Get up, stand up
Citizenship through Music
Kenneth During and James Barber
Get up, stand up: Citizenship through Music has been developed and written by Kenneth During, formerly a student at Richmond Upon Thames College, and James Barber, citizenship project manager at BSix Sixth Form College, Hackney. Kenneth has worked with James and others in the music studio at BSix to record his raps for the LSDA post-16 citizenship programme. The activities in this pack were developed by Kenneth as part of a series of workshops for post-16 learners, encouraging them to use music as a form of expression of citizenship ideas. He would like to thank the students at BSix Sixth Form College and Richmond upon Thames College, for being guinea pigs for the workshop programme.

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Billy Bragg for the right to use tracks of ‘NPWA’ and ‘All you fascists’ on the CD.
Music is used on different occasions in everyday life to express and interpret moods and situations. It is also used to express a person’s views on subjects that matter to them, which I would call being an active citizen.

The power of music has not only made it possible for me to be an active citizen but has made my voice much louder. Citizenship to me is being able to express your views about situations within your community and coming up with ways to make them better.

Rapping started off as a hobby for me, but now it’s my way of explaining my feelings about the obstacles that I try to avoid day by day, the things which make life harder. I also think it is quite effective in making citizenship more understandable to my peers.

Music is like a language known throughout the world, but it especially appeals to young people because this is what interests them and brings them together. Get up, stand up was designed to aid young people in making their voices heard through words and music, whether it be rapping, singing or even poetry. It was developed to make them feel more comfortable about expressing their thoughts and ideas about things they go through. It is important to know that ability is not essential, but having a go is.

Politics did not interest me at all in the past. This was because I was unaware that it affects almost everything we do and the most fascinating thing is that your voice can make a difference. So who said politics has to be boring?

Kenneth During
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**Introduction**

**The resource pack**

This pack aims to introduce citizenship education to post-16 learners through the medium of music, song, poetry or rap. It contains background information on the history of protest music, as well as activities that have been based on a workshop programme, trialled with young people in the LSDA post-16 citizenship programme. The activities are sequential and aim to build young people’s knowledge and confidence in writing their own lyrics. In addition to this booklet, the pack includes a CD Extra containing four protest songs and their lyrics, to be used with the activities, copyright-free beats for use as backing tracks, two citizenship raps written by Kenneth, with downloadable lyrics and a list of over 200 song titles. The pack is intended for teachers, lecturers, instructors and youth leaders, working with young people, who may or may not have experience of writing music or lyrics.

**Citizenship**

Citizenship education is an important part of the development of young adults. It enables them to learn about their rights and responsibilities and to understand how society works. It prepares them for dealing with the challenges they face in life. Through citizenship education, young people are encouraged to play an active part in the democratic process, thereby becoming more effective members of society. Effective citizenship education increases confidence, self-esteem and motivation for learning. Young people are encouraged to express their views, to have a voice and make a difference to the communities in which they operate.

Citizenship education can be delivered effectively in a variety of ways (QCA 2004, pages 26–33; LSDA 2004; LSDA 2005). Experience of the post-16 citizenship programme suggests that other successful media for citizenship activities include: art, photography, video making, role play/simulations, websites, newsletters, radio stations, debates, conferences, exhibitions, graffiti walls, banners, dance, comedy, drama, surveys, and campaigns.

Whichever approach is used, learners and facilitators need to be clear about what is to be learned.

**The ten QCA learning objectives**

- Demonstrate knowledge and understanding about citizenship issues
- Show understanding of key citizenship concepts
- Consider the social, moral and ethical issues applying to a particular situation
- Analyse sources of information, identify bias and draw conclusions
- Demonstrate understanding of respect for diversity and challenge prejudice and discrimination
- Discuss and debate citizenship issues
- Express and justify a personal opinion to others
- Represent a point of view on behalf of others
- Demonstrate skills of negotiation and participation in community-based activities
- Exercise responsible action towards and on behalf of others

(QCA 2004 p21)

Any of these objectives could be addressed through the activities in this pack, depending on the approach taken. However, there is a particular opportunity to use music to help young people understand, in an accessible way, some key citizenship concepts, such as democracy.
and autocracy; cooperation and conflict; equality and diversity; fairness, justice and the rule of law; law and human rights; freedom and order; individual and community; power and authority; rights and responsibilities. Session 1 uses examples of lyrics for this purpose.

