DRAFT – Subject to Change

Syllabus

MUSIC FOR SOCIAL CHANGE

Tufts Experimental College
Spring 2016

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Office hours by appointment

Course Description

How can music serve as a vehicle for social change? This course provides an overview of the ways that music and other arts can promote education, poverty alleviation, conflict resolution, peacebuilding, post-trauma recovery, mental health and social justice, drawing on scholarship from all of these fields. We’ll look at orchestras in poor barrios of Venezuela and inner city schools in the US, Afro-Reggae groups in Brazil’s most violent favelas, peacebuilding programs in Ireland and the Middle East, healing and resilience among former child soldiers and refugees, songs in the civil rights, anti-apartheid and environmental justice movements, music and the Arab spring, prison choirs, and more. We’ll discuss how music can impact individuals and communities, while also outlining music’s limitations and potential pitfalls. The goal is to foster robust conversations on the many ways that music can serve as a significant social resource and mobilizer, drawing on case studies, presentations, guest speakers, readings, videos, participatory activities, and the personal experiences of participants. Students are not required to have a background in music or any of the other course subject areas.

Course Schedule

WEEK 1: WHY MUSIC?

Why is music so powerful? When and how have we personally been affected by music? In what ways can music impact individuals and communities? We will begin the course by examining how music can provoke mental, physical and emotional responses, drawing on concepts from music therapy, scientific studies, popular culture, and personal experience. We will also define what we mean – and don’t mean – by “social change”. This session lays the foundation for understanding why music can be a particularly powerful vehicle for social change.

Readings:

- 60 Minutes. 2008. “El Sistema.” April 13. http://www.cbsnews.com/videos/el-sistema/ (12 min). This episode discusses El Sistema, the landmark program of music education that has brought
classical music to hundreds of thousands of poor children throughout Venezuela. El Sistema and the spin-off programs it has inspired will be the focus of our fourth class, led by New England Conservatory El Sistema Fellow Eriel Huang.

Additional resources:
  http://blog.kexp.org/why-music/.

In-class video clips:
- Sukuma dancing farmers with kadete https://www.youtube.com/watch?v=OJ15mdiVmzk
- Shawshank Redemption (opera scene) http://www.youtube.com/watch?v=8jqmg_7J53s
- 12 Years a Slave (slave choir) https://www.youtube.com/watch?v=7oFcFzJT7Tw

**WEEKS 2 and 3: MUSIC FOR DEVELOPMENT, EDUCATION AND POVERTY ALLEVIATION**

How might music be a useful tool in an international development context? In what ways can music be used to alleviate poverty? How is music education useful or relevant in terms of individual development and social development? How can music promote non-musical knowledge and skills? How might music programs play into or counteract gender stereotypes? We will discuss the changing concepts of “development”, and music as an end and as a means of development. Our examples will include Afro-Reggae programs in the slums of Brazil to help counteract gang violence and police brutality, musicians in Paraguay that create and play exquisite instruments made from recycled trash, high school bands in New Orleans that help kids get into college, and ensembles that facilitate creativity, cooperation, and self-esteem in prisons.

Readings:
**Week 2**

**Week 3**
This article discusses the idea of “hegemonic masculinity” or “what it means to be a man”. How do you think these concepts might apply to music programs that attempt to address issues such as crime, gangs, and low school attendance?

http://www.npr.org/2014/05/15/312455384/at-a-new-orleans-high-school-marching-band-is-a-lifeline-for-kids.

Additional resources:
http://billmoyers.com/content/songs-for-solidarity-and-social-change/. Scroll down to the third video for Bill Moyers’ interview with Johnny Cash and prisoners in Huntsville, TX on what “Amazing Grace” means to them (8:40)
https://www.youtube.com/watch?v=5sOHf6060 “Amazing Grace” means to them (8:40) for Bill Moyers’ interview with Johnny Cash and prisoners in Huntsville, TX on what “Amazing Grace” means to them (8:40)
- Music Crossroads
http://www.music-crossroads.net/about/
Music Crossroads is a non-profit organization which uses the power of music education, professional training, live performances and promotion of young talents to support the development of the music education sector and the music industry in the culturally rich Southern African region.
- Jail Guitar Doors Program
http://www.jailguitardoors.org/about.html You may enjoy reading some of the testimonials.
- Lunden, Jeff. 2015. “Bringing Mothers in Prison Closer to their Children, Through Music.”
Professional songwriters collaborate with women in prison to write lullabies for their children.
(47:34). You may wish to listen to this news story as a follow-up to our class discussion on this program.

