

The Music & The Movement: Race, Rhythm, and Social Justice

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ABSTRACT

From Billie Holiday’s “Strange Fruit” to Public Enemy’s “Fight the Power” to J. Cole’s “Be Free,” music has played a vital role in energizing social justice movements and elevating the legal and social issues facing Black people. An examination into the legal, historical, and social contexts for the music created during ten key movements in Black history reveals the role of lyrics and rhythm. Through the lens of music, ten movements—Freedom, Lynching, the Great Migration, Civil Rights, Black Power, Black Feminism, Police Brutality, Mass Incarceration, Black Love, and Black Lives Matter—demonstrate that Black music is more than entertainment. It is a critique of social ills, a reflection of strength, a source of empowerment, a roadmap for resistance, and a proposal for change.

The Music & The Movement: Race, Rhythm, and Social Justice, a seminar course at St. John’s University School of Law, examines music’s vital role in energizing social justice movements. This Article examines the seminar course and its necessity in the law school White Space. Part I of this Article describes the inspiration for the course and includes a course description. Part II describes the law school White Space and identifies the problems associated with omitting race and social context from law school courses. Part III briefly describes three movements—Lynching, the Great Migration, and Black Lives Matter—and their relation to the music and law of each historical time period. The conclusion demonstrates how the course equips students with the sociohistorical context necessary to advocate for racial and social justice.

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I. INTRODUCTION

Some people say we got a lot of malice
 Some say it's a lotta nerve
 But I say we won't quit moving
 Until we get what we deserve
 -James Brown¹

In 2020, the seminar course, *The Music & The Movement: Race, Rhythm, and Social Justice (The Music & The Movement)*, was created at St. John's University School of Law in response to the largest Black justice movement in history. On Memorial Day of that year, the world watched in horror as George Floyd was murdered by Minneapolis police officer Derek Chauvin, who pressed his knee on a handcuffed Floyd's neck for nine minutes and twenty-nine seconds.² Floyd's murder was the impetus for protests highlighting anti-Black racism and injustice in the United States and around the world.³ An estimated 26 million Americans participated in Black Lives Matter protests.⁴ From May through August, record attendance was recorded at more than 10,600

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1. JAMES BROWN, *Say It Loud, on SAY IT LOUD – I'M BLACK AND I'M PROUD* (King Records 1969).

2. See Amy Forliti, Steve Karnowski & Tammy Webber, *Police Chief: Kneeling on Floyd's Neck Violated Policy*, ASSOCIATED PRESS (Apr. 5, 2021, 5:59 PM), <https://apnews.com/article/derek-chauvin-trial-live-updatesc3e3fe08773cd2f012654e782e326f6e> [https://perma.cc/59PL-QF93]; Jason Silverstein, *The Global Impact of George Floyd: How Black Lives Matter Protests Shaped Movements Around the World*, CBS NEWS (June 4, 2021, 7:39 PM), <https://www.cbsnews.com/news/george-floyd-black-lives-matter-impact/> [https://perma.cc/S35Q-YB6M].

3. See Silverstein, *supra* note 2.

4. Gabriel R. Sanchez, Commentary, *Americans Continue to Protest for Racial Justice 60 Years After the March on Washington*, BROOKINGS (Aug. 25, 2023), <https://www.brookings.edu/articles/americans-continue-to-protest-for-racial-justice-60-years-after-the-march-on-washington/> [https://perma.cc/CD4M-6RRP].

protests in the United States.⁵ The surge was a continuation of seemingly perpetual calls for racial justice and equality for Black people from enslavement to present.

The Black Lives Matter protests of 2020 sparked racial conversations across the legal academy. Law schools committed to antiracism and vowed to demonstrate their commitment through various actions like expanding race and law curricular offerings, ensuring racial diversity in the student body and on law school faculties, and creating scholarships for students from racially marginalized backgrounds.⁶ Many schools hosted candid conversations with students which highlighted the ways that the law school experience was unpleasant and often traumatic for Black students and students of color.⁷

This time presented the perfect opportunity to combine two interests—racial justice and Black music—in a necessary twist on the “traditional” law school curriculum, which often leaves gaps in historical and social contexts vital to understanding law and civil rights movements.⁸ With the introduction of this course, students could feel welcome to be their authentic selves and share lived experiences while thinking creatively about legal solutions to civil rights issues. I first taught *The Music & The Movement* in the fall of 2021 to a class of students who were enraged by racial injustice and energized by the Black Lives Matter activism of 2020. The course has since continued to fill a necessary gap in legal education for students who are curious, students who are committed to racial and social justice, and particularly for Black students whose history is often overlooked in traditional podium courses in the predominantly White law school space (White Space).⁹

The Music & The Movement examines ten Black movements—Freedom, Lynching, the Great Migration, Civil Rights, Black Power, Black Feminism, Police Brutality, Mass Incarceration, Black Love, and Black Lives Matter—through the lens of music. An exploration of songs like Billie Holiday’s “Strange Fruit,” Public

5. ROUDABEH KISHI & SAM JONES, DEMONSTRATIONS AND POLITICAL VIOLENCE IN AMERICA: NEW DATA FOR SUMMER 2020 (2020), <https://acleddata.com/2020/09/03/demonstrations-political-violence-in-america-new-data-for-summer-2020/> [<https://perma.cc/S2LZ-2UBT>].

6. See Renee Nicole Allen, *Get Out: Structural Racism and Academic Terror*, 29 WM. & MARY J. RACE, GENDER & SOC. JUST. 599, 645–51 (2023) [hereinafter Allen, *Get Out*].

7. See, e.g., Michael A. Simons, *No More Talking, What Are We Going to Do?*, ST. JOHN’S U. SCH. L. (June 5, 2020), <https://www.stjohns.edu/news-media/news/2020-06-05/no-more-talking-what-are-we-going-do> [<https://perma.cc/5QDL-LD46>].

8. See Bennett Capers, Essay, *The Law School as a White Space*, 106 MINN. L. REV. 7, 31–32 (2021).

9. See *id.*

Enemy’s “Fight the Power,” and J. Cole’s “Be Free” reveals that music has played a vital role in energizing social justice movements and elevating the legal and social issues facing Black people. Through a read-watch-listen pedagogical approach, the course provides the legal, historical, and social contexts for the music created during each period and explores the role of lyrics and rhythm. Students learn that Black music is more than entertainment; it is a critique of social ills, a reflection of strength, a source of empowerment, a roadmap for resistance, and a proposal for change.