There are also opportunities to consider social, moral and ethical issues, to understand and respect diversity, to express and justify a personal opinion, and to discuss and debate citizenship issues.

Citizenship learning can and should be assessed through the activities in the pack, and suggestions are provided for ways of doing this. We are not concerned here about assessing musical abilities, but it is important that young people recognise their citizenship learning, so that they build confidence in expressing their views.

Citizenship through music

Music has been used since the beginning of history to express the entire range of emotions. Religious music has long been used to express spiritual awe and wonder. Nations have been built and cemented through anthems and military music. Popular songs have dealt with issues of romance, love and loss. Music has also given a voice to the oppressed.

With the rise of popular culture in the late nineteenth century, music was increasingly used for social and political commentary. It can be an effective means of raising consciousness, changing minds, and influencing the political process. For example, music was critical to the ‘60’s movement, which led to the withdrawal of American troops from Vietnam, the passage of environmental laws, and then in the ‘80’s and ‘90’s to the release of Nelson Mandela.

The song list on the CD lists over 200 songs that express views on topics including animal rights, drugs, the environment, feminism, globalisation, governments and world leaders, gun violence, sexuality, land rights, materialism, nuclear weapons, the police, poverty, racism, slavery, labour unions and war. You may not agree with all of the sentiments, but you cannot deny that they are powerfully expressed. Music speaks to everyone.

Through this pack, we hope that young people will be given the opportunity to identify the issues that concern them in the world today, find out more about them, and express their views through song or rap – a true use of their voice.

‘The more you refuse to hear my voice, the louder I will sing’
Labi Siffre

‘Don’t bury your thoughts, put your vision to reality’
Bob Marley

‘Why must the youth fight against themselves?
Government leaving the youth on the shelf
This place, is coming like a ghost town
No job to be found in this country
Can’t go on no more, the people getting angry’
The Specials
Session 1: Open your ears

Background, organisation and resources
This session is designed as an ‘opener’ to the theme of citizenship through music. It encourages learners to listen to the words of songs, and to consider what the songwriter is trying to express. It also raises questions about the meaning of citizenship and citizenship concepts. Young people work in four small groups of about 4 or 5, and each group will need access to a CD player and the words to the four songs on the CD. The words are downloadable from the CD. Young people may need to be able to carry out research on the internet. In stage 4 each pair will need a set of concept cards photocopied and cut up from page 13.

Aims of the activity
• To encourage learners to listen to the words of some examples of protest songs and to discuss and debate the views being expressed
• To clarify the meaning of the word ‘citizenship’.

Targeted QCA learning objectives
• Demonstrate knowledge and understanding about citizenship issues
• Show understanding of key citizenship concepts
• Consider the social, moral and ethical issues applying to a particular situation
• Discuss and debate citizenship issues.

Tasks
Stage 1
Play the four tracks on the CD (‘NPWA’, ‘All You Fascists’, ‘Redemption Song’ and ‘Exodus’). Ask participants to listen carefully, stop the player after each song and ask:
• Has anyone heard this song before?
• What is it about?
• How does it make them feel? (For example, were they bored, moved, interested?)

Stage 2
Put participants into four groups and give each group the words to one of the songs. Ask them to read the words and discuss the following questions:
• What is the central issue in the song? Do you understand this issue?
• If not, what might you need to find out? (e.g. What is a ‘fascist’? What is the ‘exodus’ in Bob Marley’s song? How is this linked to Rastafarianism?)
• How could you find out?
• Do you agree with the sentiments in the song? Why or why not?
• Does the style of the song influence how you feel about it?

Stage 3
Allow time for research and ask each group to tell the rest of the group what they think about their song and what they have found out.
**Stage 4**

Play the four songs again. Give out a set of the concepts cards to each pair and ask them to decide which of the concepts feature in each of the songs, and how. The concepts are:
- democracy and autocracy
- cooperation and conflict
- equality and diversity
- fairness, justice and the rule of law
- law and human rights
- freedom and order
- individual and community
- power and authority
- rights and responsibilities.