In-class video clips:
- Excerpts from Favela Rising
http://www.favelarising.com/index.html
- Landfill Harmonic
http://www.landfillharmonicismovie.com/ (3 min trailer)
- Oakdale Community Choir
http://www.uiowa.edu/~fyi/issues/issues2008_v45/04132009/photos/OakdaleCommunityChoir/index.html (2 min)
- Conducting Hope
http://conductinghope.com/clips/
WEEK 4: EL SISTEMA

*El Sistema* is a landmark program of social justice based in Venezuela that has brought music education to hundreds of thousands of children and youth throughout that country. Now celebrating its 40th year, the program has produced some of the world’s most influential musicians, and has been modeled and replicated around the globe. Guest lecturer Eriel Huang, a recent *El Sistema* Fellow at the New England Conservatory, will introduce us to the program and some of the elements contributing to its success. She will share her experiences as a Fellow, and the ways that she and her colleagues link social justice to their work as music educators. Panelists will include a number of former Fellows who are working in local programs inspired by *El Sistema*.

**Readings:**

**Additional resources:**
  *Short BBC story on Abreu and his inspiration for El Sistema.*
- *El Sistema USA, A National Alliance of El Sistema Inspired Programs*: [http://www.elsistemausa.org/about-el-sistema.htm](http://www.elsistemausa.org/about-el-sistema.htm). *Includes links describing El Sistema programs in the US, Venezuela, and elsewhere, as well as links to shared resources.*
  *This is the paper that Eriel’s class wrote at the end of their fellowship that summarizes their learning, beyond El Sistema in Venezuela.*

WEEKS 5 and 6: MUSIC FOR CONFLICT RESOLUTION AND PEACEBUILDING

The field of conflict resolution and conflict transformation includes a broad range of subjects, including negotiation, mediation, diplomacy, and peacebuilding – on both interpersonal and international levels. Music can offer a unique yet powerful tool in transforming relationships, and therefore in transforming and preventing conflict, which can generate broader social and political change. In this session, we will discuss the meaning of negative and positive peace, and explore the theories of change surrounding how music can serve as a relevant and important tool in conflict resolution and the broader field of peacebuilding. We will also examine some case studies of non-profit organizations that use music in
their work toward conflict transformation, including the West-Eastern Divan Orchestra in the Middle East, and the work of a former child soldier from Sierra Leone.

Readings:

  
  Skim or read the first 11 pages of this article by Cohen; you can certainly read more if you are interested. This is an academic article that offers a unique perspective on reconciliation and its potential intersection with the arts.

  
  Read the very short one page article at this link; you can also explore the AKDN website for other interesting news articles. In class, we will ask: In what specific ways might this project contribute to peacebuilding?

  
  This illustrative article by a famous South African drummer is a very quick read – only 2 pages long. If you find this intriguing, you can find a similar article by Lena Slachmijl in the “Additional Resources” section that is more substantive.

  
  This article offers some important critiques of what can be done incorrectly in regard to music and conflict transformation programs. This article is written to introduce other articles at the beginning of an academic journal, so it can be a bit dense in parts, but it is at least worth skimming, especially pages 8 to 12.

Additional resources:

  
  Those who want to delve more deeply into the importance of creativity in peacebuilding may enjoy this book by one of the world’s leading scholars and practitioners in reconciliation and mediation. Chapters 1 through 4 are particularly important.

  
  If you found the short drumming article by Nicholas Kotei Djanie interesting, this one can offer you more depth. It is about 25 pages long.

This is an academic article, worth skimming if you are interested in the topic because it offers some critique of the orchestra.


**Relevant Websites:**

- West-Eastern Divan Orchestra: [http://www.west-eastern-divan.org/](http://www.west-eastern-divan.org/) Scroll down the main homepage for a few short paragraphs about the purpose and founding principles of the organization; you can also explore the “news” section link at the top right of the screen. There are also videos from the hour-long documentary such as this one on YouTube: [https://www.youtube.com/watch?v=HIK0jHl5HJA](https://www.youtube.com/watch?v=HIK0jHl5HJA)

- Musicians Without Borders: [http://www.musicianswithoutborders.org/](http://www.musicianswithoutborders.org/) Check out the “About Us” link to learn some basics about their programs.