This Article examines The Music & The Movement and its necessity in the law school White Space. Part II of this Article describes the law school White Space and identifies the problems associated with omitting race and social context from law school courses. Part III briefly describes three movements—Lynching, the Great Migration, and Black Lives Matter—and their relation to the music and law of each historical time period. This Article concludes with examples of how the course equips students with the sociohistorical context necessary to advocate for racial and social justice.

II. TEACHING RACE & SOCIAL CONTEXT IN THE LAW SCHOOL WHITE SPACE

Despite commitments to antiracism, most law schools continue to operate as they did before 2020 because law schools are still White Spaces.¹⁰ This section defines the law school White Space and identifies the problems associated with omitting race and social context from law school courses.

The law school White Space is one “characterized by the overwhelming presence of white people, the exclusion of Black people, and embedded white norms.”¹¹ Though law schools have made efforts to

10. See Renee Nicole Allen, *Legal Academia’s White Gaze*, 109 MINN. L. REV. (forthcoming 2025) (manuscript at 5) (on file at https://papers.ssrn.com/sol3/papers.cfm?abstract_id=4745982) [<https://perma.cc/X2QY-A4VG>]. See generally Osamudia James, *White Injury and Innocence: On the Legal Future of Antiracism Education*, 108 VA. L. REV. 1689 (2022) (analyzing the critiques of antiracism education and backlash to increased attention to antiracism in education since 2020’s racial reckoning).

11. Renee Nicole Allen, *From Academic Freedom to Cancel Culture: Silencing Black Women in the Legal Academy*, 68 UCLA L. REV. 364, 371 (2021) (citing Elijah Anderson, *The White Space*, 1 SOCIO. RACE & ETHNICITY 10, 13 (2015)); see also Capers, *supra* note 8, at 21–41 (defining the law school White Space by numbers, architecture, and what law is taught and how); Sarah Wood, *26 Racially and Ethnically Diverse Law Schools*, U.S. NEWS (July 13, 2023), <https://www.us-news.com/education/best-graduate-schools/the-short-list-grad-school/articles/racially-and-ethnically-diverse-law-schools#:~:text=The%20average%20percentage%20of%20minority%20students%20enrolled%20in%20U.S.%20law,Pacific%20Islander%2C%20or%20mixed%20heritage> [<https://perma.cc/6WZD-URZY>].

increase diversity, law school student bodies and faculties are still overwhelmingly White.¹² The law school curriculum has experienced minimal change since the inception of formal legal education in the early nineteenth century.¹³ Thus, the traditional law school podium course relies on the case method which is not designed to equip students with relevant race and social context.¹⁴

Though Black people are no longer explicitly excluded from law schools by law, Black students still face exclusion in the law school curriculum and the traditional approach of most law school classes.¹⁵ Embedded White norms are seen in the traditional curriculum, which treats law as racially neutral and relegates issues of race to people of color and specialty courses.¹⁶ For example, while issues of race and racism are central to courses like Property and Contracts, race is not uniformly discussed as part of the first-year classroom experience and is often relegated to elective courses like Race and the Law; the curricular choice to ignore race and racism operates to exclude Black students and students of color from the curriculum by avoiding race.¹⁷ Further, by regarding law as racially neutral, students learn to accept law as it is, and not to identify or challenge its flaws.¹⁸

Embedded White norms are also demonstrated by the Socratic Method, the primary vehicle through which most law school classes are taught.¹⁹ The Socratic Method involves a professor asking a few

12. Allen, Get Out, *supra* note 6, at 616; *see also* Wood, *supra* note 11.

13. *See* James Cooper & Kashyap Kompella, Commentary, *The 19th Century Called—It Wants Its Law School Curriculum Back*, LAW.COM (Mar. 8, 2023, 9:15 AM), <https://www.law.com/legaltechnews/2023/03/08/the-19th-century-called-it-wants-its-law-school-curriculum-back/> [<https://perma.cc/7SMQ-GD8F>].

14. *See* JAMIE R. ABRAMS, INCLUSIVE SOCRATIC TEACHING 2–5, 22–23 (2024) (noting the law school curriculum still relies on the casebook method and Socratic teaching style, an approach which leaves little room to challenge the legal status quo); *see also* Margaret E. Montoya, *Silence and Silencing: Their Centripetal and Centrifugal Forces in Legal Communication, Pedagogy and Discourse*, 5 MICH. J. RACE & L. 847, 879–82, 890–93 (2000).

15. *See* ABRAMS, *supra* note 14, at 22 (noting that references to diverse communities and historical context are of secondary importance in traditional law school casebooks which focus on appellate opinions).

16. *See* Allen, Get Out, *supra* note 6, at 616–17.

17. *See* ABRAMS, *supra* note 14, at 29 (“The Socratic classroom has long been critiqued for magnifying some student voices while silencing others.”); *id.* at 32 (“Socratic teaching pretends to adopt a position stripped of culture, politics, and identity. Yet it instead standardizes norms built around dominant cultures and communities without acknowledging the privilege and oppressions this approach creates and sustains.”).

18. *See* Allen, Get Out, *supra* note 6, at 617.

19. *See* ABRAMS, *supra* note 14, at 3–4; *see also* Capers, *supra* note 8, at 11–12; Allen, Get Out, *supra* note 6, at 616–17 (citing Eduardo R. C. Capulong, Andrew King-Ries & Monte Mills, *Antiracism, Reflection, and Professional Identity*, 18 HASTINGS RACE & POVERTY L.J. 3, 6, 12 (2021)).

students questions in an effort to “explore very difficult legal concepts and principles.”²⁰ Depending on how it is employed, the Socratic Method can be a practice of dysconscious racism that causes students of color to experience racial unevenness.²¹ Dysconscious racism “tacitly accepts dominate white norms” like the norm of race neutrality that is often privileged by “right” answers in Socratic dialogue.²² Racial unevenness occurs when people of color are burdened by expectations of their environment to answer “correctly” in alignment with dominant White norms without acknowledging racial marginalization present in the law and legal system.²³ When present in Socratic dialogue, dysconscious racism also harms *all* students as it socializes a “perspectivelessness” that marginalizes people of color by pretending to adopt a position disassociated from the race and racism often at play.²⁴ For example, this occurs when students “are expected to objectively analyze cases without consideration of race or other important social and historical factors.”²⁵

The Music & the Movement was intentionally designed to meet the challenges described herein by infusing a law school course with race, social context, and creativity. The next section describes three Black movements explored in the course.