**Stage 5**

Explain that citizenship means learning about political and social issues and developing an opinion of your own on these issues. Ask each person to spend some time thinking about their own views on the words of the four songs and then discuss these views in pairs. They should decide:
- whether they have an opinion at all
- what that opinion is, and why they hold it
- whether their opinion has changed.

**Assessment ideas**

The following suggestions could be used to assess learning against the three learning objectives. You may wish to devise your own assessment strategies.

- **Demonstrate knowledge and understanding about citizenship issues:** facilitator and peer questioning during report-back in stage 3.
- **Show understanding of key citizenship concepts:** facilitator listening in on discussions during stage 4 and offering feedback.
- **Consider the social, moral and ethical issues applying to a particular situation:** self-assessment of their reasons for holding opinions in stage 5
- **Discuss and debate citizenship issues:** facilitator listening in on discussions during stage 2 and offering feedback.
| Citizenship concept cards |  |
|--------------------------|--
| **Democracy and autocracy**  | e.g. how free we are to choose our government; whether or not we have freedom of speech; whether we can be arrested and imprisoned without trial. |
| **Cooperation and conflict** | e.g. why people disagree and fight; how conflict can be resolved; how people can best work together. |
| **Equality and diversity**  | e.g. whether people are treated equally; the ways in which people differ – language, religion, culture, beliefs; prejudice and discrimination. |
| **Fairness, justice and the rule of law** | e.g. what the law says about different behaviour; the police, courts and prisons; how people are treated when they are arrested and tried. |
| **Law and human rights**  | e.g. what universal human rights are; whether everyone is treated in accordance with human rights; how human rights affect our laws. |
| **Freedom and order**  | e.g. how governments keep order; whether we have total freedom, or need to obey laws; what we mean by freedom. |
| **Individual and community** | e.g. what makes us who we are and gives us our identities; the range of cultures that make up our country and our communities; how communities work together. |
| **Power and authority**  | e.g. who has power to force us to behave in certain ways, and who has authority that we choose to obey; how power and authority are used in organisations, communities and governments. |
| **Rights and responsibilities** | e.g. how we should behave towards each other; how people have a responsibility to ensure that we all have rights. |
Session 2: (a) Having a voice, and (b) Writing raps

Background, organisation and resources
This double session uses the two citizenship raps, ‘Unity’ and ‘It’s your world too’, written by Kenneth During, as a stimulus for young people to consider how to express their views in this medium. The raps have been performed at national events and at workshops all around the country, with the aim of enthusing young people and raising the awareness of staff about the potentially empowering impact of citizenship.

The first part of the session examines the citizenship issues that form the theme of the two raps; the second half examines the techniques used in the two raps, particularly rhythm and rhyme. The group will work in two halves, each half focusing on one of the two raps. The activity will work best if two rooms and two CD players are available. You will need to make a copy of the CD and also hard copies of the words to the two raps, which are downloadable from the CD.

For additional help in writing raps, see Rap it up (2000).

Aims of the activity
• To help participants identify citizenship issues within the two raps
• To introduce the techniques of writing raps.

Targeted QCA learning objectives
• Demonstrate knowledge and understanding about citizenship issues
• Analyse sources of information, identify bias and draw conclusions.

Tasks
(a) Having a voice

Stage 1
Divide the group in half and ask one half to listen to the rap ‘Unity’ and the other half to listen to ‘It’s your world too’, preferably in different rooms. Give each group the words to their raps.

Stage 2
Ask participants in each room to make a list on a white board of all the issues and views covered in the rap. They should discuss the extent to which they agree with the views expressed.

Stage 3
Bring the two groups back together and ask representatives of each group to make a presentation on the issues raised in the rap they have been examining. Play both raps and facilitate a discussion on the issues expressed in each. Ask participants what they have learned about writing a rap from studying these.

Assessment ideas
• Demonstrate knowledge and understanding about citizenship issues: observation by staff with feedback at stage 2.
• Analyse sources of information, identify bias and draw conclusions: peer and self-assessment through constructive feedback and reflection at stage 3.
(b) Writing raps

Stage 4
The most important element in a rap is its rhythm, its beat. All poetry has a beat, and it determines how the words are stressed when the poetry is said out loud. Ask the group the say the following lines out loud:

*The woods are lovely, dark and deep*
*But I have promises to keep*
*And miles to go before I sleep*
*And miles to go before I sleep*
(Robert Frost. ‘Stopping by Woods on a Snowy Evening’)

Ask them to say the words again, clapping to the rhythm. Ask them to discuss how the rhythm is achieved (how each word is stressed, the number of syllables in each word and the number in each line).

