Dear Colleagues:

It is with great pleasure and genuine excitement that I tell you about our 2011 NEH summer institute, which offers new twist on a subject we have done before. In the past, our summer institutes focused exclusively on jazz as a way to approach interdisciplinary study through popular music. How did jazz shape American history, race relations, other forms of popular music, American art and literature, American slang, and American taste. Jazz underwent a profound metamorphosis from dance hall music to art music in a period of about 25 years, a transformation that many of the musicians wanted but which lost jazz a good portion of its audience. These institutes were engaging, informative, exciting, and fun. I think they opened up so many possibilities for the participants—the NEH summer scholars-- to use materials in their classroom that they had never thought of before or to use material they had used in the past in a fresh way. As much as I enjoyed those institutes I wanted to explore a fresh approach to music as an interdisciplinary enterprise that embraces English, history, art, film, literature, and sociology.

So it is with great enthusiasm and delight that I announce our summer institute for 2011: “The Sock Hop and the Loft: Jazz, Motown, and the Transformation of American Culture, 1959-1975.” This is a more concentrated, period-defined approach to some of the themes of music, race, gender, youth, art, history, and popular culture that were featured in our NEH institutes on jazz and American culture in 2005 and 2007, held at Washington University in St. Louis. We have chosen to broaden our approach to popular music by looking at jazz in comparison to another form of popular music of the time, the black dance music of the Detroit record company Motown.

This institute will run from Wednesday, July 6 to Friday, July 29, 2011. As with our past institutes, we will bring together up to 25 school teachers from various humanities disciplines including English, History, Social Studies, Art, and Music, in this instance, to explore two streams of music within the larger context of the transformation of American taste and changing ideas about the role and importance of music in society. The two streams we are considering here—jazz and Motown—were moving in decidedly different directions between 1959 and 1975: jazz, marketed on LPs as a largely sophisticated adult listening experience, which suffered from a severe drop in popularity during the period of 1959 to 1975, losing
venues, audience, and airtime on the radio; and the black dance music, mostly marketed for teenagers on singles or 45s, which rose enormously in popularity during this era, producing many star performers and a black-owned record company, Motown, that was to achieve not only artistic dominance over this form of music for a period in the 1960s but a legendary status as an independent record company and an African American business. We know in large measure the changes that occurred in the attitude of jazz musicians who wanted to be seen as artists, not as entertainers, was a particularly intense need among many African American musicians after World War II. We know that in equal measure that this change in attitude reflected a shift in the demographics of jazz’s audience. Jazz—as a generic entity—not only lost total audience share altogether in the music market but dramatically lost a significant portion of its black audience.

By 1959, jazz was on the threshold of a set of revolutionary mutations, in part, to consolidate the music’s claim to artistic status and, in part, in response to the changing musical taste and demographics of the music’s core audiences—black and white intelligentsia, bohemian and artistic types, and anti-conformist, Progressive, and hipster types. These were not jazz’s only audiences in 1959—much of the general public still heard jazz, if only in television detective shows and crime movies—but they became publicly and explicitly identified as jazz’s audiences. Jazz had not only become by 1959 an elite music in the ears of its identified audiences, it had also become, even more so than it had been in the past as it had become a more specialized rather than casual taste, an identity music, a music that people listened to in order to make a statement about themselves and what they liked. Was jazz trapped by these audiences?

Black dance music, on the other hand, faced a somewhat different challenge with its audiences—urban blacks, black and white teens and young adults, socially “marginalized” young people: how could it consolidate its claim to white patrons as a respectable, non-stigmatized entertainment instead of as an expression of primitivism and uncouth, untrained musical practice? But yet in this music’s outreach to whites—for both commercial reasons and for publicly acknowledged critical acceptance—how could it maintain its status among blacks as their music, expressive of their emotions and their culture, hardly a surprising attitude for blacks to have in a society still afflicted with racial segregation and considerable institutional racism at the time? But the launch of Motown in
1959, premised on founder Berry Gordy’s assumption that black dance music could be crossed-over to whites without having white artists “cover” it, as was the common practice in the record industry at the time, was recognition that African American taste was in itself becoming more influential in mainstream society, especially among young whites, that African American aesthetics had value in how they interpreted life and how they constructed an art experience. Black dance music, like jazz, was an “identity” music, identified by its audiences, but its function as an identity music was being contested in a more populist and clearly more commercial arena than jazz. Black dance music accepted its status as entertainment, meant to be an experience about pleasing its audiences rather than fulfilling its performers as creators, but it wanted equal status as a mainstream or mass entertainment, not a vernacular or niche music. Motown embodied that desire as a business.