III. MUSIC & MOVEMENTS

The Music & The Movement examines the legal, historical, and social contexts of ten Black movements through the lens of Black music. From the period of enslavement to recent Black Lives Matter activism, Black artists have highlighted the legal and social issues facing the Black community in American popular music.²⁶ This section highlights music’s vital role in energizing three social justice movements: Lynching, the Great Migration, and Black Lives Matter.

20. *The Socratic Method*, U. CHI. (quoting Elizabeth Garrett), <https://www.law.uchicago.edu/socratic-method> [<https://perma.cc/TQ8D-CJ4Z>] (last visited Oct. 9, 2024).

21. See Allen, *Get Out*, *supra* note 6, at 617–18; see also Anastasia M. Boles, *The Culturally Proficient Law Professor: Beginning the Journey*, 48 N.M. L. REV. 145, 145–49 (2018).

22. Allen, *Get Out*, *supra* note 6, at 617 (citing Rory Bahadur & Liyun Zhang, *Socratic Teaching and Learning Styles: Exposing the Pervasiveness of Implicit Bias and White Privilege in Legal Pedagogy*, 18 HASTINGS RACE & POVERTY L.J. 114, 146 (2021)).

23. *Id.* at 617–18.

24. ABRAMS, *supra* note 14, at 32; see also Kimberlé Williams Crenshaw, *Foreword: Toward a Race-Conscious Pedagogy in Legal Education*, 11 NAT’L BLACK L.J. 1, 2–3 (1988).

25. See Allen, *Get Out*, *supra* note 6, at 618.

26. See, e.g., BILLIE HOLIDAY, *Strange Fruit* (Commodore Records 1939); MAHALIA JACKSON, *Move On Up a Little Higher* (Apollo Records 1947); J. COLE, *BE FREE* (Dreamville, Inc. & Roc Nation Records 2014).

A. Lynching

Southern trees bear strange fruit
 Blood on the leaves and blood at the root
 Black bodies swinging in the southern breeze
 Strange fruit hanging from the poplar trees
 -Billie Holiday²⁷

Billie Holiday was just twenty-three years old when she first performed “Strange Fruit” in 1939 in a New York City jazz club.²⁸ She said the song “reminded her of her father, who died at 39 from a fatal lung disorder, after being turned away from a hospital because he was a Black man.”²⁹ Holiday, who suffered from a drug addiction, was targeted by the Federal Bureau of Narcotics Commissioner Harry Anslinger, who forbade her from performing the song.³⁰ Though it was painful and doing so threatened her freedom, Holiday performed the song in protest of Southern racism.³¹ Despite Columbia Records’s refusal to record the song and Southern radio stations’ refusal to play it, the song sold one million copies.³² In 1999, “Strange Fruit” was named song of the century by Time magazine.³³

“Strange Fruit” was written by Abel Meeropol, a Jewish civil rights activist and teacher from the Bronx.³⁴ Meeropol, who wrote under the pen name Lewis Allan, first wrote the poem “Bitter Fruit” “after seeing a photo depicting the lynching of two Black teens in Indiana in 1930.”³⁵ Later, he turned the poem into lyrics and performed it at protests with his wife, Laura Duncan.³⁶

After the Civil War, lynching and the threat of lynching was used to control Black people and preserve White supremacy.³⁷ Lynchings were “gruesome public spectacle[s]” where “[a]t these often festive community gatherings, large crowds of whites watched and

27. See HOLIDAY, *supra* note 26.

28. Eudie Pak, *The Tragic Story Behind Billie Holiday’s “Strange Fruit,”* BIOGRAPHY, <https://www.biography.com/musicians/billie-holiday-strange-fruit> [https://perma.cc/87C6-WXE9] (Aug. 25, 2020, 5:05 PM).

29. *Id.*

30. *Id.*

31. *Id.*

32. Liz Fields, *The Story Behind Billie Holiday’s ‘Strange Fruit,’* AM. MASTERS (Apr. 12, 2021), <https://www.pbs.org/wnet/americanmasters/the-story-behind-billie-holidays-strange-fruit/17738/> [https://perma.cc/THX9-MSCP].

33. Pak, *supra* note 28.

34. Fields, *supra* note 32.

35. *Id.*

36. *Id.*

37. SHERRILYN A. IFILL, ON THE COURTHOUSE LAWN 64–65 (rev. ed. 2018).

participated in the Black victims' prolonged torture, mutilation, dismemberment, and burning at the stake."³⁸ Black people were lynched for false accusations of interracial sex,³⁹ allegations of minor social transgressions,⁴⁰ allegations of a crime,⁴¹ and for resisting racist mistreatment.⁴² In her famous speech, "Lynch Law in America," journalist and early civil rights leader Ida B. Wells characterized lynching as the United States' "national crime."⁴³ From 1877–1950, 4,084 Black people were lynched in twelve Southern states.⁴⁴

Lynchings were extrajudicial and state sanctioned. In *United States v. Shipp*, Ed Johnson was convicted of raping a White woman.⁴⁵ Johnson appealed his conviction on the ground that Black people had been illegally excluded from the jury.⁴⁶ Ultimately, the US Supreme Court allowed his appeal and ordered that all proceedings be stayed pending appeal.⁴⁷ Joseph F. Shipp, the sheriff in charge of Johnson's custody, was made aware of threats of mob violence after the Court's proceedings were published in a Chattanooga newspaper.⁴⁸ Yet, Shipp dismissed "the customary guard from the jail, and left only the night

38. EQUAL JUSTICE INITIATIVE, LYNCHING IN AMERICA 28 (3d ed. 2017) [hereinafter EJI], <https://eji.org/wp-content/uploads/2005/11/lynching-in-america-3d-ed-110121.pdf> [<https://perma.cc/N3GD-2WNS>]; see also *id.* at 33 ("Many were carnival-like events, with vendors selling food, printers producing postcards featuring photographs of the lynching and corpse, and the victim's body parts collected as souvenirs.").

39. *Id.* at 30 ("In 1934, after being accused of 'associating with a white woman' in Newton, Texas, John Griggs was hanged and shot seventeen times and his body was dragged behind a car through the town for hours.").

40. *Id.* at 31 ("In 1940, Jesse Thornton was lynched in Luverne, Alabama, for referring to a white police officer by his name without the title of 'mister.'").

41. *Id.* at 32 ("When Berry Noyse was accused of killing the local sheriff in Lexington, Tennessee, in 1918, an angry mob lynched him in the courthouse square, then dragged his body through the streets of town, shot it dozens of times, and burned the body in the middle of the street below hung banners that read, 'This is the way we do our bit.'").

