded by other artists, ultimately allowing Dylan's message to reach a wider audience. In the second activity, students watch music videos for Bruce Springsteen's "Born in the U.S.A." and Rihanna's "American Oxygen" and read articles on the origin of these songs. They then trace the rhetorical ecology of these songs, noting the exigencies for the songs, the ways in which the songs have been used, and arguments that intersect or create tension with the songs' arguments. Finally, I include an activity in which students look at songs as a form of public argument. This prepares students to think through their own public argument strategies as they craft their final written assignments. Through these activities, I use music to help students understand the

multiple dimensions of rhetoric and public argument in a dynamic, engaging, and accessible manner.

Constitutive Rhetoric

This work adds to scholarship on constitutive rhetoric, which is unique in that it focuses on the ways in which audiences are called together to identify as part of a collective on behalf of a common purpose. By building upon the research of scholars such as Charland, Clark and McGee, this dissertation works to extend the theory in new and exciting directions. Past scholars have revealed the ways in which American landscapes (Clark), political documents (Charland), and Dr. Martin Luther King Jr.'s Letter from Birmingham Jail (Leff & Utley) have employed constitutive rhetoric. This dissertation, then, extends the field's understanding of constitutive rhetoric by focusing on the constitutive properties of music.

This work can inspire further research on music's ability to constitute activist publics. In particular, I focus on music used to constitute activist communities during the civil rights movement of the 1950s and 1960s. As I note in my analysis, much of the songs recorded by Dylan and Odetta during the civil rights movement were repurposed versions of folk songs originally written during the abolition and labor movements. Future research might examine the role of these and other songs in these historic movements. Researchers might also look into the constitutive function of music in contemporary justice movements such as the Black Lives Matter movement or the environmental movement. For example, Kendrick Lamar's "Alright" is frequently sung during Black Lives Matter demonstrations. Researchers might look into the role this song

plays in drawing activists together and raising consciousness on the issues facing the Black community in the United States.

This dissertation can also inspire further research on the constitutive properties of other types of popular culture such as film, television, and social media. For example, films such as *13th* and *Just Mercy*, have raised consciousness on the need for criminal justice reform. Similarly, films such as *Before the Flood* and *Dark Waters* have drawn attention to the need for environmental protections. Organizations such as Black Lives Matter and Sunrise Movement use social media to both spread awareness on social issues and advertise organized demonstrations on behalf of these issues. Further research on the ability of popular culture to constitute activist communities would provide a better understanding of the media available to social movement organizers for effectively organizing constituents for their cause.

Additionally, this work has implications in the composition classroom. In my chapter on folk pedagogy, I emphasize the role constitutive rhetoric should play in teaching writing for publics. I argue that approaching public writing as the process of constituting audiences around an issue prepares students to make meaningful changes in their communities through writing. Guided by folk pedagogy, students are encouraged to engage with community members while researching the issues facing their communities. This allows students to think about the ways in which issues are already being responded to in order to create arguments that will more effectively constitute audiences around arguments for future progress. Thus, audiences are considered at every stage of the writing process as writing is seen as public at all times.

Rhetoric of Music in Social Movements

This scholarship demonstrates the ability of music to effectively constitute activist communities during the civil rights movement. While there has been some rhetorical scholarship on music (Brummett, Chesebro, Kizer, Sellnow & Sellnow), much more is yet to be done in order to truly understand the impact arguments made through music have on our society. This work contributes to scholarship on the rhetorical impact of music by using close textual analysis in order to demonstrate the ways in which folk artists Bob Dylan and Odetta were able to successfully constitute audiences through their music during the civil rights movement. In Chapter Two, I argue that Bob Dylan constitutes audiences through appeals to American civic identity, mainly through references to travel across American landscapes, references to specific American locales, and incorporation of traditional folk songs on his first album. I argue that this constitution of civic identity allowed Dylan to enter more fluidly into the protest genre on his second album through use of casuistic stretching. In Chapter Three, I argue that in her first four albums, Odetta constitutes a sense of civic identity using appeals similar to those of Dylan. However, while Dylan appealed to working class American at large in his appeals, Odetta's appeals are tailored more specifically to Black Americans living in the South. This is important because this group was most active in many of the major demonstrations of the civil rights era. I further argue that on her fifth album, Odetta uses casuistic stretching when combining the regional civic identity she built in her early career with a more holistic American civic identity that acknowledges the need for all to come together around civil rights. Through a focus on the role of music in the civil rights movement, this dissertation increases understanding of the ways in which social

movements function. In doing so, it builds upon existing scholarship on rhetoric and social movements. (Cox and Foust, Stewart et al.)

As demonstrated in this dissertation, music played an important role in the civil rights movement of the 1950s and 1960s. Bob Dylan and Odetta are but two examples of many artists who composed and recorded music for the purpose of supporting the movement. As noted in both analysis chapters, there was a great deal of continuity between the music of the civil rights movement and past movements for social justice, such as the labor movement and the abolition movement. For example, both Dylan and Odetta repurposed the music of Woody Guthrie, an ardent labor activist, in order to create continuity between labor activism and civil rights activism. The repurposing, reimagining, and recirculation of past music allowed for the familiar to be repurposed to new ends. Future research should continue to examine the connections between the music of social movements throughout history. This research could give further insight into the ways in which social movements intersect with and influence one another.

Civil Rights Movement Scholarship

This work contributes to scholarship on the civil rights movement by foregrounding the role of musicians in constituting audiences around the movement. Although scholarship on the civil rights movement has gained traction in recent years, much more work remains to be done, especially in the field of rhetoric and composition. Future scholarship might engage the role other musicians, such as Mahalia Jackson and Nina Simone, and Muddy Waters played in the movement from a rhetorical perspective. It might also consider the ways in which music was used in conjunction with speeches in order to garner support for the civil rights movement. An interesting example of this can

be seen in the March on Washington for Jobs and Freedom, where musicians and orators came together to express support for civil rights initiative through different mediums.

This dissertation also works to foreground Odetta as an influential figure during the civil rights movement. Although Odetta is a critically acclaimed musician, much research is still left to be done on her life and activism. Most of the background I include on Odetta in this dissertation was collected from interviews she participated in throughout her life. The first ever biography on Odetta was released just last year (Zack). I hope that this dissertation contributes to further research on this highly influential musician and her lifelong involvement in the movement for racial equality.

Conclusion

The ideas behind this dissertation have been a long time in the making and have developed through my experiences as both a teacher and a scholar. In both my teaching and my scholarship, I have always been interested in music and civic engagement. In my scholarship, I have aimed to better understand the ways in which music can be used to encourage activism and to create activist communities. In my teaching, I have been interested in utilizing music to break down barriers between academic and nonacademic discourses in order to encourage students to create public-facing, civically engaged writing. This approach has proven very useful in both the university and prison classroom settings in that it has invited students into the learning process in a manner that values the knowledge they bring from the world outside academia.

This dissertation combines my goals as both a scholar and an educator by exhibiting the ways in which music can constitute activist communities, and later by building a pedagogical approach rooted in folk music that prepares students to write for

publics and participate in civic engagement initiatives. I hope that this dissertation is used by both educators and scholars to further the field's understanding of the ways in which both music and writing can serve as vehicles for civic engagement. In particular, I hope the methods presented in this dissertation are used to make public writing accessible to students who, due to issues of systemic inequality, may not have realized the power of their voices before.

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