

**Music and Human Rights**  
**Music 220**  
**Spring 2018**

**Professor:** Eric Galm  
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**Office hours:** Monday and Wednesday 11:30am-12:00pm.  
Other times by appointment  
**Class hours:** Monday & Wednesday 10:00am – 11:15am LIB 121

**Course Description:** This course will highlight music's role in relation to human rights throughout the world. As music is a powerful medium, it has been used to communicate and persuade from personal to political perspectives. Since music has been a central factor in group organization, political leaders have drawn upon the power of music to praise their achievements, and politically-motivated musicians have used song to rise up in protest. As a result, musicians are often the first and most visible individuals to be silenced. Major topics include broad thematic topics such as music and its relation to human rights, musical censorship, music and protest, music and globalization. Geographical thematic areas include Latin America, the United States, and South Africa.

**Students should be able to:**

- **Explore and analyze human rights in relation to musical production and performance.**
- **Critically examine social, political and musical perspectives in their research and writing.**
- **Recognize how music can be used in many ways, ranging from repression to resistance.**

**Required Readings and Recordings:** Are available on Moodle.

**Grade:** Your grade will be determined by the following components:

1. **Process Assignments 10%.** Throughout the semester we will have short process assignments that help to compliment and support our readings, discussions, listening, and videos. This will include brief participation in a 4-week EdX course that supplements concepts that we'll be discussing throughout the semester (participation will be minimal, and workload will accommodate this participation).
2. **Carnival and Human Rights 2018 5%.** Carnival as public reflection/commentary on Human Rights. During Carnival 2018, monitor news events and website information about how social commentary is reflected in the music and artistic expression of carnival in any context around the world (principally in Brazil, Trinidad, Cuba, New Orleans, or other culture where you can find relevant information). Summarize your findings in a 2-page paper.
3. **Midterm Podcasts 10%.** You will be asked to compare and contrast specific issues in relation to music that are presented and discussed in the course.
4. **Video Response Papers 15%.** Since there will be several key videos for this course, a one-page response paper will need to be written following each video that addresses issues and concepts that have been presented in readings and throughout the course.

5. **Concert Reports 10%.** Attend and write a 2-page report on a live concert that addresses issues of human rights. Discuss how this experience compares from listening to music on a recording. How does the meaning change in a live context? How do aspects such as the audience, setting, time of performance, and other elements factor into the implied meaning and your reception of the music? Rather than merely reporting on the event, you should also demonstrate issues and concepts from class readings, discussion and videos.

**#1: Congado Processional to Chapel Thursday 4/2 6:30pm**

**#2: Concert Saturday April 26, time TBA.**

**(Additional opportunities available if unavoidable/excused conflict)**

6. **Semester Project.** Working in groups of two or three, you will complete a fieldwork project in which you conduct an in-depth study of an individual musician or topic that relates to music and human rights.

**NOTE: The final presentation format will be in two phases**

**1<sup>st</sup> Phase: In-class final project presentation (15-minute overview)**

**2<sup>nd</sup> Phase: Poster presentation table at the Samba Fest**

**(Saturday April 28 time TBA)**

At the end of the semester, each student will submit a written paper report, and your group will present your findings in class, and a poster presentation/activity will be arranged. Audio, video, and photographs may be incorporated into your presentation. This project is divided into three phases **[NOTE: These components may be subject to change to**

**accommodate the specific nature of final projects, but any alterations will be communicated in advance in writing):**

**6a. Project Proposal 5%.** Each individual or group will submit a brief (100-200 word) description of your project as you have defined it. Make sure that you specify each individual's role (i.e. in musical tradition "x," the first student will study musical aspects, the second will study dance and the third will study general historical/political/cultural contexts). Be sure to include a broad range of preliminary references (recordings, videos, journal articles, etc.) that you plan to use. **[NOTE: ALL TOPICS MUST BE APPROVED PRIOR TO SUBMITTING YOUR PROPOSAL]**

**6b. Written Report 15%.** You will complete an eight-page paper based on your research project. Your final paper should be eight pages of text and can include additional supporting documentation as necessary (photographs, lyrics, concert programs, illustrations). Although you are working in a group, remember that all writing and ideas submitted in your paper must be your own. **ALL FINAL PAPERS/Materials ARE DUE AT THE BEGINNING OF CLASS ON MONDAY, April 30.**