42. *Id.* at 38 ("In 1918, when Elton Mitchell of Earle, Arkansas, refused to work on a white-owned farm without pay, 'prominent' white citizens of the city cut him into pieces with butcher knives and hung his remains from a tree.").

43. (1900) *Ida B. Wells, "Lynch Law in America"*, BLACKPAST (July 13, 2010), <https://www.blackpast.org/african-american-history/1900-ida-b-wells-lynch-law-america/> [<https://perma.cc/YBB3-Q7NT>].

44. The states include Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia. See EJI, *supra* note 38, at 38; IBRAM X. KENDI, STAMPED FROM THE BEGINNING 259 (2016) ("Someone was lynched, on average, every four days from 1889 to 1929.").

45. 203 U.S. 563, 571 (1906); GLORIA J. BROWNE-MARSHALL, RACE, LAW, AND AMERICAN SOCIETY 173–74 (2d ed. 2013).

46. *Shipp*, 203 U.S. at 571.

47. *Id.*

48. *Id.* at 571–72.

jailer in charge.”⁴⁹ In contempt of the order of the court, Shipp conspired with the mob to break into the jail.⁵⁰ Gibson, the night jailer in his seventies, permitted the mob to drag Johnson from the jail.⁵¹ He was hanged on a bridge six blocks from the jail and shot dozens of times.⁵² In his final words, Johnson declared his innocence and said, “God bless you all” to his attackers.⁵³ The mob wrote, “To Justice Harlan: Come get your [n*gger] now” on a note pinned to Johnson’s body.⁵⁴

The federal government was slow to protect Black people from lynching. In 1900, George White, a Black congressman, introduced the first anti-lynching bill; the bill stalled in committee.⁵⁵ In 1916, the NAACP began to formally advocate for anti-lynching legislation through rallies and media advertisements.⁵⁶ Disgusted by violence in his district, Missouri congressman and civil rights activist Leonidas Dyer introduced the second federal anti-lynching bill.⁵⁷ The bill passed the US House of Representatives but failed in the Senate.⁵⁸ A third federal anti-lynching bill was introduced in 1935; it also failed in the Senate.⁵⁹ In 2022, more than one hundred years after the first anti-lynching legislation was introduced, the Emmett Till Antilynching Act of 2022 (Emmitt Till) made lynching a federal hate crime.⁶⁰

Lynching as an act of racial intimidation and a method of preserving White supremacy did not end with Emmett Till or the Civil Rights movement. The examples are far too many to detail in this short Article, but lynching is a contemporary issue. In fact, “at least twelve were committed in Mississippi in 1980.”⁶¹ In 1998, James Byrd Jr. was

49. *Id.* at 572.

50. *Id.*

51. *Id.*

52. *Id.*; BROWNE-MARSHALL, *supra* note 45, at 175.

53. BROWNE-MARSHALL, *supra* note 45, at 175.

54. *Id.*

55. *Id.* at 180.

56. *Dyer Anti-Lynching Bill*, NAACP, <https://naacp.org/find-resources/history-explained/legislative-milestones/dyer-anti-lynching-bill> [<https://perma.cc/3PFK-3RK3>] (last visited Oct. 8, 2024); *see* BROWNE-MARSHALL, *supra* note 45, at 176 (“On July 28, 1917, thousands of African-Americans participated in a silent march in New York City. That year, Blacks were murdered with impunity by lynch mobs in Waco, Texas, East St. Louis, Illinois, and Memphis, Tennessee.”).

57. *Dyer Anti-Lynching Bill*, *supra* note 56; BROWNE-MARSHALL, *supra* note 45, at 180.

58. BROWNE-MARSHALL, *supra* note 45, at 180.

59. *Id.*

60. *Antilynching Act Signed into Law*, EQUAL JUST. INITIATIVE (Mar. 29, 2022), <https://eji.org/news/antilynching-act-signed-into-law/> [<https://perma.cc/NRL3-WJM2>] (stating that the bill was named after Emmett Till, a fourteen-year-old Black boy who was brutally lynched for allegedly whistling at a White woman while visiting family in Mississippi from Chicago).

61. KENDI, *supra* note 44, at 430.

dragged to his death on the back of a pickup truck by White men who were “attempting to ingratiate themselves into a White supremacist organization.”⁶² In 2011, James C. Anderson was lynched by a White teenager who, after shouting “White power,” intentionally ran over Anderson multiple times with his truck.⁶³ In 2020, George Floyd was lynched by a police officer who pinned him under his knee while he cried “I can’t breathe.”⁶⁴

Through the lens of Holiday’s “Strange Fruit,” *The Music & The Movement* explores the sociohistorical context of lynching and the movement against it. It also explores the ways the law and the legal system have failed to protect Black people from acts of violence and racial intimidation.

B. *The Great Migration*

Soon one evening
Late in the evening
Late in the evening
I'm going home to live on high. . .
Gonna fly, Lord, and never falter
I'm gonna move up a little higher
-Mahalia Jackson⁶⁵

Mahalia Jackson’s “Move on Up a Little Higher” is a gospel song, but it can also be interpreted as a metaphor about the Great Migration,⁶⁶ especially considering that Jackson was a product of the movement.⁶⁷ Known as the Queen of Gospel,⁶⁸ Jackson was born in 1911 in New Orleans.⁶⁹ Although she grew up singing gospel in church, she was also influenced by blues singers Bessie Smith and Ma Rainey.⁷⁰

62. BROWNE-MARSHALL, *supra* note 45, at 182.

63. Alan Yuhas, *Mississippi Judge Delivers Powerful Speech on State’s History of Race Violence*, GUARDIAN (Feb. 16, 2015, 12:52 PM), <https://www.theguardian.com/world/2015/feb/16/mississippi-judge-carlton-reeves-speech-racial-violence> [<https://perma.cc/DVP3-C4MT>].

64. Marguerite Hattouni Spencer, *The Lynching of George Floyd: Black Theology, Protest, and Racial Justice*, 47 MITCHELL HAMLINE L. REV. 929, 947 (2021).

65. JACKSON, *supra* note 26.

66. The Great Migration is the term historians created to describe the movement of over six million Black people from the South to the North, Midwest, and West. See ISABEL WILKERSON, *THE WARMTH OF OTHER SUNS* 22–23 (2010).

67. See David McGee, *Mahalia Jackson*, ROCK & ROLL HALL OF FAME, https://rock-hall.com/wp-content/uploads/2024/03/Mahlia_Jackson_1997.pdf [<https://perma.cc/476R-DG6U>] (last visited Oct. 14, 2024).