As one might expect, the story about jazz, black dance music and how tastes changed during this era is not as clear-cut as one might think. While jazz was losing market share and audience during this time, jazz was, by no means, dead. Indeed, jazz tunes such the Dave Brubeck Quartet’s “Take Five” from the “Time Out” album of 1959, pianist Vince Guaraldi’s “Cast Your Fate to the Wind,” trumpeter Lee Morgan’s “The Sidewinder,” Charlie Byrd and Stan Getz’s version of “Desafinado,” the Ramsey Lewis Trio’s cover of the black dance hit, “The In Crowd,” organist Richard “Groove” Holmes’s cover of Errol Garner’s “Misty,” saxophonist Cannonball Adderely’s quintet’s version of Joe Zawinul’s “Mercy, Mercy, Mercy,” trumpeter Hugh Masekela’s version of “Up, Up and Away,” and organist Jimmy Smith’s cover of the movie theme, “A Walk on the Wild Side,” are just a sample of the jazz tunes that charted on Billboard’s Pop Chart and became sizable hits. Jazz had its moments as successful 45-rpm singles music. Performers of “soul” jazz, which had a strong danceable beat and gospel overtones or more blues-oriented sound, such as pianists Bobby Timmons and Gene Harris, saxophonists Lou Donaldson, David “Fathead” Newman, Eddie Harris, Gene Ammons, and Hank Crawford, organists Jack McDuff and Richard “Groove” Holmes were among those who attracted a large number of black fans during the 1960s. Jazz also had its young performers who attracted college and high school students such as guitarists Larry Coryell and John McLaughlin, trumpeters Lee Morgan and Freddie Hubbard, vibes player Gary Burton, saxophonist Charles Lloyd, pianists Herbie Hancock and Chick Corea, drummer Tony Williams, among others, who were to become major figures in the jazz-rock movement of the
late 1960s and early 1970s. Even an avant garde or clearly non-commercial player like saxophonist John Coltrane had a considerable audience until his death in 1967 and some of his albums, like “My Favorite Things” and “A Love Supreme,” sold very well. As much as many jazz musicians condemned “commercialism” as selling out, jazz, as a whole, still felt it had or could have commercial appeal even as it eschewed being “mere” mass entertainment.

On the other side, black dance music also freely borrowed from and associated itself with jazz without necessarily feeling it would compromise its aspiration to be mass appeal music. Popular Rhythm and Blues vocalist Ray Charles made instrumental jazz records with some of the leading jazz players of the day; vocalist James Brown, who openly admitted the influence of jazz in his music, made instrumental recordings with his band that combined funky grooves with jazz overtones and even recorded a jazz album with jazz arranger Oliver Nelson. At Motown, owner Berry Gordy used some of the finest jazz musicians in Detroit as the backing band—dubbing themselves the Funk Brothers—for most of his recordings during this period. A Motown performer like saxophonist Junior Walker—a fairly rough-hewn act—was clearly from the lineage of jazz “honkers” and “screamers” like Illinois Jacquet and Paul Gonsalves and blues saxophonists like Eddie “Cleanhead” Vinson. Gordy, in fact, got his start in the record business as the owner of the jazz record store in the early 1950s. His love of jazz was so strong that when Motown became big enough to start financing feature films Gordy chose to make a biopic of jazz singer Billie Holiday, starring his most famous singer, Diana Ross, not necessarily the most promising commercial property. With the release of 1970s albums such as Marvin Gaye’s “What’s Going On,” and the soundtrack “Trouble Man,” the soundtrack of the film, “Lady Sings the Blues,” and such Stevie Wonder albums as “Music of My Mind,” “Talking Book,” and “Inner Visions,” Motown clearly was trying to make black dance music an album music and was clearly not afraid to reflect a decided jazz influence or blending of jazz overtones with dance music in many of these recordings which, in the instance of “What’s Going On,” came much closer to being mood music than dance music.

