



DBLN HIST/MUSC 3315
Sounds of Resistance: Music and Politics in the Republic & Northern Ireland

CAPA DUBLIN SUMMER SEMINAR

Summer 2018

Course Description

Music is a powerful tool for social evolution and revolution, and Ireland is no stranger to either. Governments, musicians, and ordinary citizens often collide over the messages, real or perceived, included in lyrics. Music may be deemed political simply by cultural association as well, irrespective of political content, and therefore stir up controversy. This Dublin-based program is designed to give students critical thinking skills around the topic of freedom of expression and focuses on how music is and has been viewed, produced, and consumed in the Republic of Ireland and Northern Ireland. Students also explore political, religious, and historic forces that have shaped the music scene in this region.

Explore an Ireland like you've never imagined, with insights into culture and politics through the power of its music. Decades of political discord have given rise to an extraordinary array of songs, coming from such genres as Irish rebel music, Irish punk, Irish rock, and Celtic pop to name a few. From Dublin ("City of a Thousand Bands") to Belfast (home to one of Europe's best underground music scenes), this course investigates the links between these songs and the region's contentious political history.

Learning Outcomes

Students will:

- a) learn to identify genres of contemporary music in the region and the social significance of the lyrics, paying particular attention to how these lyrics relate not only to regional issues, but also how they fit into more global issues (including conflict, poverty, human rights, and gender equality).
- b) understand underlying political tensions between Ireland and the UK and the differences, based on power dynamics, of how each side assesses the relative importance of regional issues;
- c) understand underlying political tensions between various social and political actors in the Republic of Ireland and Northern Ireland.
- d) demonstrate their knowledge of the politics of music through blog postings and in-class presentations, relating their learnings to personal perceptions of the issues discussed in class.
- e) be able to understand regional culture values and norms of groups in the Republic and the North and how socialization into these values affects perception of their place in the region.
- f) formulate conceptions of group and individual rights and how these rights are controlled by the state.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class methodology

Journaling: Music Ecology and Mapping

This is an ongoing assignment throughout the two weeks of the program. These are short journal entries that discuss experiences listening to buskers, a music shop visited, or anything seen or heard related to music. These experiences are then tagged and mapped on a group mapping site.

Active In-Country Participation

Students must fully engage in all classroom activities, guest lectures, co-curricular activities, films, group meetings, and tours.

Film Review

Students will write a 500 to 700-word review of one of the four course films. The review should critique the film from a music perspective and discuss its relevance to the Irish music scene.

Music playlist project

Through Spotify students will curate a music playlist around a specific theme. This playlist will be the basis for the final project.

Final presentation and project

Students will present their final project to the class. This time should be spent explaining why you chose the topic, how it relates to the course, and what specific questions you hope to answer in doing the research. Remember, this is not a presentation of your final written assignment. It's a mini-lecture about your topic, during which time you will also explain your Spotify playlist and play samples. Use PowerPoint (or some other presentation tool) if you want. The written component is a 1,500-word blog posting with sources, images, and videos. This should be a rich, multi-media "presentation" that gives the reader visual and audio input about your topic. Sources can be listed as endnotes or embedded into the text and should be hyperlinked to news articles, online stories, or academic articles. You must have a minimum of 5 sources in total. You will build this assignment from your Spotify playlist, which must be embedded into the blog posting.

Assessment/Grading Policy

Final grade breakdown:

• Journaling: Music Ecology and Mapping	20%
• Active Participation	15%
• Film Review	15%
• Music Playlist Project	15%
• Final Presentation	15%
• Final Project	20%
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Overall grade	100%

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.

Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Dress Code

Wear comfortable clothing and walking shoes for excursions.

Course Materials

- McLaughlin, Noel and Martin McLoone. *Rock and Popular Music in Ireland: Before and After U2*. Newbridge, Ireland: Irish Academic Press, 2012.
- Street, John. *Music & Politics*. Cambridge, UK: Polity Press, 2012.

Weekly Course Schedule

Week I: Sunday, June 24 to Saturday, June 30

Themes:

- Defining Music, Politics, and Resistance. What are the relationships?
- Music as a Human Right
- Musical genres
- Contemporary music of Dublin
- Contemporary music of the Republic of Ireland
- Social issues through song
- Music as political participation
- U2

Co-curricular field visits:

- Mapping Popular Music in Dublin Project
- Dublin Music Tour <http://dublindifferently.com/our-tours/walking-tours/dublin-music-tour/>
- [Irish Rock 'n Roll Museum](#)
- [U2: Made in Dublin](#) (Exhibit at The Little Museum of Dublin)

Guest lecturer:

- Dr. John O'Flynn (Dublin City University)
John O'Flynn is Senior Lecturer in Music, and also directs the MA in Music at DCU. He teaches courses in popular music, film music, music sociology, intercultural music transmission. His publications include Music and Identity in Ireland and Beyond (Asghate, 2014, co-edited with Dr Mark Fitzgerald, DIT). In 2015-16 he was principal investigator for the Mapping Popular Music in Dublin project.

