

CHAPTER 3
MUSIC

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CHAPTER 3

INTRODUCTION

We recommend that teachers devote one class to chapter one, human rights exercises, before they embark on this chapter. Each separate class or exercise has clearly outlined aims, objectives, length and NCCA key skills. We have also highlighted the material needed for each class or exercise. All handouts referenced in the classes can be found in the handout section at the end of this chapter.

MUSIC AND HUMAN RIGHTS

Music is often regarded as universal, a common language understood by all. In the same way, human rights, defined in the Universal Declaration of Human Rights adopted by the United Nations in 1948, must be considered universal, regardless of culture, religion or socio-political context. Numerous musicians over the years have found an important source of inspiration in human rights issues. Sometimes the dismay engendered by violations of human rights has provoked the composer's musical creativity. At other times it is the celebration of these rights that has been the driving force.

Music encourages students to explore different perspectives. In composing the lyrics of a song the students takes on the role of a character, for example, a person being oppressed or excluded. This ensures that the students explores that person's point of view, background or situation. Music inspired by human rights also encourages critical thinking.

OVERALL AIM OF THE SECTION

Students will expand their knowledge of human rights issues, familiarise themselves with using song as a medium to explore human rights and engage with the process of creating a song.



Liam Ó Maonlaí and St.Peter's College Dunboyne, Co.Meath, Ireland 2008. © Amnesty International.

Music And The Voice Our Concern Programme 2008

Artist Liam Ó Maonlaí

“To celebrate the Universal Declaration of Human Rights I was asked by Amnesty International to participate in a project involving a school St Peter’s in Dunboyne. The object was to prepare a piece for a performance on the first of May in the Helix. The class I met was a happy one. That was my first impression. They were awake and interested. They were no fools and they had their own sense of humour. I respect anyone who has chosen the life of a teacher. It can be intense. Not for the fainthearted. These are young people with their own interests and insights. Who am I to be coming in to their world? One name I remember is Audrey. On the first day I asked a few of them to sing or play. She had no inhibition and sang with a calm confidence. I knew she could carry a song. I knew I could count on her leadership.

On my second visit we threw out the bones of a song. I suggested ‘let them know that we hear’. This was in the form of a call and response prison style song. They took a hold of the idea straight away. I felt the tone had to be simple but strong. This worked. In no time they had two verses written. Together we arranged two other sections. By the third visit they were singing and playing with confidence. Each time I left St Peter’s I felt elated. Teaching I believe is a very important part of the development of a person. You are not truly a master until you can teach your craft. I feel confident for the future of this interesting little island knowing the character of her people is resonating still in her youth. I am looking forward to performing again with the music class and human rights group of St Peter’s Dunboyne. They Rock!”

Liam Ó Maonlaí.



U2 announce Ang Sang Suu Kyi as the Ambassador of Conscience at their concert. Dublin, Ireland. July 2009. © Amnesty International.

CLASS 1

HUMAN RIGHTS THROUGH SONG

AIM

Students will learn how song can be a powerful tool when advocating for human rights.

OBJECTIVES

Students will have

- Been introduced to the use of songs in social movements to secure human rights;
- Reviewed the history of the Anti-Apartheid Movement through a brief lecture;
- Researched cases in Ireland where songs were used to promote human rights for all, as a part of social movements;
- Compared and contrast the lyrics of selected songs;
- Analysed why songs are powerful tools in political movements.



NCCA KEY SKILLS

Information processing, communication, critical and creative thinking and group work.



MATERIAL NEEDED

All materials are from the handout section associated with this chapter.

Tape/CD player to play one of the songs.

Anti-Apartheid timeline (handout section 3.1, pg 82).

Anti-Apartheid songs (handout section 3.2, pg 84).

UDHR Statement (Chapter 1, 1.1, pg 34).



LENGTH

Full Class

STEPS:

1. As students enter the room, play a protest song, such as *Redemption Song* or *Get Up, Stand Up* by Bob Marley or *Imagine* by John Lennon, to prompt students' interest in the lesson. Hand out the lyrics so that the students can follow the song.
2. Discussion Questions:
 - Is there a political message in the song, and, if so, what is the message?
 - Does the song advocate change?
 - Does the song inspire action? (Use the song as an introduction to protest music, and the power of music to motivate action).
3. Ask students to brainstorm a list of protest songs or songs that inspired change. The students should explain how the lyrics informed them about an event or motivated change. As a class, develop a definition of protest music.