- Playing for Change: [http://playingforchange.com/](http://playingforchange.com/) This organization is known for their mash-ups of songs performed simultaneously by musicians around the world. Explore their website for these videos and other resources.

- MIMA Music: [http://mimamusic.org/](http://mimamusic.org/) The main homepage has a one-minute video; you can also peruse the link to read about their “Mission” which has more anecdotes and videos.

- Apple Hill Center for Chamber Music and the Playing for Peace Program: [http://www.applehill.org/playforpeace/pp_description.htm](http://www.applehill.org/playforpeace/pp_description.htm) This website describes the music camp in New Hampshire and its ties to bringing in young musicians from “hot spots” around the world, including the Middle East, Northern Ireland, Greece and Cyprus, etc.


- Search for Common Ground (SFCG) Website:
  - Their Toolbox: [http://www.sfg.org/sfcg/sfcg_toolbox.html](http://www.sfg.org/sfcg/sfcg_toolbox.html). This short page briefly explains some of the foundational tools of the organization and demonstrates how music & the arts fit into their work.
  - Peace Songs: [http://www.sfg.org/programmes/cgp/cgp_songs2.html](http://www.sfg.org/programmes/cgp/cgp_songs2.html). This link describes their peace song initiative.

**In-class video clips:**

- West-Eastern Divan Orchestra [https://www.youtube.com/watch?v=kS9TOstHPo8](https://www.youtube.com/watch?v=kS9TOstHPo8) (to 2:05)


- Musicians Without Borders - Leontine in Rwanda (1:17 total) [https://www.youtube.com/watch?v=67v=xxZlxBGQyz4](https://www.youtube.com/watch?v=67v=xxZlxBGQyz4)

- MIMA Music - Introducing the program (1:04 total) [https://www.youtube.com/watch?v=3THXfey_MTs](https://www.youtube.com/watch?v=3THXfey_MTs)
• Apple Hill Chamber Music & Playing for Peace Program (first 1:15 ONLY)
  https://www.youtube.com/watch?v=B2ytrL2o1p0
• Search for Common Ground - “Together We Are Strong” from Burundi’s Peace Music Festival in 2011 (to 0:30) https://www.youtube.com/watch?v=PL70CEB5B44956E34Cv=DMVg9plP1xQ
• Playing for Change http://playingforchange.com/episodes/stand-by-me/

WEEKS 7 and 8: MUSIC AS SOCIAL PROTEST

Why and how has music played such a large role in so many social protest movements? How did songs help mobilize the peace and civil rights movements in the US, and where did those songs come from? How is music playing a role in current social movements in the US, including racial equality, environmental justice, and gender issues? How has music been a part of protest and resistance movements in other countries? We’ll look at music and movements past and present in the US, South Africa, Tunisia, Syria, Chile, and Finland.

Readings:
  Explores some key songs of the Civil Rights era, including the origins and influences they drew upon. We will be discussing and listening to clips of many of these songs in class.

Additional resources:
• “Rhythmical Resistance: Musicians from the Apartheid Era Celebrate 20 Years of Democracy in South Africa.” http://theculturetrip.com/africa/south-africa/articles/rhythmical-resistance-musicians-from-the-apartheid-era/ We will be exploring a bit of this in class.
  In this story, the conductor of the Iraqi Symphony Orchestra talks about how he uses his cello as a form of resistance.
In-class video clips:

- Clips of various social protest songs from the US (1950s through today).
- Excerpts from the documentary movie Amandla! A Revolution in Four Part Harmony.
- Ad spot from Chile’s “No” campaign: [https://www.youtube.com/watch?v=dFAMpW0hpPNY](https://www.youtube.com/watch?v=dFAMpW0hpPNY).
- Following the Ninth – trailer: [https://www.youtube.com/watch?v=I90_deaEFus](https://www.youtube.com/watch?v=I90_deaEFus) (7:51) (Play 0:00 to 5:02 and 6:41 – 7:41).
- Verdi’s “Va, Pensiero”, The Chorus of the Hebrew Slaves from the opera Nabucco: [https://www.youtube.com/watch?v=DzdDf9hKFJw](https://www.youtube.com/watch?v=DzdDf9hKFJw).
- Finlandia played by Youth Orchestra of Caracas (El Sistema!): [https://www.youtube.com/watch?v=Bk9DzZsfuQY](https://www.youtube.com/watch?v=Bk9DzZsfuQY) (play 0:30-1:20 and 6:24-8:15).