68. *Mahalia Jackson*, BIOGRAPHY, <https://www.biography.com/musicians/mahalia-jackson> [<https://perma.cc/GS36-ZJT2>] (Apr. 5, 2021, 9:27 AM).

69. *Id.*

70. *Id.*

In 1927, Jackson migrated to Chicago with her family.⁷¹ A trailblazer, she was the first gospel artist to win a Grammy.⁷² Jackson was also known as the voice of the Civil Rights Movement because she traveled with Dr. Martin Luther King, Jr., singing at Selma, the March on Washington, and King's funeral.⁷³ Jackson was posthumously inducted into the Rock & Roll Hall of Fame in 1997 by gospel artist Mavis Staples.⁷⁴

A compelling historical narrative, *The Warmth of Other Suns*, documents the Great Migration of more than six million Black people from the South to the North from 1915 through 1970.⁷⁵ Author Isabel Wilkerson documents the lives of courageous Black people who went north hoping to claim the freedom and economic prosperity promised to emancipated people after the Civil War, but denied after Reconstruction and during Jim Crow.⁷⁶ Wilkerson writes, “[t]he people did not cross the turnstiles of customs at Ellis Island. They were already citizens. But where they came from, they were not treated as such.”⁷⁷ In “One-Way Ticket,” poet Langston Hughes writes, “I am fed up with Jim Crow laws, [p]eople who are cruel and afraid, [w]ho lynch and run, [w]ho are scared of me [a]nd me of them. I pick up my life [a]nd take it away.”⁷⁸

Black people went north in search of the equal opportunities that were promised to them as US citizens but withheld in the racist South.⁷⁹ They also migrated to escape racial violence and degradation that characterized the Jim Crow South.⁸⁰ Post-Reconstruction, racist customs were reinforced by Jim Crow laws that were ultimately

71. McGee, *supra* note 67.

72. *Mahalia Jackson*, GOSPEL MUSIC ASS'N (Apr. 17, 2024, 10:41 AM), <https://gospelmusic.halloffame.org/hall-of-fame-inductees-and-honorees/mahalia-jackson> [https://perma.cc/2PUN-ARPM].

73. Sonari Glinton, *Mahalia Jackson: Voice of the Civil Rights Movement*, NPR (Feb. 8, 2020, 1:56 PM), <https://www.npr.org/2010/02/08/123498527/mahalia-jackson-voice-of-the-civil-rights-movement> [https://perma.cc/CVY9-HGNH].

74. See McGee, *supra* note 67.

75. See WILKERSON, *supra* note 66, at 8–9.

76. See *id.* at 9–10.

77. *Id.* at 9.

78. LANGSTON HUGHES, *One-Way Ticket* (1949).

79. See generally WILKERSON, *supra* note 66; *The Great Migration (1910-1970)*, NAT'L ARCHIVES, <https://www.archives.gov/research/african-americans/migrations/great-migration> [https://perma.cc/RV2Y-WP7S] (June 28, 2021).

80. See WILKERSON, *supra* note 66, at 9–11; *African American Studies: The Great Migration*, MONTCLAIR ST. U., <https://montclair.libguides.com/c.php?g=1317543&p=9705986#:~:text=The%20driving%20force%20behind%20the,the%20oppression%20of%20Jim%20Crow> [https://perma.cc/KD8G-CZ9Q] (May 13, 2024, 11:51 AM).

sanctioned by the highest Court.⁸¹ In *Plessy v. Ferguson*, the US Supreme Court affirmed the constitutionality of a Louisiana law that provided for separate rail cars for Black and White passengers.⁸² While the Court acknowledged that the purpose of the Fourteenth Amendment was equality under the law, “it could not have been intended to abolish distinctions based upon color, or to enforce social . . . equality, or a commingling of the two races upon terms unsatisfactory to either.”⁸³ Thus, according to the Court, laws that permitted or required the separation of Black and White people in public accommodations did not deny Black people of equal protection, abridge their privileges and immunities, or deprive them of due process.⁸⁴ State-sanctioned racial segregation was accompanied by vigilante racist violence.⁸⁵ Though the Ku Klux Klan was founded in Tennessee in 1865, the release of the film *The Birth of a Nation* in 1915 revitalized the Klan and practices like cross burning.⁸⁶

Getting out of the South (and Black movement around the country in general) was dangerous. Southern landowners attempted to restrict information and movement through illegal practices and state-sanctioned violence.⁸⁷ Black people created travel guides to help Black people safely flee Southern racism and economic oppression and Black civic organizations helped Black migrants orient to life in the

81. See, e.g., *Plessy v. Ferguson*, 163 U.S. 537, 540, 552 (1896), *overruled by* *Brown v. Bd. of Educ.*, 347 U.S. 483 (1954).

82. *Id.* at 552.

83. *Id.* at 544.

84. *Id.* at 548; see also Stewart E. Tolnay, E.M. Beck & Victoria Sass, *Migration and Protest in the Jim Crow South*, SOC. SCI. RSCH., July 2018, at 13, 14.

85. See *Plessy v. Ferguson*, HIST., <https://www.history.com/topics/black-history/plessy-v-ferguson> [<https://perma.cc/ACA5-3X98>] (Jan. 11, 2023); Jonathan M. Bryant, *Ku Klux Klan in the Reconstruction Era*, NEW GA. ENCYC., <https://www.georgiaencyclopedia.org/articles/history-archaeology/ku-klux-klan-in-the-reconstruction-era/> [<https://perma.cc/FL7Z-T7TS>] (Aug. 12, 2020).

86. See Alexis Clark, *How ‘The Birth of a Nation’ Revived the Ku Klux Klan*, HIST., <https://www.history.com/news/kkk-birth-of-a-nation-film> [<https://perma.cc/3US5-FDKG>] (Aug. 10, 2023).

87. See EQUAL JUSTICE INITIATIVE, RECONSTRUCTION IN AMERICA (2020), <https://ej.org/report/reconstruction-in-america/documenting-reconstruction-violence/> [<https://perma.cc/75PP-KU49>] (quoting LEON F. LITWACK, *BEEN IN THE STORM SO LONG* 283–84 (1979)). They restricted information by illegally tampering with mail. See James R. Grossman, *Black Labor Is the Best Labor*, in *BLACK EXODUS* 51, 55 (Alferdteen Harrison, ed., 1991) (“In Meridian, Mississippi, the chief of police ordered the newspaper [The Chicago Defender, a Black paper, be] confiscated from dealers.”). They criminalized work opportunities outside of the South. See *id.* at 57; see also WILKERSON, *supra* note 66, at 167 (noting that anti-enticement laws were “resurrected” from post-Civil War when they were initially enacted to keep newly free, formerly enslaved people from leaving the South).