Additional Reading:

Fitzgerald, Mark. "Introduction." In: Fitzgerald, Mark and John O'Flynn (Eds.). *Music and Identity in Ireland and Beyond*. Routledge, 2014.

- Irwin, Colin. *Lynched: The Irish Folk Stars Who Are 'More Punk Than Punk.'* The Guardian, November 23, 2015.
- Marvilli, Joe. *Rock History 101: U2's "Sunday Bloody Sunday."* Consequences of Sound, November 7, 2009.
- Smyth, Gerry. "The Isle is full of noises: music in contemporary Ireland." *Irish Studies Review*, Vol. 12, Iss. 1, 2004.
- van Elferen, Isabella. "Morrissey's Gothic Ireland." In: Fitzgerald, Mark and John O'Flynn (Eds.). *Music and Identity in Ireland and Beyond*. Routledge, 2014.

- Welch, Andy. *Primal Scream: Our Music is Our Resistance*. Irish Times, March 25, 2016.
- Zuk, Patrick. "'Our songs are our laws ...' Music and the Republic." *The Republic*, Vol. 3, 2003.

Listening:

- Ferrar, Tim. *Rock Rewind: The Cranberries "The Zombie."* RecordingConnection.com, May 11, 2014.
- Boomtown Rats
- Lynched (now known as Lankum)
- Listen to [HAWK's Protest Song](#) Against Ireland's Abortion Laws
- Primordial: *Where Greater Men Have Fallen* (any song from the album)
- Beaudoin, Kate. *10 Songs That Prove Irish Music is the Original Protest Music*. Mic.com, March 17, 2015.
- *Songs That Changed Ireland. What's Your Number 1?* [The Advocacy Initiative](#), 2014.
- Wawzenek, Bryan. [Top 10 Rock Songs About Ireland](#). UltimateClassicRock.com.

Films:

- *The Irish Rock Story: A Tale of Two Cities*
This musical celebration charts the lives and careers of some of the biggest selling acts in Irish rock, punk and pop from Van Morrison and Thin Lizzy to the Undertones and U2. From the pioneers of the show bands touring in the late 50s through to the modern day, the film examines their lineage and connections and how the hard-core, rocking sound of Belfast merged with the more melodic, folky Dublin tradition to form what we now recognize as Irish rock and pop. The film explores where these bands and musicians came from and the influence the political, social and cultural environments of the day had on them and how the music influenced those environments. Director: Michael Connolly (2015).
- *Sing Street* (2016)
This is the mid-80s and everybody is moving to the beat of Pop music as the brand-new concept of music videos appears on television for the first time. On the other hand, in Dublin, Conor, a teenager with a sensitive heart, is trying to deal with a tense family relationship, reconnect with his older brother, and deal with the hostile environment of his new public school. But then, one day, he sees an enigmatically beautiful girl standing in front of the gate of his school indolently observing people passing by. Who is she and how could a boy ever get noticed by such a distant girl? Easy. He would form a band. With every lyric Conor writes, the gap narrows, and with every song he plays, her heart fills with affection. Director: John Carney

Week 2: Sunday, July 1 to Saturday, July 7

Excursion to Northern Ireland (Belfast) 1-3 July (Sunday, Monday, Tuesday)

Themes:

- Contemporary music of Belfast
- Contemporary music of Northern Ireland
- Music as history
- Irish Rebel Music

Co-curricular field visits:

- Belfast
 - Belfast Music Exhibition (Oh Yeah Music Centre)
 - Crumlin Road Gaol tour
- Derry
 - Political tour and visit to site of the Bogside Massacre (aka Bloody Sunday) Bogside History Tour <http://bogsidehistorytours.com/tours/>
- Armagh
 - Armagh Women's Gaol

Reading:

Brady, Paul. *Blowin' Our Mind: What Van Morrison Means To Us*. The Irish Times, August 29, 2015.