In this example, each line has the same number of syllables (eight), but this is not necessary for all poetry and certainly not for rap. Provide other examples of poetry and ask them to clap the rhythm as you read it out.

Stage 5
The verses in the two raps also use particular rhythms. Give the following two lines as an example and discuss how the stress on some words provides the beat:

*Let’s all un/ite as one* (6 syllables)
*The free speech bat/tle has al/rear/dy been won* (11 syllables)

Write these lines up on the white board, as shown.

Ask participants to work in pairs and to choose a section from one of the two raps to examine themselves. They should write their chosen lines out as above, showing stress and number of syllables, and say the lines to the rest of the group.

Stage 6
The chorus and the verse often have slightly different rhythms in raps. Discuss the rhythms of verses and choruses in the two raps.

Stage 7
Rhyme is also important in rap, although sometimes the rhyme is not exact. An example of a rhyme is ‘wrote’ and ‘vote’. A half-rhyme would be ‘listening’ and ‘citizen’, where the sounds are similar, but not an exact rhyme.

Ask pairs to look for ten examples of rhymes and five of half-rhymes in the two raps.
**Stage 8**

Finally, ask the pairs to work out the rhyme schemes in the two raps. Here is an example from ‘Unity’: This scheme is called ‘rhyming couplets’ and is the most common scheme found in raps.

*There are many choices in life that you will have to make* (A)
*There are also opportunities that you will wanna take* (A)
*Enough is enough, it time to make a change* (B)
*Make da world stop, flip it around and rearrange* (B)
*Many ideas are waiting to be embraced* (C)
*But da aim is to make da world a better living place* (C half-rhyme)
*But we have to do it together so jobs can be done* (D)
*Coz many minds and many views are better than one.* (D)

**Stage 9**

Summarise all the points that the group has made about rhythm and rhymes and write these up on a chart that can be displayed on the wall for use in the next session.
Unity
by Kenneth During

There are many choices in life that you will have to make
There are also opportunities that you will wanna take
Enough is enough, it time to make a change

Make da world stop, flip it around and rearrange
Many ideas are waiting to be embraced
But da aim is to make da world a better living place
But we have to do it together so jobs can be done
Coz many minds and many views are always better than one

Chorus
See I’m talking and I hope you’re listening
Coz da message is for everyone to be an active citizen
What have you done to make your world proud
No one ever said that shouting your view wasn’t allowed

I was once a quiet boy in da mist
I was shy and low on confidence because I had a lisp
Now I'm wiser in my head, and I stand so strong
I made myself involved, so I know what's going on
Citizenship is something like an art
When you care for one another it should come from da heart
If you wanna make a difference and you don’t know where to start
Like da slogan, you can start, by playing your part

Chorus x 2

Let unite as one
Da free speech battle has already been won
See you’re given da ability to shout out your views, you have a voice
Now you have to be responsible and make da right choice
20 years ago, who would have knew
That every one of you would have a right to a view

My mother told me
I can be what I wanna be
If I put my mind to it
Then the sky is da limit

So I took her advice and here I am standing today
I'm rapping out my view and I'm proud of what I say
But that is my talent, my views are in da words I wrote
But I took it further and I started to vote
We can combine and make a stronger unity
The key to world peace is becoming one community
You need to know there's many benefits in politics
You'll be surprised how many problems you can fix

People have a power
Power was given to the people
Black, white, woman or man
We're all equal

So don't judge the person standing next to you
Coz he could be the one give blood and try and save you
So open your ears, your eyes and your mouth
Coz da love I'm generating comes straight from da south
L.O.V.E spells U.N.I.T.Y
And it will never die

Chorus x 2

Da young mind is a powerful thing
So you have to nurture it and take it under your wing
Coz every young mind and soul, it needs a teacher
For da knowledge that they need because the children are our future
Just express yourself
Our world is full of trouble so protect yourself
Don't resort to da drugs, stay clean, and stay out of any mess
We can conquer any problem as long as there is togetherness
Da worst thing in life is being by yourself
Coz there's no one there to care about you or your health