North.⁸⁸ *The Negro Motorist Green Book* (the Green Book) provided Black people guidance on safe places to eat and sleep when they traveled in the Jim Crow era.⁸⁹ It was the idea of Victor Hugo Green, a Harlem mail carrier.⁹⁰ Published from 1936 to 1967, the Green Book warned Black travelers to steer clear of so-called Sundown Towns, which banned Black people from being out after dark.⁹¹ It also listed safe places to refuel, lodge, eat, and vacation.⁹² Green was hopeful that the Green Book would only be a temporary necessity.⁹³ At the conclusion of the 1948 edition, he optimistically wrote:

There will be a day sometime in the near future when this guide will not have to be published. That is when we as a race will have equal opportunities and privileges in the United States. It will be a great day for us to suspend this publication for then we can go wherever we please, and without embarrassment.⁹⁴

Black people who migrated brought “the music that had sustained the ancestors,” like gospel, blues, and spirituals.⁹⁵ The music of the southern tradition was converted to many new genres, like

88. See Grossman, *supra* note 87, at 68. Here, “North” is used to represent common geographical areas of migration including the Midwest and West. Founded in 1910, much of the early work of The National Urban League centered on helping Black people migrate and settle in the North. *Since 1910. The Great Migration is Over but the Work Continues!*, NAT’L URB. LEAGUE (Oct. 8, 2024), <https://nul.org/news/1910-great-migration-over-work-continues> [<https://perma.cc/A3QE-NJXG>].

89. Meagan K. Monahan, *The Green Book: Safely Navigating Jim Crow America*, 20 GREEN BAG 2D 43, 44–47 (2016); CANDACY TAYLOR, *OVERGROUND RAILROAD* 11 (2020) (“There were about a dozen other black travel guides, but the *Green Book* was in print for the longest period of time and had the widest readership.”). *The Green Book* was inspired by similar guides written for Jewish people. See Evan Andrews, *The Green Book: The Black Travelers’ Guide to Jim Crow America*, HIST., <https://www.history.com/news/the-green-book-the-black-travelers-guide-to-jim-crow-america> [<https://perma.cc/WFH6-CWRV>] (Mar. 13, 2019); see also Nancy Leong & Aaron Belzer, *The New Public Accommodations: Race Discrimination in the Platform Economy*, 105 GEO. L.J. 1271, 1281–82 (2107) (noting the necessity of *The Green Book* for safe travel during the Jim Crow era because of widespread racial discrimination against Black people).

90. Monahan, *supra* note 89, at 45.

91. JAMES W. LOEWEN, *SUNDOWN TOWNS* 92 (2005) (“[I]ndependent sundown towns were created, mostly between 1890 and 1930. Sundown suburbs were created a little later, mostly between 1900 and 1968 . . .”).

92. See Monahan, *supra* note 89.

93. VICTOR H. GREEN, *THE NEGRO MOTORIST GREEN BOOK* 1 (1949); see also Nancy Leong, *Enjoyed by White Citizens*, 109 GEO. L.J. 1421, 1455 (2021) (arguing that Green’s optimism has yet to materialize as Black people continue to experience racism in travel).

94. GREEN, *supra* note 93; see also Leong, *supra* note 93.

95. TED Radio Hour, *Isabel Wilkerson: How Did the Great Migration Change the Course of Human History?*, NPR (Apr. 30, 2021, 8:17 AM), <https://www.npr.org/transcripts/992040563> [<https://perma.cc/KJZ8-WV8T>].

Mahalia Jackson's gospel blues.⁹⁶ Indeed, without the Great Migration, we may not have seen mass production of Black music.⁹⁷ For example, Barry Gordy was born in Detroit shortly after his family migrated from Georgia in 1922.⁹⁸ He then founded Motown Record Corporation in 1960.⁹⁹

Originally Tamla Records, a Black-owned label with mostly Black artists, "helped define the sound of soul music and popularized the genre in the 1960s."¹⁰⁰ Gordy signed an artist named Marvin Gaye, whose parents migrated to DC from North Carolina and Kentucky.¹⁰¹ In 1971, Gaye recorded "What's Going On," a song that is as relevant today as it was then.¹⁰²

C. *Black Lives Matter*

I can't breathe
 You're taking my life from me
 I can't breathe
 Will anyone fight for me?
 -H.E.R.¹⁰³

Grammy award winning singer-songwriter H.E.R. wrote "I Can't Breathe" in 2020 after watching the murder of George Floyd because she "wanted to talk about the pain that only the Black community experiences and dedicate it to George Floyd and all the protesters that worked really hard to fight for social justice."¹⁰⁴ Born in 1997, H.E.R.'s

96. See Geoffrey Himes, *Mahalia Jackson: Putting the Shout into Gospel and the Bible into the Blues*, PASTE (Sept. 14, 2023), <https://www.pastemagazine.com/music/mahalia-jackson/mahalia-jackson-influence> [<https://perma.cc/FK6U-VB8Z>].

97. See generally WILKERSON, *supra* note 66.

98. *The Gordy Family*, MOTOWN MUSEUM, <https://www.motownmuseum.org/legacy/the-gordy-family/> [<https://perma.cc/TJD8-4R5N>] (last visited Oct. 8, 2024).

99. *Berry Gordy*, MOTOWN MUSEUM, <https://www.motownmuseum.org/legacy/berry-gordy/> [<https://perma.cc/QB3L-X5GF>] (last visited Oct. 8, 2024).

100. *Motown Records Guide: Hits and History of The Motown Sound*, MASTERCLASS, <https://www.masterclass.com/articles/motown-guide> [<https://perma.cc/QGL4-UVMU>] (June 9, 2021).

101. Isabel Wilkerson, FACEBOOK (Apr. 2, 2016), https://www.facebook.com/IsabelWilkersonWriter/photos/a.177309328965233/1270466189649536/?type=3&_rdr [<https://perma.cc/3UT3-HAFF>].

102. See Russell Contreras, *Marvin Gaye's "What's Going On" Is Still Asking Hard Questions at 50*, AXIOS (Feb. 3, 2021), <https://www.axios.com/2021/02/03/marvin-gaye-whats-going-on-50th-anniversary> [<https://perma.cc/CA5L-6UZG>].