In this institute, we will examine the cultural, musicological, and social dimensions of jazz from 1959—the year trumpeter Miles Davis’s “Kind of Blue” was released, the most popular jazz recording ever, through 1975—the year pianist Keith Jarrett released his “Koln Concert,” the most
popular piano record ever made and how these dimensions reflected or were responses to changing public taste and shifting audiences. It is one of the ironies of this period: the United States did experience the “death” of jazz as popular music but jazz’s most popular recordings were made during this time. Jazz lost its popular audience but during this 16-year span, it went through its most intense and varied period of experimentation and, one might say, of artistic outreach—cool, hard bop, soul jazz, avant garde, bossa nova, jazz rock—as it tried to find new audiences and new ways of expressing itself. Clearly, the role of music itself in American society during these years, its unbridled vitality and the widely held belief in its ability to transform the culture, had much to do with jazz being able to weather the severities of the paradoxes and contradictions that riled its waters. A good deal of this experimentation was taking place in lofts in New York City, the laboratory of this art form, which explains a portion of the title of this institute.

This exploration of jazz will be juxtaposed to an examination of the black dance music of the period and its aspiration to reach a mass audience by examining Motown Records, which started in 1959 in Detroit and which became one of the most successful independent record companies in the history of American music. Motown has become a brand equivalent to Coca-Cola or Kleenex—and it is, without question, one of the most successful black businesses ever, producing not only hit music but also generating a highly competitive, yet innovative approach to fashioning creative music, generating an appeal that entranced both black and white teenagers and young adults, who listened to this music on their transistor radios and danced to it at their high school’s sock hops, which explains the other portion of the institute’s title. We end our study of Motown in 1975, the year Berry Gordy directed his first film, “Mahogany,” starring diva Diana Ross who had been nominated for an Academy Award for Best Actress in her performance as Billie Holiday in “Lady Sings the Blues” in 1972 and who was on the verge of becoming a major pop culture star, a sort of black Barbra Streisand. There is the obvious question of whether jazz represented for Gordy a kind of middlebrow respectability, which is something that his company sought for black dance music. But more important that the occasional interaction between jazz—a music aspiring to high cult status—and black dance music—a music aspiring to be mass entertainment—is how these two forms of music dealt with a dramatic moment of changing taste in America and what this can teach us about the function and meaning of popular music in American society. For jazz, 1959
to 1975 was a period of quest and crisis; for black dance music, it was largely a time of opportunity and expansion.

We will examine these two streams of music and the changing of American musical taste against the backdrop of the civil rights and Vietnam War eras—the rise of the New Left and student protest movement, the changing racial attitudes of America (both jazz and black dance music fought their own internal racial battles), the remarkable tide of political violence and race riots, the growing dominance of youth consumption, the rise in popularity of illegal drugs, and the sexual revolution. How were jazz and black dance music affected by these occurrences and changes? This institute is critically important for two large pedagogical reasons:

1. It is a way to teach teachers how to use the rise of popular music in the 20th century to teach aspects of the social history of the United States, through the history of an art form or two co-existing art forms, such as jazz and black dance music and how changes in the reception and practice of these forms of music reflected important shifts in American taste, shifts that had huge political and social meaning. The enormous impact of popular music generally can teach us much about the nature of our society. Popular music reflects our racial and gender divisions, the impact of cities in the dissemination of culture, the conflict between high and low culture and the ways we have tried to resolve it. Moreover, popular music can teach us much about the way we understand and conceive art—how we create art, how we create audiences, why some music succeeds commercially and why other music does not. Popular music is the connection between music and identity. We think it is particularly instructive to examine jazz and black dance music as they existed historically side-by-side in an era when they were greatly transformed by a variety of elements—social, artistic, commercial, technological, political. Jazz has the richest history of any American popular music, has produced a sustained and extensive body of criticism that has become a model for the analysis of other popular music forms, and is the only American popular music to have, for the most part, changed itself into an elite, art music. The period between 1959 and 1975 include the biggest names that effected the change in jazz from dance to art music, from modernist to ultra modernist: Miles Davis, John Coltrane, Ornette Coleman, Sun Ra, Herbie Hancock, Wayne Shorter, Charles Mingus, Chick Corea, and Bill Evans, among others. Motown has the richest history of any of the styles or companies associated with black dance music; indeed, the highly successful musical “Dream Girls,” (stage premiere
1981, film 2006) shows the remarkable mythology surrounding the company, its founder, Berry Gordy, and his biggest star act of the 1960s, the Supremes. But Motown changed over time, from its 1960s teen sound of girl and boy groups to its 1970s era of auteur/artists like Marvin Gaye, Diana Ross, and Stevie Wonder, a change reflected by the company’s departure from Detroit to Los Angeles, completed in 1972. Despite Gordy’s dislike of socially conscious or politically conscious music, Motown music had a profound impact on the political and social aspects of its time: a) for a time in the early 1960s, Motown had so successfully crossed-over to white audiences that Bill Board stopped running a separate black music chart, a practice in popular music—sales charts sorted by the race of both the artist and the audience—that dates back to the creation of a category called Race Music in the 1920s; b) some of Motown’s music like Martha and the Vandellas’ “Dancing in the Street,” while not explicitly political, was interpreted by black audiences as a political song; c) Motown released recordings of the speeches of Dr. Martin Luther King, Jr., excerpts from Wallace Terry’s book about blacks in Vietnam called Bloods, songs like Bobby Taylor and the Vancouvers’ “Does Your Mama Know About Me?” about a love affair between a white girl and a black boy, Edwin Starr’s “War,” an anti-war song during the height of the anti-Vietnam War protests, The Temptations’ “Cloud Nine,” about drug addiction and “Papa was a Rolling Stone,” about family abandonment, Marvin Gaye’s “What’s Going On?” and Stevie Wonder’s “Livin’ for the City,” all of which were clearly political (and all of which were big hits).

2. Studying these two streams of music and their impact on and response to American taste permits a capacious interdisciplinary approach to understanding the impact of music in American society through literature, history, musicology, film, criticism, and live performance. We will view two of the major jazz-themed films of the period, “A Man Called Adam” (1965) and “Sweet Love, Bitter” (1967), as well as Motown’s “Lady Sings the Blues” (1972). Participants will view as well the epochal independent film, “Nothing But a Man” (1965) that used Motown music as its soundtrack. We will read some of the significant jazz fiction of the period: William Melvin Kelly’s A Drop of Patience (1965) or John A. Williams’s Nightsong (1961) and some of the jazz poetry of the period including works by Michael Harper, Amiri Baraka, Nikki Giovanni and other poets associated with the Black Arts Movement. Also, during the institute we will read essays and chapters from the works of the most prolific and influential African American music critic of the era, Amiri Baraka (Blues People, 1964, and
Black Music, 1967) as well as some essays by influential white jazz critic Martin Williams. Finally, we will read portions of the significant histories of Motown written by Gerald Posner, Susan Smith, and Nelson George and chapters from autobiographies written by key Motown figures such as Diana Ross, Berry Gordy, Martha Reeves, Mary Wilson, Otis Williams, and Smokey Robinson. The two history texts that participants will use in the institute will be Terry H. Anderson’s The Movement and the Sixties: From Greensboro to Wounded Knee (1996) and 1959: The Year Everything Changed by Fred Kaplan (2009). They will be asked to read portions of both books before the start of the institute. We will use Jim Dawson’s The Twist; The Story of the Song and Dance that Changed the World (1995) at the start of institute, so that participants will understand the teenage dance crazes of the 1960s. Also, participants will also have the opportunity to hear live performances of the jazz of the period every weekend during the institute at Jazz at the Bistro. If time permits, they will also hear a local band called the Motown Revue once. The music library and the library of the Center for the Humanities have many DVDs compilations of footage of live performances of both jazz and Motown performers of the period.