**6c. Oral Presentation 15%.** You will present your findings in an oral presentation during the final weeks of class. **Please make a handout that summarizes your project for each member of the class and bring it to your presentation.** Presentations will be graded on:

- Your handout that concisely presents an overview of your project and defines all terms.
- Your ability to vividly illustrate your project to the class
- Your ability to present your information within the allotted time
- Your ability to communicate effectively.
- Tips:
  - Organize and rehearse (PRACTICE REAL-TIME IN ADVANCE!!!!)
  - Have a classmate watch the time and give you signals if you think that you will have a problem.

- Present yourself formally. Dress appropriately if necessary.
- Project your voice.
- Have your audio and visual materials organized. You will have computer, CD player, VHS/DVD cassette tape, and LP player at your disposal.

**6. Attendance and Participation 15%.** Attendance, punctuality, and active participation are essential for successful completion of this course. **NOTE: It is your responsibility to sign the sign-in sheets that are posted on the door for each class.** Absences due to illness, sports or extenuating family circumstances will be excused only with a written communication from the Dean of Students Office, or from the health services. More than **two** unexcused absences will result in a reduced grade. Late arrivals (i.e. more than five minutes) will also result in grading penalties.

You are expected to:

- Actively participate in class discussions
- Write a 250-word blackboard response to guest presentations and post by 12:00 noon before the next class.
- Summarize readings and present major issues to class (this particular component will be arranged in advance, but you should always be prepared to discuss all readings on the date that they are due).

## Course Policies

1. If extraordinary events interfere with your ability to complete any of the course assignments or exams, contact professor Galm immediately. **NO PASSING GRADE WILL BE ASSIGNED UNLESS ALL ASSIGNMENTS ARE COMPLETED.**
2. **Make-up Policy:** Make-up assignments will be considered **ONLY** if Professor Galm has been contacted prior to the first class meeting following a quiz. Only one make-up quiz is allowed during the semester.
3. Electronic communication devices and computers are not permitted in the classroom. Any use (including checking your messages, text messaging, talking on the phone, etc.) will result in a reduced grade.
4. Since this course draws upon live musical events, the schedule and syllabus may be modified throughout the semester. Students will be notified in advance regarding any changes.

## Statement for Students with Special Needs

If you require course accommodations due to special needs or if you have emergency medical information to share with me, please meet with me as soon as possible.

## Policies for Written Assignments:

1. No late assignments will be accepted for full credit. Plan ahead so that unexpected illnesses or computer malfunctions do not cause you to lose credit on your assignments.
2. **Papers will not be accepted unless they are stapled!!!**
3. You will never be graded down for presenting an opinion that I do not share if you present your thoughts clearly.

## Formal Guidelines for Written Assignments

1. All assignments are to be typed or computer printed and double-spaced.
2. All written assignments are expected to be written in college-level English. **Correct spelling, punctuation, and grammar** are considered as equal to the content and organization of your ideas in the grading of your written assignments.
3. For your final paper, include a cover page with the title of your paper, your name, and your group's project in the upper right hand corner the cover page. **Staple** your paper in the upper left-hand corner.
4. Please do not put your paper in a plastic cover.
5. Academic Honesty: You are expected to uphold Trinity College codes pertaining to academic dishonesty or plagiarism. **ANY INFORMATION TAKEN DIRECTLY FROM SOURCE MATERIALS (WEBSITES OR OTHER SOURCES) WITH NO CITATIONS WILL BE REFERRED TO THE APPROPRIATE ACADEMIC BOARD.** Along similar lines, copying answers from another student's exam, or signing another student's name on the attendance list is academic fraud, and will be referred to the appropriate review board for disciplinary action. Refer to pages 39-46 in the Student Handbook for specific examples and information regarding Trinity's policies and procedures in this matter.