WEEK 9: MUSIC FOR RESILIENCE AND TRAUMA RECOVERY

How can music help people heal from violent conflict, forced migration and other trauma? This week, we will explore this question in the context of music therapy and other rehabilitation programs, as well as cases in which music emerges organically from within communities themselves. We will look...
specifically at cases of child soldiers, torture survivors, and refugees, and the ways that music intersects and overlaps with their recovery and resilience.

Readings:

  This is a fairly short and accessible academic article. We will talk more about the work of John Baily in class.

  Shinhee is another recent Fletcher grad. This is a blog post that she wrote about her experience working with a musical NGO in Palestine.

Additional resources:

  Adelaida Reyes Schramm studied the music of Vietnamese refugees in California and New Jersey.

  (18 min).
  There is also an award-winning documentary film that was created about Jal’s story, called “War Child.” You can watch the short 1.5-minute trailer here: [http://www.warchildmovie.com/](http://www.warchildmovie.com/).

  (23 min).
  This radio program offers a wonderful opportunity to listen to a compelling story about musical resilience in Afghanistan.


Relevant Websites:

- Institute for Music Therapy: [http://musictherapy.imnf.org/](http://musictherapy.imnf.org/) You can also learn about some of their past research projects and initiatives here: [http://musictherapy.imnf.org/research-education/category/past-research-projects](http://musictherapy.imnf.org/research-education/category/past-research-projects).

- Sing For Hope: [http://www.singforhope.org/](http://www.singforhope.org/)
  This organization in New York City attempts to make art accessible to all, offering hospital concerts and other services.

  This organization allows veterans to transcend their PTSD symptoms through the arts.

In-class video clips:


WEEK 10: MUSIC IN HEALTH CARE

This class explores music in health care, particularly mental health. We will explore programs for children with autism and adults with dementia, a local orchestra for people with mental illness and their loved ones, and potential roles for music in hospital and other treatment settings.

Reading:

Additional resources:
• Boston Conservatory Music Program for Children and Adults with Autism: http://www.bostonconservatory.edu/autism. Browse this website to learn about the music programs they offer and the responses of participants, educators, and parents.
• Me2 Orchestra for Mental Health – http://me2orchestra.org/. We will watch the short video on the home page together in class, but you may wish to browse the website, or listen to/ read the transcript of the radio show before class http://www.northcountrypublicradio.org/news/story/24882/20140516/at-me2-orchestra-acceptance-is-really-the-norm.

In-class video clips:
• Alive Inside documentary movie clip (Henry’s story): https://www.youtube.com/watch?v=5FWn4JB2YLU
• Me2 orchestra for mental health: http://me2orchestra.org/

WEEK 11: BEYOND MUSIC: OTHER ARTS FOR SOCIAL CHANGE

This class explores other art forms for social change, including case studies from theater, dance, poetry, storytelling, visual arts, architecture, and photography. We will discuss and debate the benefits and limitations of various art forms.

Student Presentations on Independent Case Studies, Part 1

Readings:
http://www.internationalpeaceandconflict.org/profiles/blog/show?id=780588%3ABlogPost%3A1027030&xgks=1&xg_source=msg_share_post#.VZ11DbVsivs.
  This is a very short article about Syrian youths using photography as a form of expression and healing.