Content and Implementation of the Project


Thursday, July 7: A Study of Two American Musical Practices and Changing Public Taste

Morning Session—The Shape of Jazz to Come: An Overview of Jazz, 1959-1975
Afternoon Session—From the Twist to the Jackson Five: An Overview of Black Dance Music, 1959-1975

Friday, July 8: Two Musical Romantics
Morning Session—Giant Steps: The Music of John Coltrane, Jazz’s Holy Grail
Afternoon Session—Teen Poet: How the Music of Smokey Robinson Launched Motown
Monday, July 11: The Transformation of African American Politics and Culture I
Morning Session—The Day Will Not Save Them/ And We Own the Night: Overview of the Black Arts Movement, 1964-1975
Afternoon Session—Freedom Now! From Martin Luther King to Barbara Jordan: An Overview of Civil Rights Movement, 1959-1975

Tuesday, July 12: The Transformation of African American Politics and Culture II
Morning session—The Sound of Young America: Black Music and the Civil Rights Movement
Afternoon Session—Viewing of “Nothing But a Man” starring Abbey Lincoln and Ivan Dixon and featuring the music of Motown

Wednesday, July 13: The Young Lions of Jazz
Morning session—New Wave: The Story of Impulse Records
Afternoon Session: Teachers Resource Development Meeting

Thursday, July 14: Soul Jazz and the Jazz-Soul Kid
Morning session—the Hammond B-3 Smashes Everything: Jimmy Smith and Soul Jazz
Afternoon Session—The Boy Wonder: The Jazz-soul of Little Stevie Wonder

Friday, July 15: Creative Black Male Anger
Morning session—the Burden of Black Culture: The Jazz and Social Criticism of Amiri Baraka
Afternoon Session—“A Man Called Adam” (1965) starring Sammy Davis, Jr. as an ill-tempered trumpet genius modeled after Miles Davis

Monday, July 18: The Transformation of the Cool
Morning session—Lucifer’s Jazz as a Fallen Art: The Music of Miles Davis
Afternoon Session—Teachers Resource Development Workshop

Tuesday, July 19: The Jazz Fiction Hero and His Discontents
Morning session—John A. Williams, Nightsong
Afternoon Session—Viewing of “Sweet Love, Bitter,” film version of Nightsong
**Wednesday, July 20: Divas, High and Low**
Morning session—An Actress with An Act: The Music of Abbey Lincoln
Afternoon Session—Viewing of *Lady Sings the Blues*, film version of the autobiography of Billie Holiday, starring Diana Ross

**Thursday, July 21: Wild Wigs and The Divas of Young America**
Morning session—The Art of the Diva: The Music of Diana Ross
Afternoon Session—The Other Women at Motown: Mary Wells, the Marvelettes, and Martha Reeves and the Vandellas

**Friday, July 22: Jazz as Improvised Spirituality**
Morning Session—Holy Noise: Jazz and Religion
Afternoon Session—A Love Supreme: Jazz Poetry, 1959-1975
Assigned readings include chapters from George, Posner, Smith, Gordy, Ross, Wilson, Taraborrelli, and Feinstein and Komunyakaa

**Monday, July 25: Jazz and Race, Whose Music is This, Anyway?**
Morning Session—Jazz and Race: The major white jazz artists from Bill Evans to Keith Jarrett
Afternoon Session—Papa’s Brand New Bag: Black Artists Group, St. Louis’s version of the Black Arts Movement

**Tuesday, July 26: From Jazz to Funk, the Studio Musicians at Motown**
Morning Session—Viewing of “Standing in the Shadow of Motown,” a documentary about the studio musicians who worked at Motown
Afternoon Session—Teachers Resource Development Workshop

**Wednesday, July 27: Marvin Gaye And the Art of the Pop Crooner**
Morning Session—Troubled Man: The Music of Marvin Gaye
Afternoon Session—The Fictionalized Marvin Gaye: Reading *Number One with a Bullet*

**Thursday, July 28: All Day: Teacher Presentations and Wrap-Up**
Each teacher will make a 5-to-10 minute presentation on his or her resource project and explain how the resources they have developed can be used in the classroom.
There will be three weekend live music performances at Jazz at the Bistro, one of the leading jazz clubs in St. Louis.