Class 1 Case Study

The Anti-Apartheid Movement And Protest Songs

STEPS:

1. Hand out the Anti-Apartheid timeline provided. Ask the students to read through it. See handout section;
2. Hand out two songs from the Anti-Apartheid movement, ask the students to read them. See handout section;
3. Ask the students to analyze, compare, and contrast the lyrics. What are the similarities between the songs? What are the differences? What might the role of the song have been in the movement?
4. Explain how the Anti-Apartheid movement relied on music to unify, uplift and motivate those who were struggling for equality;
5. Hand out a copy of the UDHR and ask the students to look at it. What rights are both examined in the songs and protected in the declaration?

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Follow Up

At the end of the class ask the students to go off and research a case in Ireland that has used or uses music to highlight human rights abuses or music that was written as a tool for social change. The students should research the political and historical impetus for the song, and the ways in which the song was used in the movement. The students can present the research to the class. (Such as, U2 by *Sunday Bloody Sunday*, *Zombie*, by the Cranberries, *Streets of Sorrow* by the Pogues and *Go, move, shift* sung by Christy Moore)

CLASS 2

THE POWER OF SONG: A CHILD SOLDIER'S STORY

AIM

Students will expand their knowledge of human rights issues and engage with the process of creating a song.

OBJECTIVES

Students will have

- Learned about the Sudanese Conflict, the plight of child soldiers and the human rights document that deals with protecting these soldiers;
- Developed songs about human rights issues in their own lives, and drawn connections between the songs studied in the unit and the songs they developed.



NCCA KEY SKILLS

Communication, information processing, critical and creative thinking and being personally effective.



MATERIAL NEEDED

Lyrics of Emmanuel Jal's *War Child* (handout section 3.3, pg 86).
Child Soldiers (handout section 3.4, pg 87).
Optional Protocols (handout section 3.5, pg 88).



LENGTH

Full Class

The Power Of Song: Emmanuel Jal

STEPS:

1. Hand out to the students Emmanuel Jal's Story and the piece about Child Soldiers and the lyrics to his song, (handout section 3.4, pg 87)
2. Ask one of the students to read out Emmanuel Jal's lyrics.

Discussion Questions

- What is the song trying to say?
- Did Emmanuel Jal have a choice in his decision to become a child soldier?
- What human rights violations did Emmanuel Jal suffer when you compare his story to the rights in the UDHR?
- Read to the students some of the Optional Protocol on the Involvement of Children in Armed Conflict (handout section 3.5, pg 88). Ask them to reflect upon Emmanuel Jal's Story and the rights contained in the Optional Protocol.

Follow Up

Tell the students' to go to www.amnesty.ie and look at some of the human rights campaigns that Amnesty International Ireland are working on today, such as our campaign on the right to housing, or right to healthcare, or our campaign to end the death penalty. Ask the students to begin to develop their own song about a human rights issue that is important to them. You should make sure that permission has been given by parents for students to use the Internet. If students don't have access to the Internet at home, they can go to a local library or where possible use the school's internet.



Thousands of bullet holes riddle the facade of this school and remind returnees in Yei of their painful past, Sudan 2005. © UNHCR M. Pearson.

CLASS 3

CHRISTY MOORE'S SONG ON TRAVELLERS' RIGHTS

AIM

Learn about an Irish human rights issue through song.

OBJECTIVES

Students will have

- Been introduced to the human rights inspired song of Christy Moore;
- Increased an understanding of how music can be used as a tool for expressing human rights concerns;
- Used song to explore human rights issues.



NCCA KEY SKILL

Communication, information processing, critical and creative thinking and being personally effective.



MATERIAL NEEDED

Johnny Connors by Christy Moore (handout section 3.6, pg 89).
Factsheet on Travellers' Rights (handout section 3.7, pg 90).



LENGTH

Full Class

STEPS:

1. Read through *Johnny Connors* by Christy Moore and begin discussing questions; (handout section 3.6, pg 89)
2. Hand out the factsheet on Travellers' rights.

Discussion Questions

- Why do you think Christy Moore wrote this song?
- What is the song trying to say?
- What is your favourite line in the song? Why?
- From the lyrics of this song make a list of the Travellers' rights violated.



Christy Moore and Castleknock Community College, Dublin, Ireland 2008. © Amnesty International.