- Campbell, Sean. "Pack Up Your Troubles": *Politics & Popular Music in Pre- & Post-Ceasefire Ulster*. Popular Musicology Online, 2997.
- Clayton-Lea, Tony. *From Strange Fruit to Irish Polemics: The Power of the Protest Song*. The Irish Times, July 6, 2016.

- Heron, Timothy. "“Alternative Ulster”: Punk and the Construction of Everyday Life in 1970s Northern Ireland." *Popular Culture Today: Imaginaires* 19.1 (2015).
- Madigan, Ben. *We Broke Armagh, It Never Broke Us: Irish Republican Women*. EuroFree3 Wordpress, November 8, 2013. [Read article, watch embedded videos].
- McLoone, Martin. "Punk music in Northern Ireland: the political power of ‘what might have been.’" *Irish Studies Review*, Vol. 12, Iss. 1, 2004.
- O’Shea, Helen. "Defining the Nation and Confining the Musician: The Case of Irish Traditional Music." *Music & Politics*, Volume III, Issue 2, Summer 2009.
- Prison Memory Archives: <http://prisonmemoryarchive.com/> Watch video interviews with from prisoners from Maze and Armagh jails.
- Rolston, Bill. "“This is not a Rebel Song’: The Irish Conflict and Popular Music." *Race & Class*. Vol 42, Issue 3, pp. 49-67.
- Stewart, Francis. "The Outcasts: Punk in Northern Ireland During The Troubles." In: Bull G, Dines M (ed.). *Tales From The Punkside*, Sussex: Itchy Monkey Press, pp. 33-45, 2014.
- Walsh, Michael J. K. "Mama’s Boys, Celtus, and the Troubles in Northern Ireland." *Rock Music Studies*. Vol. 2, Iss. 1, 2015.

Listening:

- Au Pairs: "Armagh"
- Christy Moore: "The Time Has Come"
- Find 3 songs about the Bogside Massacre (Bloody Sunday) to listen to.
- Francie Broolly: "The H-Block Song"
- Mac Aodhgáin, Pádraig. *Top 5 Irish Rebels Songs About 1916 and the War of Independence*. TheIrishRevolution.ie.
- Mullan, Graeme. *Never Mind The Politics, Here’s An Alternative Ulster*. (10 songs), April 7, 2011. <http://louderthanwar.com/classic-belfast-punk-top-ten/>
- Simple Minds: "Belfast Child"
- Stiff Little Fingers: "Suspect Device" and "Alternative Ulster" (from *Inflammable Material* album)

[The greatest songs of The Troubles in Northern Ireland](#). IrishCentral, December 9, 2016.

- The Police: "Invisible Sun"
- The Undertones: "It’s Going To Happen"
- The Wolfe Tones: "The Ballad of Joe McDonnell"
- Thin Lizzy: "Eire" and "Roisin Dubh"
- U2: "Please". This is a sequel of sorts to Sunday Bloody Sunday. <https://www.atu2.com/news/u2-lists-top-10-political-u2-songs.html>
- Van Morrison

Guest Lecture

- Dr. Jaime Jones (University College Dublin)
Her research projects engage Dublin as urban space and as a cosmopolitan musical scene. Her work focuses primarily on punk and underground rock communities, and investigates ideas regarding space, place, and the local.

Films:

- *Good Vibrations* (2012)
Terri Hooley is a radical, rebel and music-lover in 1970s Belfast when the bloody conflict known as the ‘Troubles’ shuts down his city. As all his friends take sides and take up arms, Terri opens a record shop on the most bombed half-mile in Europe and calls it Good Vibrations. Through it he discovers a compelling voice of resistance in the city’s nascent underground punk scenes. Directors: Lisa Barros D’Sa and Glenn Leyburn. [summary from BBC Films]
- *Teenage Kicks – The Story of the Undertones* (2004)
Hailing from Derry, the Undertones were a rare item among the bands that burst into prominence in the punk rock explosion of the mid-’70s. Less interested in fashion, anarchy, or politics than in the heady joys of a great pop song, they fused irresistible, hooky tunes with the fierce passion of teenage rock & roll believers, and came up with a handful of instant classics such as "Teenage Kicks," "My Perfect Cousin," and "It’s Going to Happen." In this documentary, DJ John Peel travels to Derry to trace the history of the band, while also offering a look at the city that gave the band a home and kept them grounded in the midst of international recognition. Director: Tom Collins. [summary from Rotten Tomatoes]

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Resident Director know at least one hour in advance of your class or meeting. Note that calling the CAPA Center is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Resident Director at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.