103. H.E.R., *I Can't Breathe* (RCA Records 2020).

104. Brianna Tracy, *H.E.R. Recalls How George Floyd's Death Inspired Her Grammy-Nominated Song 'I Can't Breathe'*, PEOPLE, <https://people.com/music/grammys-20201-her-how-george-floyd-death-inspired-song-i-cant-breathe/> [<https://perma.cc/VM2A-YCAU>] (Mar. 14, 2021, 7:05 PM).

activism through music is reflective of her generation.¹⁰⁵ Members of Generation Z “are more tolerant, social-justice minded, and ethnically diverse than any previous generation.”¹⁰⁶ Comparing herself to Marvin Gaye and Nina Simone, H.E.R. recognized a “responsibility” to “use . . . [her] creativity to educate people.”¹⁰⁷ The song captured the sentiment of a generation who witnessed unexplainable anti-Black violence. It won the Grammy for Song of the Year, a first for H.E.R.¹⁰⁸

The Black Lives Matter movement gained national and international attention in 2020 during a summer of unprecedented activism.¹⁰⁹ The movement started eleven years ago when the phrase #BlackLivesMatter first appeared on social media in response to the acquittal of George Zimmerman in the shooting death of an unarmed Trayvon Martin.¹¹⁰ As a hashtag, it has been used to amplify anti-Black racism, unify likeminded individuals, and spur racial justice activism.¹¹¹ As an organization, Black Lives Matter was founded in 2013 to “imagine[] a world where Black people across the diaspora thrive, experience joy, and are not defined by their struggles.”¹¹² In 2014, along with the phrase “hands up don’t shoot,” the hashtag was used to bring attention to anti-Black police violence after the shooting death of unarmed teenager Michael Brown.¹¹³ It has been used to raise awareness of state and vigilante anti-Black violence for too many Black deaths since.¹¹⁴

105. See Tiffany D. Atkins, *#ForTheCulture: Generation Z and the Future of Legal Education*, 26 MICH. J. RACE & L. 115, 127–30 (2020).

106. *Id.* at 120.

107. Tracy, *supra* note 104.

108. See Morgan Enos, *H.E.R. Wins GRAMMYS Song of the Year for “I Can’t Breathe” | 2021 GRAMMY Awards Show*, GRAMMY AWARDS (Mar. 15, 2021, 2:47 AM), <https://www.grammy.com/news/her-wins-grammys-song-of-the-year-2021-winner> [<https://perma.cc/W55Q-XPKR>].

109. See Silverstein, *supra* note 2; Sanchez, *supra* note 4; KISHI & JONES, *supra* note 5.

110. See Renee Nicole Allen, *Contextualizing the Triggering Event: Colonial White Supremacy, Anti-Blackness, and Black Lives Matter in Italy and the United States*, 33 MINN. J. INT’L L. 1, 37–38 (2024) [hereinafter Allen, *Contextualizing*] (“Patrice Marie Cullors-Brignac wrote #BlackLivesMatter in response to Alicia Garza’s post: ‘black lives matter. I love you. I love us. Our lives matter.’”).

111. See *id.*

112. *About Black Lives Matter*, BLACK LIVES MATTER, <https://blacklivesmatter.com/about/#vision> [<https://perma.cc/S9VN-PPU9>] (last visited Oct. 8, 2024).

113. See *Michael Brown Is Killed by a Police Officer in Ferguson, Missouri*, HIST. CHANNEL, <https://www.history.com/this-day-in-history/michael-brown-killed-by-police-ferguson-mo> [<https://perma.cc/ZAK6-3DVG>] (last visited Oct. 8, 2024).

114. See *George Floyd: Timeline of Black Deaths and Protests*, BBC (Apr. 22, 2021), <https://www.bbc.com/news/world-us-canada-52905408> [<https://perma.cc/4APZ-2LZP>]; Cheryl W. Thompson, *Fatal Police Shootings of Unarmed Black People Reveal Troubling Patterns*, NPR (Jan. 25, 2021, 5:00 AM), <https://www.npr.org/2021/01/25/956177021/fatal-police-shootings-of-unarmed->

The Black Lives Matter movement represents a departure from traditional civil rights activism. Rather than activism that coalesces around a few charismatic leaders, the Black Lives Matter movement is characterized by grassroots activism without centralized leadership.¹¹⁵ The movement's primary advocates are young people bringing "new vitality to the patterns and rhythms of activism."¹¹⁶ For example, in Ferguson, young activists often clashed with the so-called "old guard" civil rights spokespeople like Al Sharpton, Jesse Jackson, and Cornell Brooks.¹¹⁷ The generational divide of the movement centered on "[t]he tactical and strategic flexibility of the youth activists [that] flowed from a developing politics that could not be constrained by a narrow agenda of voter registration or a simple electoral strategy."¹¹⁸

In 2020, in the middle of a worldwide pandemic, #BlackLivesMatter gained international traction after a viral video showed former Minneapolis police officer Derek Chauvin pressing his knee on George Floyd's neck for nine minutes and twenty-nine seconds.¹¹⁹ Outraged by anti-Black violence, "between 15 and 26 million people attended demonstrations in support of Black lives, making it the largest movement in United States history."¹²⁰ Floyd's murder came after the police killed Breonna Taylor while she slept in her bed and the racially motivated vigilante murder of Ahmaud Arbery who was hunted down by three White men who suspected him of burglary.¹²¹ Though Arbery was murdered in February and Taylor was killed in March, their deaths did not become part of the national conversation until the summer of 2020.¹²²

black-people-reveal-troubling-patterns [https://perma.cc/ML6W-GQ43]; Alia Chughtai, *Know Their Names*, ALJAZEERA, https://interactive.aljazeera.com/aje/2020/know-their-names/index.html [https://perma.cc/Z3T9-DFAJ] (last visited Oct. 8, 2024).

115. See KEEANGA-YAMAHTTA TAYLOR, FROM #BLACKLIVESMATTER TO BLACK LIBERATION 163 (2016).

116. *Id.* at 162 (quoting Ella Baker, *Bigger Than a Hamburger*, S. PATRIOT May 1960, at 18 (available at https://www.crmvet.org/docs/sncc2.htm [https://perma.cc/8RGZ-CCL4])).

117. *See id.* at 161–62.

118. *Id.* at 163.

119. *See* Allen, *Contextualizing*, *supra* note 110, at 5; *see also* DEVA R. WOODLY, RECKONING 212 (2022).

120. *See* Allen, *Contextualizing*, *supra* note 110, at 6.