CLASS 4

WRITE YOUR OWN HUMAN RIGHTS INSPIRED SONG

🎯 AIM

Students will learn how Transition Year students from other schools translated their human rights concerns into songs.

📖 OBJECTIVES

Students will have

- Appreciated the work of peer students who wrote their own songs about human rights;
- Brought their own writing skills to human rights issues;
- Critically engaged and evaluated the meanings behind the lyrics.



NCCA KEY SKILLS

Communication, information processing, critical and creative thinking and being personally effective.

📚 MATERIAL NEEDED

Songs and the comments from *VOC* music project 2008 (handout section 3.8, pg 91).
Guidelines on how to write a song (handout section 3.9, pg 94).
CRE case study (handout section 3.10, pg 95).



LENGTH

Full Class

STEPS:

1. Hand out or read out some of the comments from the *VOC* participants 2008, see hand out section;
2. Hand out the lyrics of the *VOC* songs, see handout section;
3. Study these songs. Ask the students:

Discussion Questions

- Are they informative about the views they are portraying?
- Do they deliver a political message?
- What was the message behind the lyrics?
- Ask some of the students to present/talk about the song that they had begun for homework.

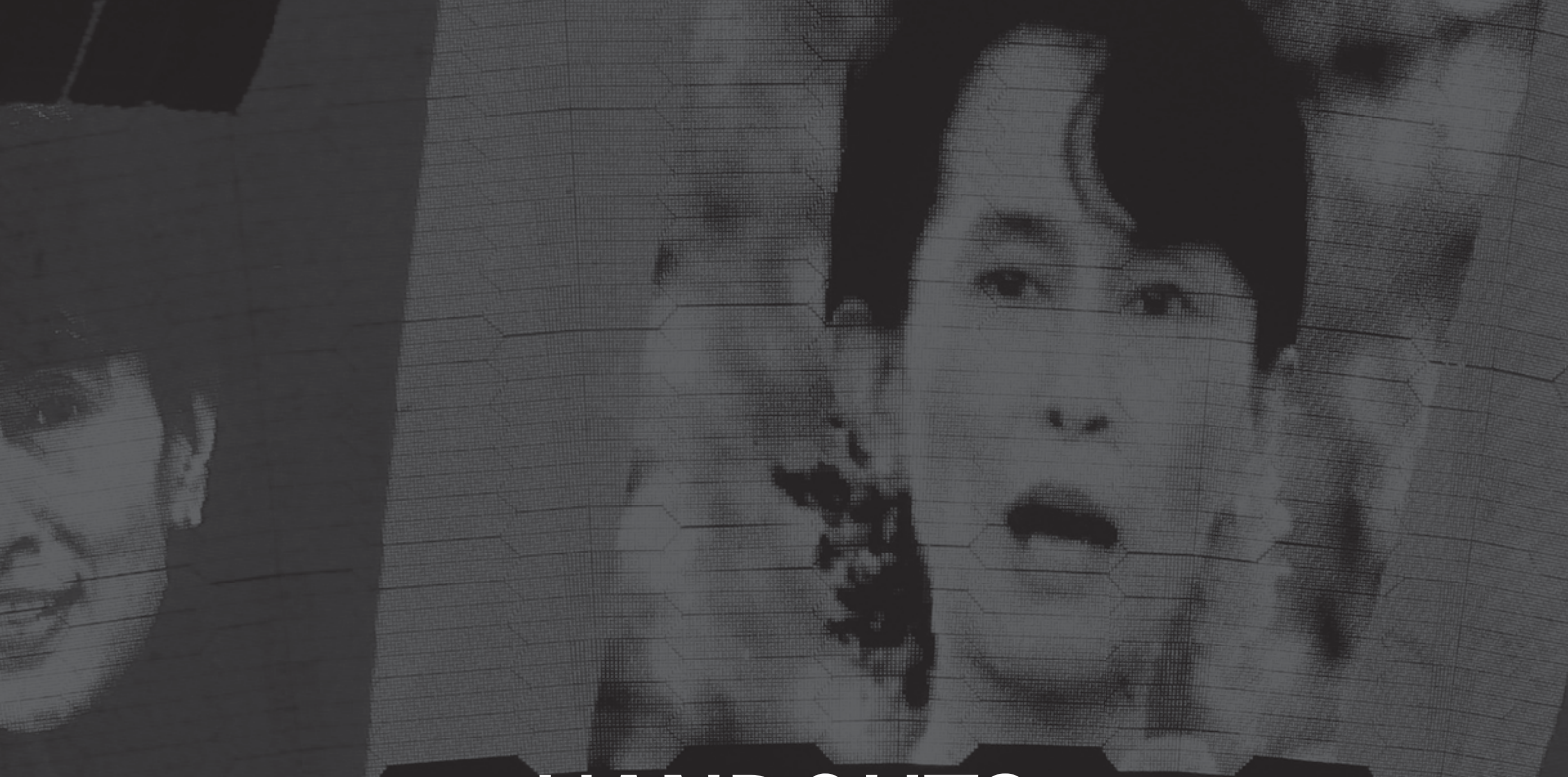
CLASSROOM ACTIVITY: WRITE THE LYRICS TO A SONG.