# Assignments

(This schedule may change throughout the semester)

Monday, January 22	Wednesday, January 24
<b>Introduction</b>  <b>UN Human Rights Charter</b> <b>Freemuse Article</b> International Declaration of Human Rights Video: Declaration of Human Rights  <b>Due 1/24 Assignment: work on 2 national anthems (due 1/24)</b>	<b>Human Rights Overview</b>  <b>Discuss preliminary results from Assignment</b>  Reading (Gray) Conversation in Vain, Conversation in Pain (Stefani) Human-Centered Musical Studies  <b>Due 1/29: Work on remainder of anthems (due 1/29)</b>
January 29	January 31
<b>Forging a National Musical Identity</b>  Reading: Ferris: Anthem before a Nation 1814-1860	<b>Star Spangled Banner and Protests</b>  Reading: Ferris – Postmodern Patriotism 1963-2014 (Jose Feliciano/Whitney Houston/Jimi Hendrix)  <b>Due 2/5: Present chapters from Music and Crime book AND Video: The Language You Cry In</b>
February 5	February 7
<b>Music and Crime group chapter presentations</b>  Discuss “The Language You Cry In”  Reading: Assigned Chapter/Group  Discuss midterm projects	<b>Music as Social Protest</b> <b>(Preparation for Carnaval 2018)</b>  <b>Samba Drumming Workshop</b>  Reading: (Alves) Neither Humans Nor Rights  <b>Discuss Carnaval/Human Rights Assignment (Due Weds 2/14)</b>
February 12	February 14
<b>Samba Schools as sites of protest</b>  Lyrics/themes from Carnaval 2018  Reading: (Pravaz) Imagining Brazil: Samba, Seduction, and the Mulata’s Body	<b>Carnaval 2018 Discussion</b>  Reading: (Hurst) Twentieth-Century American Folk Music and the Popularization of Protest  <b>Due 2/21: Video: “We Shall Overcome” (2 1-p responses)</b>
February 19	February 21
<b>TRINITY DAYS – NO CLASS</b>	<b>Spirituals and Protest Music</b>  Reading (Hardeep) We Shall Overcome (Stuckey) Christian Conversion and the Challenge of Dance  <b>Due 2/26: Video: Pete Seeger Power of Song</b>

February 26	February 28
<b>Pete Seeger</b>  Reading: (Hurst) Popular Music and Protest: 3 Chords and the Truth  <b>Due 2/28: Video “The Songs are Free”</b>	<b>Bernice Johnson Reagon</b>  Reading: (Rodnitsky) The decline and rebirth of folk-protest music  <b>Due 3/5 Video: The Flute Player</b>  <b>SEMESTER PROJECT PROPOSAL DUE</b>
March 5	March 7
<b>The Flute Player</b>  Reading: The Flute Player bio (Moodle)  <b>Begin Midterm Podcast Presentations</b>	<b>Continue Midterm Podcast Presentations</b>  Over Spring Break: Video Amandla (due 3/19)  <b>NOTE: Prof. Galm Presentation at Friday Café, 3/9 8:30-10:30 Washington Room/Mather</b>
March 12	March 14
<b>NO CLASS -----</b>  <b>EdX Course Begins (week 1)</b>	<b>----- SPRING BREAK</b>

March 19	March 21
<b>South Africa</b>  Reading: (Byerly) The Mirror, Mediator and Mirrorshades (Music in Apartheid South Africa)  <b>Due 3/21: Video Victor Jara: The Right to Live in Peace</b>  <b>EdX Course Week 2</b>	<b>Victor Jara/Nueva Canción</b>  Reading: (Winn) The Past is Present: Memory and History in post-Pinochet history (Schechter) Victor Jara: The Artist and his Legacy
March 26	March 28
<b>Brazil: Música Popular Brasileira</b>  Reading: (Dunn) Excerpts from Brutality Garden  <b>EdX Course Week 3</b>	<b>Wilson Simonal and Carmen Miranda</b>  Reading: (O'Neil) Carmen Miranda the High Price of Fame and Bananas  <b>Due 4/2: Video Favela Rising</b>
April 2	April 4
<b>Brazil and Violence in the Favelas</b>  Reading: (Almeida) Community School Movement in Brazil (Yudice) Afro Reggae Parlaying Culture into Social Justice  <b>EdX Course Week 4</b>	<b>Musical Traditions and Resistance</b>  Reading: (Galm) Afrocentric Themes of Resistance