Faculty and Staff for the Institute (Selected)

Gerald Early, Merle Kling Professor of Modern Letters, Washington University in St. Louis, served as project director of previous NEH summer institutes on jazz and American culture at Washington University. He was also the project director of the humanities workshop on jazz and American culture held at Washington University during 2008-2009. He is the author of One Nation Under a Groove: Motown and American Culture and the editor of Miles Davis and American Culture.

Patrick Burke is assistant professor of music at Washington University in St. Louis and has been an instructor in the previous summer institutes on jazz. He is the author of Come In and Hear the Truth: Jazz and Race on 52nd Street.

Sowande Mustakeem is postdoctoral fellow in History and African and African American Studies at Washington University. She will be assistant professor of history at Washington University starting in the fall of 2010.

Benjamin Looker is assistant professor of American Studies at St. Louis University. He is the author of Point From Which Creation Begins: The Black Artists’ Group of St. Louis.

Matthew Calihman is assistant professor of English at Missouri State University. He specializes in African American literature and culture of the post-World War II.

Farah Jasmine Griffin is professor of English and African American Studies and chair of African American Studies at Columbia University. She is the author of several books including If You Can’t Be Free, Be a Mystery: In Search of Billie Holiday.

Ingrid Monson is Quincy Jones Professor of Music at Harvard University. She is the author of several books including Freedom Sounds: Civil Rights Calls out to Jazz and Africa.
Gene Dobbs Bradford is the executive director of the non-profit Jazz St. Louis, which operates one of the highly regarded jazz clubs in the country. He will be booking appropriate musical acts for the institute at Jazz at the Bistro, the club Jazz St. Louis operates.

Waldo Martin is professor of history at the University of California, Berkeley. He is the author of *No Coward Soldiers: Black Cultural Politics in Postwar America*.

Ashley Kahn is teacher and writer on jazz. His books include *Kind of Blue: The Making of Miles Davis’s Masterpiece* and *The House that TraneBuilt: The Story of Impulse Records*.

Gayle Wald is professor of English at George Washington University and author of *Shout, Sister, Shout: The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta Tharpe*.

Daphne Brooks is associate professor of English at Princeton University. She is the author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*.

Linda Riekes has years of experience in the St. Louis public schools in a variety of jobs. She is a highly respected and energetic administrator. She has organized NEH summer institutes in the past, including one on the Harlem Renaissance with the National Alliance of Black School Educators.

Steve Missey is an English teacher at St. Louis University High School. He is a former participant of the 2005 jazz and American Culture institute and served as master teacher for the both the 2007 institute. He will serve as master teacher for this institute, supervising the teachers’ resource development workshop sessions.

**Location**

The 2010 NEH Summer Institute, The Sock Hop and the Loft: Jazz, Motown, and the Transformation of American Culture, 1959-1975, will take place at Washington University in Saint Louis from July 6 to July 29, 2011. Washington University, a prestigious research institution, is located in an unincorporated suburb just outside the city of Saint Louis. Washington University, ranked among the top dozen universities in America by *US*
News and World Report, offers a full range of research facilities for participants including several campus libraries (including a music library), internet access, a large campus bookstore, up-to-date, air conditioned classrooms with the latest technological equipment, and several large parking lots. There is a fee for purchasing a campus parking permit. NEH Summer Institute participants will be granted privileges to use the Washington University’s libraries and computer facilities.

Participants will be housed in dormitories located on the campus of Washington University. The dorm cost $32.50 per day for single occupancy. In the dorms are four-person suites and each suite has a private bathroom and a common room. All suite common rooms are furnished with couch, chair, and end table. All bedrooms are furnished with a bed, desk, chair, dresser, and bookshelves. All the dorms are air conditioned.