STEPS:

1. Hand out the guidelines on creating a song written by participants of the *Voice Our Concern* 2008 music project;
2. Once students have read these ask them to write the lyrics to a human rights inspired song.

Follow Up

Ask the students to finish their songs about human rights. Invite the students to share their songs or poems at the end of the next class period. Ask students who play musical instruments to add music to their songs, and to bring in their instruments to class.



HANDOUTS

MUSIC



HANDOUT 3.1

THE ANTI-APARTHEID

TIMELINE

This handout is used in the following classes/exercises

Class 1: Human Rights through Song / pg.75

1651

Dutch settlers arrive in South Africa. In 1756, they brought in slaves from West Africa, Malaysia, and India, establishing the dominance of whites over non-whites in the region.

1810s

British missionaries arrive and criticize the racist practices of the Boers. They urge the Boers to treat the Africans more fairly. Boers justify their practices in the belief that they are superior to Africans.

1908

A constitutional convention is held to establish South African independence from Britain. The all-white government decides that non-whites can vote but cannot hold office. The South Africa Act takes away all political rights of Africans in three of the country's four states.

1912

The African National Congress (ANC) is formed. This political party aims to organize Africans in the struggle for civil rights.

1913

The Native Lands Act gives 7.3% of the country's land to Africans, who make up 80% of the population. Africans are prohibited from owning land outside their region. Africans are allowed to be on white land only if they are working for whites. By 1939, fewer than 30% of Africans are receiving any formal education, and whites are earning over five times as much as Africans.

1936

Representation of Voters Act. This law weakens the political rights for Africans in some regions and allows them to vote only for white representatives.

1946

African mine workers are paid twelve times less than their white counterparts and are forced to do the most dangerous jobs. Over 75,000 Africans go on strike for higher wages. Police use violence to force the unarmed workers back to work. Over 1,000 workers are injured or killed.

1950

The Population Registration Act. This law classifies people into three racial groups: white, colored (mixed race or Asian), and native (African/black). Marriages between races are outlawed in order to maintain racial purity.

1951

The Group Areas Act sets aside specific communities for each of the races white, colored (mixed race or Indian), and native (African/black). Non-whites are relocated into "reserves." Mixed-race families are forced to live separately. The Bantu Homelands Act. Through this law, the white government declares that the lands reserved for black Africans are independent nations. In this way, the government strips millions of blacks of their South African citizenship and forces them to become residents of their new "homelands." Blacks are now considered foreigners in white-controlled South Africa, and need passports to enter. Blacks only enter to serve whites in menial jobs.

1953

The Preservation of Separate Amenities Act establishes "separate but not necessarily equal" parks, beaches, post offices, and other public places for whites and non-whites.

1955

African National Congress (ANC), issues a Freedom Charter that states, "South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of the people." The government reacts by arresting people and passing more repressive laws.

1960

A large group of blacks in the town of Sharpeville refused to carry their passes (required by the government these identification booklets list their names, addresses, fingerprints, and other information). The government declares a state of emergency and responds with fines, imprisonment, and whippings. In all, 69 people die and 187 people are wounded. The African political organizations, the African National Congress and the Pan-African Congress, are banned.

