***Music and Social Justice***

***Syllabus, Summer, 2016 (July 11-15, July 18-22: 6 PM-9 PM)***

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Listening to music is a subjective experience; it speaks to us in mysterious ways. Just the sound of music can set in motion a complex series of responses that have just been awaiting activation. Moreover, the activation may be immediate, delayed, repressed, or even unrecognized. The mystery of music is the way it works us over and, on some occasions, connects with great power directly to our souls.

Through the centuries and throughout the world music has made a powerful difference in the lives of people: it has energized their struggle, supported their protest, and encouraged them when life seemed all but impossible.

We will explore the ways music has accomplished this, as we discuss the music itself and the contexts in which it made its most profound statement.

Here are testimonies to its power in the Civil Rights movement: “The fear down here is tremendous. I didn’t know whether I’d be shot at, or stoned, or what. But when the singing started, I forgot all that. I felt good within myself. We sang “O Freedom” and “We Shall Not be Moved,” and after that you just don’t want to sit around any more. You want the world to hear you, to know what you’re fighting for.” (Spencer, p. 91)

“The people were cold with fear until music did what prayer and speeches could not do in breaking the ice.” (Ibid.)

***Required Texts***

*Music and Theology* - Don E. Saliers

Abingdon Press. ISBN 13:978-0-687-34194-8

*Protest and Praise –* Jon Michael Spencer

Fortress Press. ISBN 978 0 800 62404 0

*In Their Own Words: Slave Life and the Power of Spirituals –* Eileen Guenther

MorningStar Music Publishers. ISBN: 978 0 944529 71 3

*Plantations and Death Camps: Religion, Ideology, and Human Dignity -* BeverlyMitchell

Fortress Press. ISBN 978 0 800 66330 8

***Recommended reading***

*Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making -* Daniel Fischlin, Ajay Heble, ed. Black Rose Books. ISBN  978-1551642314

*Music and Social Movements: Mobilizing Traditions in the Twentieth Century*

Ron Eyerman and Andrew Jamison. Cambridge University Press. ISBN 0 521 62966

*No Future without Forgiveness -* Desmond Tutu

Doubleday. ISBN 10- 385496907, ISBN 13-9780385496902

*Hitler’s Gift: The Story of Thereisenstadt -* George Berkley

Branden Books. ISBN-10: 0828320640, ISBN-13: 978-0828320641

*Recommended DVDs:*

*Unchained Memories: Readings from the Slave Narratives*

(HBO Documentary Film: ISBN 0-7831-2339b)

*Soundtrack for a Revolution*

*Amandala: A Revolution in Four-Part Harmony* (Artisan DVD)

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***Class Schedule***

**Monday, July 11 Introduction**

**Theology and Social justice**

**The Power of Music**

Read for this class: Saliers

**Tuesday, July 12 and**

**Wednesday, July 13**

**The Power of Spirituals**

Read for these classes: Guenther, chapters 1, 2, 3, 6, 7, 19

Ron Eyerman and Andrew Jamison, chapters 1, 2, 6

Spencer, Chapters 1 and 6

**Thursday, July 14**

**Abolitionist songs and hymns**

**Social Gospel Hymnody**

Read: Spencer, Chapter 2

**Friday, July 15**

**Civil Rights music and 1960s protest songs**

Read for this class: Guenther, chapter 17

Spencer, Chapter 4

Eyerman and Jamison: Chapters 3, 4, 5

**Monday, July 18**

**Anti - war music by Vaughan Williams, *Dona Nobis Pacem***

**Tippett,  *A Child of our Time***

**Britten, *War Requiem***

**Jenkins, *The Armed Man:* A *Mass for Peace***

**Tuesday, July 19**

**Music of the Holocaust – Verdi: “Defiant Requiem” and other music created in camps [The Journey of Butterfly video]**

**McCullough, Holocaust Cantata**

**Yom Hashoa service**

Read for this class: Mitchell

Recommended reading for this class: Berkley

**Wednesday, July 20**

**Anti-Apartheid music of South Africa**

Recommended reading for this class: Tutu

**Student projects 1-3 shared**

**Thursday, July 21**

**Student projects 4-9 shared**

**Friday, July 22**

**Student projects 10-15 shared**

**Sharing of students’ projects on a subject of your choice – please register your choice with the professor from the list below, or a topic of your choice. We will set the date of your presentation on the first day of class.**

**AIDS**

**Appalachia mining protest music**

**Asia (Korea especially)**

**Eastern Europe**

**Ecology/Creation Care**

**Folk/Protest Music**

**Gender issues**

**Gospel/Hip-Hop/Rap**

**Hymns (and liturgies) of justice**

**Latin America/Central America**

**Native American**

**Protest music today**

**Requirements and evaluation**

Class attendance and full participation in discussions are expected. (20%)

You will be asked to prepare one project with one other student (if possible) and present it to the class on the date indicated. The project should include the social/historical context out of which the music came, a discussion of the music itself and discussion of the impact it had on the justice issue it addressed.

**PRESENTATION I**: The presentation should be approximately 30 minutes in length, and should include the contextual discussion as well as sharing of the music or videos which show use of the music. You will turn in material reflecting the research you did on the social/historical context as well as a listing of musical selections you discuss.

This week all who have registered will receive an email from me with others’ contact information so that they can be in touch with each other about their choice of project to be shared, and arrange for partners if possible. Written material used in your presentation should be turned in the same time as your presentation. (40%)

The length of the class presentations is dependent on the number of people in the class. At the time of this writing 30’ will work well, but that length may be revised closer to the time of the class.

**PRESENTATION II**: you are asked to write a 10-page paper (with appropriate documentation of your research) focusing on an example of music as social justice (one we have discussed in class or another one of your choosing.)

Due date: August 19 (40%)