April 9	April 11
<b>Recent Adaptations of the Congado</b>  Reading: (Dempsey) The Acoustics of Justice: Music and Myth in the Afro-Brazilian Congado	<b>Final Presentations/workshops</b>

April 16	April 18
<b>Final Presentations/workshops</b>	<b>Final Presentations/workshops</b>
April 23	April 25
<b>Final Presentations/workshops</b>	<b>Final Presentations/workshops</b>  <b>Reminder: Conference April 26-28</b> <b>Samba Fest April 28 (Attendance Required)</b>
April 30	
<b>Final assessment of class projects</b>  <b>ALL PAPERS/MATERIALS DUE</b>	<b>FINAL EXAM PERIOD (If Necessary)</b>  <b>Wednesday 5/9/18 12:00pm</b>

## DRAFT CALENDAR SCHEDULE

### **Week 1**

M 1/22

#### **UN Human Rights Charter**

##### **Freemuse Article**

International Declaration of Human Rights

Video: Declaration of Human Rights

Video: Human Rights and Music????

Group break-outs (what are human rights/how do we connect them)

**Due 1/24 Assignment: work on 2 national anthems (due 1/24)**

W 1/24

#### **Human Rights Overview**

Reading (General reading about music & culture?)

Go over categories, expand/refine, assign rest of countries

**VIDEO?**

**Discuss preliminary results from Assignment**

**Due 1/29: Work on remainder of anthems (due 1/29)**

Go over categories, expand/refine, assign rest of countries

The Story of Human Rights Video (Chrome bookmark)

Hugh Masakela – Stimela (DV file on Computer)

Activity?

### **Week 2**

M 1/29

#### **Forging a National Musical Identity**

Reading: Ferris: Anthem before a Nation 1814-1860

Battle Hymn of the Republic

Yankee Doodle

God Save the King

The Marseillaise (France)

Hail! Columbia

W 1/31

#### **Star Spangled Banner and Protests**

Reading: Ferris – Postmodern Patriotism 1963-2014

(Jose Feliciano/Whitney Houston/Jimi Hendrix)

**Due 2/5: Present chapters from Music and Crime book AND  
Video: The Language You Cry In**

**Week 3**

**M 2/5 Music and Crime group chapter presentations**

Discuss "The Language You Cry In"

**W 2/7 CARNAVAL ASSIGNMENT**

**Music as Social Protest**

**(Preparation for Carnival/Carnival 2018)**

**Samba Drumming Workshop**

**Reading: TBA**

**Discuss Assignment 2 (Due Friday 2/17)**

**Week 4**

**M 2/12 Samba Schools as sites of protest**

Lyrics/themes from Carnival 2018

**Reading: TBA**

**W 2/14 Reports from Carnival**

**Carnaval 2018 Discussion**

Reading: (Hurst) Twentieth-Century American Folk Music and the Popularization of Protest

**Due 2/21: Video: "We Shall Overcome" (2 1-p responses)**

**Week 5**

**M 2/19 Trinity Day**

**W 2/21 Spirituals and Protest Music**

Reading (Hardeep) We Shall Overcome

(Stuckey) Christian Conversion and the Challenge of Dance

**Due 2/26: Video: Pete Seeger Power of Song**

**Week 6**

**M 2/26 Pete Seeger**

Reading: TBA

**Due 2/28: Video "The Songs are Free"**



**W 2/28 Bernice Johnson Reagon**

Reading: (Rodnitsky) The decline and rebirth of folk-protest music

**Due 3/5 Video: The Flute Player**

**SEMESTER PROJECT PROPOSAL DUE**

**Week 7**

**M 3/5 The Flute Player**

**Reading: The Flute Player bio (Moodle)**

**Begin Midterm Podcast Presentations**

**W 3/7 Continue Midterm Podcast Presentations**

**Over Spring Break: Video Amandla (due 3/19)**

**NOTE: Prof. Galm Presentation at Friday Café, 3/9 8:30-10:30  
Washington Room/Mather**

**Week 8**

**3/12-3/14 SPRING BREAK**

**EdX Course Begins (week 1)**

**Week 9**

**M 3/19 South Africa**

Reading: (Byerly) The Mirror, Mediator and Mirrorshades (Music in Apartheid South Africa)