Additional resources:
• Walls of Hope: http://wallsofhope.org/en/. Excellent example from El Salvador of visual art used to promote human rights, diplomacy, community development, and education.
• Proof: Media for Social Justice: http://proof.org/. This organization has projects utilizing photography to raise awareness, educate, and empower child soldiers, rape survivors, and much more. Click on the “Projects” link for more examples of their work.
• Building for Social Change: http://archrecord.construction.com/features/humanitariandesign/Building-for-Social-Change.asp. Architecture is another art form that can be used as a medium to work toward social change.
• Anna Myers and Dancers: “Hoop Suite” Project: http://vimeo.com/37005097 This is a 4-minute video that introduces the concept of creative exchange for social change demonstrating a dance project with multiple dimensions. More info is available here: http://www.annamyeranddancers.org/hoopsuite.php

In-class video clips:
• Anna Myers and Dancers, “Hoop Suite” Project: http://vimeo.com/37005097
• Slides of photos from Proof and Walls of Hope.

WEEK 12: DANCE FOR PEACEBUILDING AND TRAUMA HEALING

Special guest Mariah Steele, dancer, choreographer, researcher and Fletcher grad will discuss her master’s thesis research on dance as a form of peacebuilding and trauma healing among torture survivors in Ireland. She will draw on theory and personal experience, and will also lead a short dance workshop.

Reading:
  This short 14-page piece provides an introduction to Mariah Steele’s project in Ireland and served as the “prologue” to her master’s thesis. Mariah does not require you to have any background on her work before our next class, but this can provide a preview of the story if you are interested.
WEEK 13: PRESENTATIONS, CONCLUSIONS & REFLECTIONS

After final student presentations, we will conclude with reflections and resolutions. What are the over-arching ways that music can provide unique tools for social change? In what ways is music inadequate or limited as a tool, and how would we apply “do no harm” concepts to music programs? Are other art forms more or less effective than music? What are some suggestions for how this field can move forward? How can we strengthen arts and cultural programming? What can we, personally, do to support this work?

Student presentations on independent case studies, part 2.

Readings:

In-class video clips:
• Sweet Honey in the Rock: “We are the ones (we’ve been waiting for)”
https://www.youtube.com/watch?v=OA8h1DjzbC0 (2:51)

Grading
The graded assignments are intended to encourage active participation and learning, promote concrete application of course themes and allow students to learn from each other. Your grade will be determined by the following:

1) Submit one thoughtful discussion question before each class on the day’s readings – a question the articles raise for you, some point that confused you, some way the readings might relate to other class themes or current events, etc. (10%)

2) Lead one 10-minute participatory class activity related to at least one of the course themes (in groups of 2 or 3). (10%) Groups will sign up to lead this activity on one of the days starting in week 3. Feel free to discuss your ideas with me. Get your activity approved by me at least one week in advance.
• This activity could be music-, movement-, or discussion-based. Some possible options: teach/lead a simple song, clapping game, drum circle, gesture/movement game or dance; have classmates draw, write or move while listening to particular pieces of music; show a short video clip (<3 minutes) or recent news article and facilitate a discussion around it; run a short quiz or relay game, etc.

3) Independent case study: Alone or in pairs, depending on size of the class. Research a person, group, organization or movement that tries to promote social change through music. Feel free to peruse the syllabus and talk with me for ideas, and get approval from me on your topic during week 3.
• Submit a series of four 1-2 page memos, starting in week 4:
  o Basics about the organization you have chosen: who are they, who do they work with, what are their goals and how do they try to reach them? Why are you interested in this organization? (5%)
o Submit draft email or letter approaching a leader or participant in the organization, introducing yourself and requesting an interview.

o Create a list of questions for one of the organization’s leaders or participants for a half-hour interview. Get feedback and resubmit if necessary. (5%)

o Interview the leader/participant - in person (preferable), via phone or skype and submit a written transcript of the questions and answers. (10%)

o Optional: Observe the organization in action – in person if possible, otherwise with skype or video.

• 8-10 page paper (20%) with your analysis of the organization. Due in week 9. The paper should include:
  
o At least 5 cited sources – at least two articles about the program (can include website, popular press), and two scholarly articles tying in related theories
  
o The basics about the organization (briefly)
  
o Your analysis: Do you think they are effectively fostering social change through music and what makes you think so? What do you think are the reasons behind their success or lack thereof? Back up your assertions with quotes from the interview, personal observations, readings from class, and other sources. This analysis should comprise the bulk of the paper.
  
o Lessons learned/Recommendations for the organization or others in similar programs

• 10 minute presentation highlighting the key points from your paper (20%) (Weeks 11-13)

4) Participation in class activities and discussions (20%)

Instructor

Elke Jahns-Harms recently completed her PhD in International Development at The Fletcher School, holds a Master’s in Music, and performs professionally on classical and Native American flutes. She has worked in Central and South America, East Africa, and Antarctica, on projects related to poverty alleviation, environmental protection, HIV/AIDS, gender equality, and music education. She has found music to be a crucial means of connecting with people wherever she goes, and her flutes are among the first things she packs on her travels. She has worked and volunteered as a musical activity leader for children and adults with disabilities, and currently leads monthly sing-alongs at a local nursing home.