The City of Saint Louis offers many attractions including several first-rate art museums, one of the finest zoos in the world, a science center, a history museum, a botanical garden, and many other cultural institutions. The Jefferson Westward Expansion Memorial—home of the St. Louis Arch—is one of America’s few National Parks located in an urban area. Participants will have the opportunity to visit the Scott Joplin House, the Black History Wax Museum, and the Ville, the historic black neighborhood of Saint Louis where Annie Malone, the famous hair products entrepreneur, started Poro College, where Sumner High School, the first high school west of the Mississippi for blacks was established, where such noted black celebrities as Chuck Berry and Dick Gregory grew up.

Application Process

A committee including Linda Riekes of St. Louis public schools, Steve Missey an English teacher at St. Louis University High School who will also be master teacher of the institute, Patrick Burke, assistant professor of music at Washington University, Sowande Mustakeem, assistant professor of history and African and African American Studies at Washington University, and Gene Dobbs Bradford executive director of Jazz at the Bistro, along with myself, will be charged with selecting up to 25 teachers (including up to three graduate students) for the institute. We will strive for proper demographic, geographical, and disciplinary balance as well as balance between private and public school participants.

How to Apply
The application cover sheet
The application cover sheet must be filled out online at this address: http://www.neh.gov/online/education/participants/

Please fill it out online as directed by the prompts. When you are finished, be sure to click the “submit” button. Print out the cover sheet and add it to your application package. A full application consists of the items listed above, as sent to the project director.

A completed application consists of three copies of the following collated items:
- the completed application cover sheet,
- a résumé, or brief biography, and
- an application essay as outlined below.

In addition, it must include two letters of recommendation as described below.

The project director’s address is:
Gerald Early, Director
The Center for the Humanities
Eliot Hall, Suite 300
Washington University in Saint Louis
Campus Box 1071
One Brookings Drive
Saint Louis, MO 63130

Or you can make an application request by calling Barbara Liebmann or Jian Leng at 314-935-5576 between the hours of 8:30 am and 4:30 pm Monday through Friday. Any questions about the application procedure can be directed to Barbara Liebmann or Jian Leng.

The deadline for completed applications is March 1, 2011. Successful applicants will be notified on April 1, 2011, and acceptance deadline is April 9, 2011.

Participants will receive a stipend of $3,300. These stipends are intended to cover travel expenses to and from Saint Louis, books and other research expenses, and living expenses for the duration of institute. Participants who do not, for whatever reason, complete the full tenure of the project must refund a pro-rated portion of the stipend. Stipends will be
paid twice during the running of the institute: half on the first day of the institute and half during the last week.

Your essay for admission to the institute should show how the content and experience of the institute will relate to your professional assignments in the following year, and how you will integrate learning at the institute into your jobs. Your application should explain how your school will support your summer training, and how the proposed curriculum enhancement will be compatible with your school’s objectives. You will also commit to conducting at least two presentations regarding the institute in the service programs or professional conferences, to completing an evaluation survey on the institute, to administering a survey to your students on popular music from the 1960s and 1970s in the curriculum, and to staying in communication with other members of the institute by e-mail for one year.

The selected applicants should indicate they clearly understand and desire to explore the cultural, political, and social dimension of two major forms of American popular music between 1959 and 1975 and that they are ready to translate those lessons to the classroom.

Participants will receive in-service credit for participating in the institute. All participants also can obtain 3 graduate credits, entitled “NEH Summer Institute Program Course: The Sock Hop and the Loft”, under University College summer course # L56-4601. Washington University does not collect tuition but charges $350 to cover prorations and administrative costs. NEH participants who want credits must apply in person at U College. More details and course registration will be available on arrival.

We hope that you’ll join us this summer as we intensively explore how jazz tried to redefine itself in the market and Motown music redefined American youth and how both forms of music redefined American taste and in some ways affected and were affected by politics. The story of jazz and Motown from 1969 to 1975 is one of the great narratives of American culture. You wouldn’t want to miss it. Be there or be square!

Sincerely Yours,

Gerald Early, Director
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