1962	The United Nations establishes the Special Committee Against Apartheid to support a political process of peaceful change. The Special Committee observes the International Day Against Racism to mark the anniversary of the people who died in the Sharpeville protest.
1963	Nelson Mandela, head of the African National Congress, is jailed.
1970s	Resistance to apartheid increases. Organizing by churches and workers increases. Whites join blacks in the demonstrations.
1970s	The all-black South African Students Organization, under the leadership of Steven Biko, helps unify students through the Black Consciousness movement.
1980s	People and governments around the world launch an international campaign to boycott (not do business with) South Africa. Some countries ban the import of South African products, and citizens of many countries pressure major companies to pull out of South Africa.
1980s	Countries around the world increasingly pressure South Africa to end its system of apartheid. As a result, some of the segregationist laws are repealed (reversed). For example, the laws separating whites and non-whites in public places are relaxed or repealed.
1991	South Africa President F.W. de Klerk repeals the rest of the apartheid laws and calls for the drafting of a new constitution.
1991	A multiracial, multiparty transitional government is approved.
1994	Elections are held. The United Nations sends 2,120 international observers to ensure the fairness of the elections. The African National Congress, representing South Africa's majority black population came to power. Nelson Mandela, the African resistance leader who had been jailed for 27 years, is elected President.

Source: www.un.org

HANDOUT 3.2

ANTI-APARTHEID SONGS

This handout is used in the following classes/exercises

Class 1: Human Rights through Song / pg.75

Nelson Mandela

Free Nelson Mandela

Free, Free, Free Nelson Mandela

Free Nelson Mandela

Twenty-one years in captivity

His shoes too small to fit his feet

His body abused, but his mind is still free

Are you so blind that you cannot see?

I say Free Nelson Mandela

I'm begging you

Free Nelson Mandela

He pleaded the causes of the ANC

Only one man in a large army

Are you so blind that you cannot see?

Are you so deaf that you cannot hear this plea?

Free Nelson Mandela

I'm begging you

Free Nelson Mandela

Amandla Awethu! *(Power to the People)*

The great flood of tears that we've cried
For our brothers and sisters who've died
Over four hundred years
Has washed away our fears

And strengthened our pride
Now we turn back the tide
We will no longer hear your command
We will seize the control from your hand
We will fan the flame
Of our anger and pain
And you'll feel the shame
For what you do in God's name

We will fight for the right to be free
We will build our own society
And we will sing, we will sing
We will sing our own song

When the ancient drum rhythms ring
The voice of our forefather sings
Forward Africa run
Our day of freedom has come
For me and for you
Amandla Awethu!

HANDOUT 3.3

War Child

By Emmanuel Jal

This handout is used in the following classes/exercises

Class 2: The Power Of Song: A Child Soldier's Story / pg.76

I believe I've survived for a reason to tell my story to touch lives
I believe I've survived for a reason to tell my story to touch lives
All the people struggling down there
Storms only come for a while
Then after a while they'll be gone
Blessed, blessed

My father was working for the government as a policeman
Few years later a hardy joined a rebel movement that was formed to fight for freedom
I didn't understand the politics behind all this 'cause I was only a child
After a while I saw the tension rising high between the Christian and the Muslim regime
We lost our possession
My mothers, my mother's mothers suffered depression and because of this...I was forced to be a war child

I'm a war child
I'm a war child
I believe I've survived for a reason to tell my story to touch lives (touch lives, touch lives, touch lives, touch lives, touch lives, touch lives, touch lives)

I lost my father in this battle
My brothers all my life I've been hiding in the jungle
The pain I'm cutting is too much to handle
Whose there please till I.... my candle
Whose there anyone to hear my cry

HANDOUT 3.4

CHILD SOLDIERS

EMMANUEL JAL STORY

This handout is used in the following classes/exercises

Class 2: The Power Of Song: A Child Soldier's Story / pg 76

Emmanuel Jal was born in Southern Sudan and spent the early years of his childhood in the midst of its long running civil war. At the age of 7, after the death of his mother, he was recruited as a child soldier for the Rebel army (SPLA). Amazingly, he survived frontline action and eventually managed to escape with 300 other "lost boys", enduring a 3-month trek on foot without any supplies to reach safety. One of only a handful to survive the journey, Emmanuel was rescued by Emma McCune, a British aid worker, who smuggled him to freedom in Kenya and enrolled him in school for the first time. Tragically, Emma died shortly afterwards in a car accident. Gradually, after so much sadness and trauma in his life, Emmanuel began to find healing through the church and through music. Some ten years later Emmanuel is now a world famous rap artist with a Number 1 record under his belt. He has performed at Live 8 in Cornwall, supported massive UK groups Faithless and Razorlight and his song Baai featured in the smash hit film *Blood Diamond*. *War Child*, a documentary film telling Emmanuel's life story has recently premiered at the Berlin and Tribeca Film Festivals, and his album of the same name is also now on worldwide release.