121. *See* Press Release, U.S. Dep't of Just., Current and Former Louisville, Kentucky Police Officers Charged with Federal Crimes Related to Death of Breonna Taylor (Aug. 4, 2022), https://www.justice.gov/opa/pr/current-and-former-louisville-kentucky-police-officers-charged-federal-crimes-related-death [https://perma.cc/X4C3-9UHS]; Richard Fausset, *What We Know About the Shooting Death of Ahmaud Arbery*, N.Y. TIMES (Aug. 8, 2022), https://www.ny-times.com/article/ahmaud-arbery-shooting-georgia.html [https://perma.cc/JN4B-984S].

122. Press Release, U.S. Dep't of Just., *supra* note 121; Fausset, *supra* note 121; *see* Allen, *Contextualizing*, *supra* note 110, at 6.

The Black Lives Matter movement addresses systemic anti-Black racism in law and life. In a verse-by-verse examination of Lauryn Hill's "Black Rage,"¹²³ Deborah Archer, a law professor and President of the American Civil Liberties Union (ACLU), highlights the legal and social aspects of anti-Black racism as well as its mental and physical effects.¹²⁴ The first verse identifies the Black rage that stems from slavery, "the foundation of the architecture of racial inequality," and extends from *Dred Scott v. Sanford* to racially motivated police brutality.¹²⁵ The second verse identifies the Black rage that stems from post-slavery "systems of white supremacy" that "evolved to continue the theft, exploitation, and racial terror that were at the core of chattel slavery."¹²⁶ Verse three identifies the Black rage that stems from the creation and preservation of White spaces through law and public policy.¹²⁷ Verse four identifies the physical and psychological effects of blatant racism and racist microaggressions.¹²⁸ The final verse identifies the Black rage that stems from government policies that foster crime "as an excuse to aggressively police and excessively incarcerate Black people."¹²⁹ Finally, the chorus speaks to the resilience of Black people despite anti-Black racism and its vile effects:

When the dogs bit
When the beating
When I'm feeling sad
I simply remember all these kinds of things and then I don't fear so
bad
-Lauryn Hill¹³⁰

123. Deborah Archer, "Black Rage" and the Architecture of Racial Oppression, in *FIGHT THE POWER* 231, 232–34 (Gregory S. Parks & Frank Rudy Cooper eds., 2022) ("In 2014, following the killing of Michael Brown, Lauryn Hill dedicated her song 'Black Rage' to the residents of Ferguson, Missouri. The song speaks to the endemic nature of racial oppression.").

124. See generally *id.*

125. *Id.* at 234–37 ("Black rage is founded on two-thirds a person Rapings and beatings and suffering that worsens Black human packages tied up in strings Black rage can come from all these kinds of things.").

126. *Id.* at 237 ("Black rage is founded on blatant denial Squeezed economics, subsistence survival Deafening silence and social control Black rage is founded on wounds in the soul.").

127. *Id.* at 239 ("Black rage is founded: who fed us self-hatred Lies and abuse, while we waited and waited Spiritual treason, this grid and its cages Black rage is founded on these kind of things.").

128. *Id.* at 241–42 ("Black rage is founded on draining and draining Threatening your freedom to stop your complaining Poisoning your water while they say it's raining Then call you made for complaining, complaining.").

129. See *id.* at 243–44 ("Old time bureaucracy drugging the youth Black is founded on blacking the truth Murder and crime, compromise and distortion Sacrifice, sacrifice who makes this fortune?").

130. *Id.* at 246; LAURYN HILL, *Black Rage* (2014).

IV. CONCLUSION

Energized by the racial justice activism of 2020, The Music & The Movement intentionally infuses a law school course with race, sociohistorical context, and creativity. The exploration of law through the lens of Black music equips students to advocate for racial and social justice. Students are primarily graded on a seminar paper submitted at the end of the course and the class culminates with student paper presentations. Students have written about a range of issues. Most recently, students examined Megan Thee Stallion's shooting, identifying the misogynoir present in the way she was victimized and proposed revisions to the Violence Against Women Act that would provide additional protections for Black women.¹³¹

The course is not limited to an examination of our legal system. It also challenges students to think critically about how they can effectuate change through law, policy, and activism in the legal curriculum. When students think critically about their legal education in the context of this course, they propose curricular revisions that capture the social justice energy they often describe as being stifled by the first-year experience. Proposed revisions include abolishing the traditional Socratic method, adding sociohistorical context to all required courses, and mandating conversations about race where applicable. Additionally, the course provides an environment where students are encouraged to tap into their innate creativity and share their interests and lived experience.

The Music & The Movement examines the Black music of ten key movements and provides the legal, historical, and social contexts for the music created during each period and explores the role of lyrics and rhythm. This examination of Black music reveals that it is more than entertainment—it is a critique of social ills, a reflection of strength, a source of empowerment, a roadmap for resistance, and a

131. See Arianna Johnson, *Tory Lanez Trial: Timeline of Events Leading up to Trial for Alleged Shooting of Megan Thee Stallion*, FORBES (Dec. 12, 2022, 4:49 PM), <https://www.forbes.com/sites/ariannajohnson/2022/12/12/tory-lanez-trial-timeline-of-events-leading-up-to-trial-for-alleged-shooting-of-megan-thee-stallion/> [https://perma.cc/C6M8-K6CB]; *Misogynoir*, MERRIAM-WEBSTER, <https://www.merriam-webster.com/dictionary/misogynoir> [https://perma.cc/PH4Z-28SP] (last visited Oct. 8, 2024); Keyaira Boone, Kim Renfro, Taiyler S. Mitchell & Callie Ahlgrim, *Tory Lanez Was Found Guilty of Shooting Megan Thee Stallion. Here's a Timeline of the Events Leading Up to the Verdict and Sentencing*, BUS. INSIDER (Aug. 9, 2023, 12:03 PM), <https://www.businessinsider.com/megan-thee-stallion-tory-lanez-assault-trial-shooting-timeline-2022-11> [https://perma.cc/ABP6-FN76]. For example, the Violence Against Women Act does not contain a relinquishment provision that requires perpetrators of intimate partner violence to relinquish owned firearms. See Elizabeth Tobin-Tyler, *Intimate Partner Violence, Firearm Injuries and Homicides: A Health Justice Approach to Two Intersecting Public Health Crises*, 51 J.L., MED. & ETHICS 64, 67 (2023).

proposal for change. It is true liberation work, and I am grateful to be positioned to give students an opportunity to learn law this way.

All we wan' do is take the chains off
All we wan' do is break the chains off
All we wan' do is be free
All we wan' do is be free
-J.Cole¹³²

132. COLE, *supra* note 26.