**Due 3/21: Video Victor Jara: The Right to Live in Peace**

**EdX Course Week 2**

**W 3/21 Victor Jara/Nueva Canción**

Reading: (Clark) The Music of Latin America  
(Cattau) Latin American New Song

**Week 10**

**M 3/26 Brazil: Música Popular Brasileira**

Reading: (Dunn) Excerpts from Brutality Garden

**EdX Course Week 3**

W 3/28 **Wilson Simonal and/or Carmen Miranda**

Reading: TBA

**Due 4/2: Video Favela Rising**

**Week 11**

M 4/2 **Brazil and Violence in the Favelas**

Reading: (TBA)

**EdX Course Week 4**

W 4/4 **Musical Traditions and Resistance**

Reading: (Galm) Afrocentric Themes of Resistance

**Week 12**

M 4/9 **Recent Adaptations of the Congado**

Reading: TBA

W 4/11 **Final Presentations/workshops**

**Week 13**

M 4/16 **Final Presentations/workshops**

M 4/23 **Final Presentations/workshops**

W 4/25 **Final Presentations/workshops**

Conference 4/26-28

Samba Fest 4/28

**Week 14**

M 4/30 **Final assessment of class projects**

**ALL PAPERS/MATERIALS DUE**

**FINAL EXAM PERIOD (If Necessary)**

Wednesday 5/9/18 12:00pm

**FINAL PROJECT/SAMBA FEST TABLE**

**MIDTERM PROJECTS**

**GENERAL THEMES**

**COLLABORATE WITH TERRY ROMERO?**

**OVERALL AGENDA:**

**1) Music/Human Rights (assignment: find a song that sings about one of the articles)  
General themes, videos, readings)**

**National Anthems/Intro to Music and Folk Music (assignment about national anthems/articles of human rights)**

**Star Spangled Banner (do lecture summarizing SSB history/other songs/versions/controversies) Reading – chapter from SSB book  
Recordings: José Feliciano/Jimi Hendrix/More recent pop stars (versions in 3,4, alternative versions, etc.)**

**2) Carnaval 2018 – can you find information about human rights and music in this year's carnaval celebrations in Brazil (or elsewhere)?  
Reading:???**

**MISC ITEMS**

Wilson Simonal Video

Carmen Miranda?

Flute Player

Amandla

Victor Jara

**Reading: (Stefani) Human-centered musical studies: Towards a Charter of Musical Human Rights**

**(Cloonan) What is Music Censorship?**

**(Barber-Kersovan) Music as a Parallel Power Structure**

**(Gray) Conversation in Vain, Conversation in Pain**

**Watch Victor Jara Video in class**

**(write 2-p response after each video, due next class)**

**Watch Language You Cry In Video over the weekend (1p response due 1/29)**

**Discuss Video and Readings**

**(Nueva Canción)**

**Student presentations from Assignment 1b**

**Reading: (Bickford) The Archival Imperative: Human Rights and Historical Memory in Latin America's Southern Cone**

**Nueva Canción**

**Student presentations from Assignment 2**

**Reading: (Nandorfy) The Right to Live in Peace: Freedom and Social Justice in the Songs of Violeta Parra and Victor Jara**

**Pete Seeger and the Highlander Folk School**

**Music and Refugees in Africa**

**Reading (Akombo) Reporting on Music Therapy in Kenya**

**Video on your own: Sierra Leone Refugee Music**

**1a. Compile list of music relating to human rights (5%).** Drawing from recordings you're familiar with (and other sources if necessary), create a list of at least 15 songs that address issues relating to human rights. List the topics and themes within each song, and cite relevant lyrics. Be as specific as possible. How many songs can you identify that protest the current wars abroad?

**1b. Exploring the song(s) in more detail.** Take a song that you encountered in assignment #1, and research its historical and social context, being able to connect the lyrics to this broader context. If there is a video version of this recording, discuss how the visual imagery extends or changes the meaning implied in the music and lyrics, and present a brief overview of your findings in class.