Around the world, children are singled out for recruitment by both armed forces and armed opposition groups, and exploited as combatants. Easily manipulated, children are sometimes coerced to commit grave atrocities, including rape and the murder of civilians using assault rifles such as AK-47s and G4s. Some are forced to injure or kill members of their own families or other child soldiers. Others serve as porters, cooks, guards, messengers, spies, and sex slaves.

Approximately 250,000 children under the age of 18 are thought to be fighting in conflicts around the world, and hundreds of thousands more are members of armed forces who could be sent into combat at any time. Although most child soldiers are between 15 and 18 years old, significant recruitment starts at the age of 10, and the use of even younger children has been recorded.

Amnesty International has drawn attention to human rights abuses in the context of child recruitment both by governments and armed opposition groups in countries such as Angola, Burundi, Colombia, Democratic Republic of Congo, Rwanda, Sierra Leone, Sri Lanka, and Uganda.

What Protection Is There?

The UN Convention on the Rights of the child is an international human rights treaty that lays down the rights of all children. It has been signed and ratified by almost every country in the world. (When a state signs and ratifies a human rights convention, it agrees to be legally bound by it).

Article 38 of the Convention on the Rights of the child says that children under 15 years of age are not to be recruited into the armed forces and are not to take a direct part in hostilities.

HANDOUT 3.5

OPTIONAL PROTOCOLS

This handout is used in the following classes/exercises

Class 2: The Power Of Song: A Child Soldier's Story / pg.76

Very often, human rights treaties are followed by "Optional Protocols" which may either provide for procedures with regard to the treaty or address a substantive area related to the treaty. Optional Protocols to human rights treaties are treaties in their own right, and are open to signature, accession or ratification by countries who are party to the main treaty.

Since the convention was written, two optional Protocols have been added. The UN General Assembly adopted these on 25 May 2000 and governments can decide whether to sign and be bound by them. One of these optional Protocols set 18 as the minimum age for direct participation in fighting.

Read Below Extract From The Optional Protocol

Optional Protocol to the Convention on the Rights of the Child on the involvement of children in armed conflict:

(Adopted and opened for signature, ratification and accession by General Assembly resolution A/RES/54/263 of 25 May 2000, entry into force 12 February 2002)

Article 1:

States Parties shall take all feasible measures to ensure that members of their armed forces who have not attained the age of 18 years do not take a direct part in hostilities.

Article 2

States Parties shall ensure that persons who have not attained the age of 18 years are not compulsorily recruited into their armed forces.

HANDOUT 3.6

Johnny Connors

By Christy Moore/Wally Page

This handout is used in the following classes/exercises

Class 3: Christy Moore's song on Traveller Rights / pg.78

My name is Johnny Connors, I am a travelling man
 My people have been travelling since time it first began
 With my horse and covered wagon
 And my family by my side
 Grazing the long acre, I travelled far and wide
 I met Bridie Maughan my sweet wife
 On a fair day in Rathkeale
 She was the finest travelling girl that ever wore a shawl.

We worked the tin around Galway
 On up to Ballinasloe
 For a traveller with a horse to sell
 It was the place to go
 We sold the old linoleum, swapped carpets for old pine
 But as the years passed on, the travelling life
 Got harder all the time.

Where have all the halting places gone
 All them friendly doors
 Where we'd haul spring water from the well
 And sell paper flowers
 Now its guards and jailers and JCB's
 To roll big boulders in
 Temporary dwellings are prohibited
 Innocent little travelling children
 Lost out on them streets
 Sons and daughters on the wine and lying 'round me feet

As they try to dull the hurt and pain
 The rejection that's imposed
 Travellers are not wanted here
 But there's no place left to go.

My name is Johnny Connors
 I am a travelling man
 I've taken everything that's been thrown at me,
 Now I'm going to take a stand.