Tentative Guest Speakers (to be confirmed)

Reebee Garofalo, Ed.D, is Professor Emeritus at UMass Boston, where he is affiliated with the College of Public and Community Service and the American Studies Program. Garofalo has written several books and numerous articles on the history and politics of popular music, copyright and digital downloading, racism, censorship, and the globalization of the music industry. He is co-author of Rock ‘n’ Roll is Here to Pay (1977) and editor of Rockin’ the Boat (1992). As a fan, musician, and educator, he is immersed in music, particularly its use as a community resource and an educational tool. He is one of the primary organizers of HONK!, the festival of activist street bands held annually in Davis Square that attracts musicians from around the country and beyond.
Eriel Huang recently completed a fellowship with the El Sistema program at New England Conservatory. Born in Taiwan and raised in South Africa, Eriel is passionate about cultural diplomacy. For almost two decades she has travelled extensively both locally and abroad, volunteering, engaging in social music programs, community development projects, and youth leadership initiatives whilst working as a teacher, performer, and administrator in the professional music industry. Eriel has participated in numerous community and regional discussion panels, interfaith dialogues, and awareness forums, developing a keen interest in mediation and diplomacy. As a Mellon Foundation Fellow, she pursued her interdisciplinary Master’s degree at the University of Cape Town, studying Music Performance, Social Development, and Conflict Resolution. She has also toured as an electric violinst for the award-winning South African band Sterling EQ. Most recently Eriel attended the Bologna Symposium on Conflict Prevention, Resolution & Reconciliation, and moving forward, she plans to continue bringing together the ideals of El Sistema and peacebuilding.

Annie Paulson recently received her Master’s from The Fletcher School, where she studied conflict resolution and human security, as well as the intersection of peacebuilding and the arts. She holds her undergraduate degree with honors in Anthropology from Brown University. As a trained cellist, Annie has sought to combine her musical perspective with her other professional interests, so her Master’s Thesis explores refugee resilience through music. Her other research interests include gender, human rights, forced migration, and cultural studies. Previously, she taught high school in the Galápagos Islands, traveled extensively in Africa and Asia with the World Bank’s Advisor on Disability and Development, and studied cello performance and chamber music at the conservatory in Bologna, Italy. Annie currently lives in New York City.

Mariah Steele is a choreographer, dancer, educator and interdisciplinary researcher. She holds a BA in Anthropology and minor in Dance from Princeton University, and a Master’s from The Fletcher School, with concentrations in conflict resolution and non-profit management. She wrote her thesis on dance in peacebuilding. Mariah is the founder and Artistic Director of Quicksilver Dance, a modern dance company based in Cambridge, MA, and teaches Modern Dance, Dance History and World Dance Cultures at Endicott College in Beverly, MA. In April 2013, The Boston Globe named Mariah a “rising talent” in the arts. For more information, please visit: www.quicksilverdance.com.

Lisa Wong, M.D. is a musician, pediatrician, and past president of the Longwood Symphony Orchestra. A passionate arts education advocate, Dr. Wong has worked closely with the New England Conservatory of Music’s Preparatory School and traveled with NEC’s Youth Philharmonic Orchestra to Brazil, Cuba, Guatemala, Panama, and Venezuela as a pediatric chaperone. Dr. Wong continues to be actively involved in El Sistema USA and has had the privilege of observing El Sistema in Venezuela several times over the past ten years. Dr. Wong graduated from Harvard University in East Asian Studies, and her M.D. from NYU School of Medicine. She published her first book Scales to Scalpels: Doctors Who Practice the Healing Arts of Music and Medicine in 2012, and is currently on the board of the Massachusetts Cultural Council. For more information, see http://www.drlisamwong.com.