HANDOUT 3.7

TRAVELLERS' RIGHTS FACTSHEET

This handout is used in the following classes/exercises

Class 3: Christy Moore's song on Traveller Rights / pg.78

- There are approximately 25,000 Travellers in Ireland. They make up less than 1% of the total population. In view of this, providing well serviced accommodation for all Traveller families is not an unrealistic aim;
- However, in 2004, 601 families are living in unauthorised sites; 549 are sharing accommodation in overcrowded conditions and 328 families are living in temporary accommodation;
- Unserviced sites lack the following basic requirements: regular refuse collection, running water, toilets, bath and showers, access to electricity and fire precautions;
- Living in these conditions greatly reduces the life expectancy of the Traveller community, Travellers can now expect a life expectancy comparable to that of the settled community in the 1950's;
- Traveller families live in conditions that no other section of Irish society would be expected to tolerate. Studies have shown that there is a critical link between improved accommodation for Travellers and better uptake of education, health and employment services;
- The Traveller community faces opposition to the provision of accommodation from sections of the settled community. However, better serviced accommodation is an important factor in alleviating the serious hostility and discrimination shown to Travellers by many in the settled community;
- Where Travellers are accommodated in properly serviced halting sites or group housing schemes, opposition to Travellers living in the area greatly diminishes or evaporates. Also where halting sites are well serviced they have little or no negative impact on the residential property market;
- Traveller specific accommodation includes, serviced halting sites, group housing schemes and transient sites. The Housing (Traveller Accommodation) Act 1998 places a statutory obligation on Local Authorities to meet the accommodation needs of Travellers. They are required to implement an accommodation programme that would include this range of accommodation provision as well as standard local authority housing for Travellers for whom this is their preferred option;
- In 1995, the report of the Task Force on the Travelling Community recommended that 3,100 units of Traveller specific accommodation be provided by the year 2000. By the end of 2004 only 98 units of this accommodation have been provided;
- The number of Traveller families awaiting permanent accommodation at the end of 2004 was in excess of 3,500. The additional number of Traveller families accommodated in 2004 was 231. This rate of accommodation provision will not even keep pace with the projected 6% annual increase in Traveller population.

HANDOUT 3.8

SONGS AND THE COMMENTS FROM *VOC* MUSIC PROJECT 2008

This handout is used in the following classes/exercises

Class 4: Write your own Human Rights Inspired Song / pg.79

Students Who Worked On The Voice Our Concern Music Project 2008

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“Everybody listens to music...so it is one of the best ways to get information across. If people listen to your song they’ll be hearing your message.”

Sinead O’ Leary, Abbey Community College

“I’m happy to help in making people aware of their rights and show how many people around the world have their right violated.”

Rebecca Egan, Abbey Community College

CASE STUDY

Voice Our Concern: North Presentation Secondary School, Farranree, Cork

There are twenty students in Transition Year in our school and we got involved this year with Amnesty International through the *Voice Our Concern* Programme. This programme involved working through the *Voice Our Concern* Transition Year Module and the Film and Photography workbook and DVD during our religion class with our teacher Ms. Lyons. We concentrated on the Declaration of Human Rights and case studies of various victims of inequality and abuse from around the world. A speaker from Amnesty came to talk to our group and she really opened our eyes to all the issues that surround us in the world today. Following our work on the pack we were given time to consider the issues that affected us deeply as a group. We decided that inequality and injustice were the two main topics that exercised us most.

Fortunately, the participating musician for our school was the famous Cork singer/songwriter John Spillane. John spent two sessions with our class group. This proved to be a very creative experience with John warming us up by playing a ‘few tunes’ of his own at the start of each session, before we proceeded to divide into four groups and speed-write the lyrics for our compositions. We then worked on polishing the lyrics and matching the melody to the lyrics.

Let them Know

Written By St. Peter's Dunboyne Secondary School

Mentored By Liam Ó Maonlaí

Let them know that we hear
 Their tales of woe, their tales of fear
 Their songs that teach, troubles far and near
 Although we're here, remember we're near,
 It's their song, we're singing here.

YOU who are hungry
 YOU who are afraid
 YOU who need help
 YOU who want a change
 YOU who have passion
 YOU who have fire
 YOU who are waiting
 To be inspired

Oh let them know, that we care
 Brothers and sisters, all you out there
 Come sing with us, sing from everywhere
 We're all united, to show we care
 We know you're singing, we know you're scared
 Oh let them know that we care

People please listen, open your eyes
 We sing for a reason. We sing for what's right
 People stand up, fight for your life
 We're changing our ways; the end is in sight!

The New Arrival

Written by Castleknock Community College

Mentored by Christy Moore

Where am I now?
 Where is this place?
 All this stuff all over the place
 I have come from far away
 Sure looks busy here
 Maybe all this green will heal my troubles?
 I feel free; I'm not scared,
 I feel like singing here?

Chorus:

I feel like singing
 I feel like singing here (sing 3 times)

So you say that you're not scared here,
Well I can make you scared.
I'd love to get a house for my family
You're getting one for free!
Here in my place
Right here in my face-
Different colour different race

Chorus

I would not be afraid if I were you
Let me comfort you
You will find fools like him in a minority
All I can say is welcome
You'll find more welcome than abuse
There is room to share
Céad Míle Fáilte

The Universal Declaration Written By Abbey Community College Mentored By Hybrasil

Declaration- a statement of opinion
Right- something you're allowed to do
Asylum-protected from persecution
Equality for all

Chorus

We can cross any border
We can climb any wall
Defy any forces
No matter how large or small

Human Rights
For all the nations
For all cultures
No Discrimination

Human Rights for all nations
Now!

Innocent-blameless, free from guilt or wrong
Prove-to show that something is true or correct
Detain-to be kept from going, held back delayed
Trial- the examination of evidence within the law

Chorus

Slavery hurts the world
Hurt is what we avoid
Torture gets us nowhere
Guilty is what we feel

Chorus

Freedom is what we want
Conscience is what we have
Union is what we need
Culture will bring us together

HANDOUT 3.9

HOW TO WRITE A HUMAN RIGHTS INSPIRED SONG

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This handout is used in the following classes/exercises

Class 4: Write your own Human Rights Inspired Song / pg.79

1. Pick an article from the UDHR. In the *VOC* project 2008 most classes found that the song writing process worked better when they picked a human rights issue that they wanted to sing about from the UDHR.
2. Discuss, as a class, stories concerning the article selected:
 - In the *VOC* project 2008 most classes involved found that once they had chosen the article of the UDHR, it then helped the artistic process to create a story emerging from the rights contained in that article, and then the students would turn this story into lyrics for a song;
 - Ask the students to consider how they would feel if this right was taken away from them;
 - Remind them of the other songs they have studied. Some were messages of support or hope, some represented the voices of the abused, others were sung about staying strong. Ask them to decide what their song will be.
3. Brainstorm Ideas:
 - Once the theme and story had been discovered the students from the *Voice Our Concern* 2008 then went on to brainstorm ideas about their story;
 - Ask the students to think about whose voice their song is representing;
 - If it is about a woman who has been denied equal rights ask the students to consider what she would like the song to say, or what you would like to say to her. Is it about an innocent man on death row, or does it tell the story of a political prisoner whose rights have been taken away? Remind the students that their song is giving a voice to the voiceless.
4. Begin to write:
 - From our experience with the students who wrote songs for *Voice Our Concern* 2008 they felt it helped to them to get started by writing the chorus first. From this point they then went on to develop the verses;
 - Remember never give up or delete something, no matter how bad you think it is;
 - If you get writers block, take a break, maybe listen to a song that inspires you;
 - And enjoy yourselves!

HANDOUT 3.10

This handout is used in the following classes/exercises

Class 4: Write your own Human Rights Inspired Song / pg.79

CASE STUDY

CRE

Coláiste Bríde, Carnew and the Donahies Community School have both expended a lot of energy on building music resources within their schools beyond the provision of Junior and Leaving Certificate. classes – through the purchase of instruments, the provision of 1:1 tuition, the development of recording facilities. *Creative Engagement* has provided grant aid to both schools, in the belief that having the basic materials will allow music to flourish, not only as a performance art, but as a way to encourage original composition, individual and group expression.

Whether linked to songs for *Voice Our Concern* or to other projects, the establishment of music within the schools offers multiple opportunities for growth and pleasure. With NAPD funding, Old Bawn Community School created 'Buskers' Corner', a dedicated space available for a wide range of performances by students, for students.

Online Resources

Go to Amnesty International's Website Music for human rights:

www.musicforhumanrights.org

www.linktv.org/humanrights

Emmanuel Jal:

www.gua-africa.org

www.emmanueljal.com



Fire-Up event in front of the Brandenburger Tor, 60th Anniversary of the Universal Declaration of Human Rights, Dec. 11th 2008.
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