But now it's different, coz we're all one group
And da love will go around and round just like a loop
Life's too short for any hatred
So the time we spend together on earth is so sacred

So let's be there for one and other
And care for each other everyday
And do things the right way
Let's all unite as one
Coz together as one, anything can be done
Now you know you have the power to be heard
So shout it out loud so I can hear every word

Chorus x 4

Let's all, unite as one
Da free speech battle has already been won
Let's all, unite as one
Da free speech battle has already been won

One mind, one heart, one soul
One view, one choice, one voice
One mind, one heart, one soul
One view, one choice, one voice
One mind, one heart, one soul
One view, one choice, one voice
One mind, one heart, one soul
One view, one choice, one voice

Peace.

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Chorus
You gotta give yourself a voice coz it’s your world too.
It doesn’t matter bout the nation in the world you belong to.
Citizens, let me see your hands held high
When you combined your minds da only limit is da sky.
Give yourself a voice, coz it’s your world too.
It doesn’t matter bout da nation in da world you belong to.
It’s kinda hard, but we have to agree According to da EU we need more unity.

Verse 1
It started in da 20th century, da 58th year.
A couple countries declared peace in da air.
They came together and decided to call it the EU.
Because the last thing they wanted was another world war two.
They saved the countries and kept them alive.
See it started off with 6 and now it’s grown to 25.
A young person asked me, what’s it all for?
They need some education, they need to know more.

I’m here to consult citizenship in your mind.
I’ve been looking for ways, it seems da best is to rhyme.
It’s about coming together Respecting him like your brother.
But mostly, working hard and showing love to one another.
All were seeking is a sense of identity.
Europe’s meant to be a land of democracy.
I’ve got so many questions, and one of them being.
Most people call us British, but are we European?

Chorus
Verse 2
We have a big economy that’s getting stronger.
Is da rich getting richer, and the poor getting poorer?
This is an issue that we may have to address
Coz we wanna balance it out, to promote fairness.
It’s about breaking all barriers and agreeing to policies
Across da EU, we’ve got nothing to lose.

There’s people in poverty that we can set free
with da £2 a month appeals on T.V.
Now we’ve joint forces to strengthen da unity.
So we’re part of a big European army.
It’s gonna be good. Let’s all participate
Coz it’s all about da debate and not about da hate.

Chorus

Verse 3
There’s a battle between
da pound and da euro.
But da pound seems stronger
at da bureau.
Is it gonna stay
stronger forever
Or is da unity stronger than
both put together.
This is my way of showing
my creative contributions.
I’ll do any thing to
find da solution.

All da young people want a
little understanding.
Grown ups, please don’t
leave them standing.
Da citizenship is making
everybody keen.
It’s gone way past post-16.
The referendum is coming,
you better beware.
You have to find da right tools
of knowledge to prepare.

Chorus X2

PEACE.

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Session 3: Have a go!

Background, organisation and resources
In this session, participants consider the kinds of issues they feel strongly about and examine songs that have already been written on these topics. It is important that they feel able to express any disagreement they may have with the lyrics of some songs that they have heard. They identify a topic to write about and start to develop their song or rap.

Young people will brainstorm all the ideas they have about the topics for their songs or raps, so you will need a white board or flipchart. They will work in pairs to investigate existing songs, and each pair will need a copy of the song list printed off from the CD and a copy of the handout on themes for protest music. They may wish to carry out research on the words of songs from one of the lyric websites, (e.g. www.lyrics.com; www.azlyrics.com; www.sing365.com; www.lyricsplanet.com).

The session may need to be carried out over two days, to allow research and writing to take place. Participants will begin to write and record their songs or raps, so they will need access to CD players or tape recorders. A rhyming dictionary would also be useful.

Aims of the activity
• To encourage participants to identify an issue that they feel strongly about
• To allow them to research songs that exist on this topic and to form an opinion on existing songs
• To provide an opportunity for participants to sketch out some ideas for a verse of a song.

Targeted QCA learning objectives
• Demonstrate knowledge and understanding about citizenship issues
• Express and justify a personal opinion to others.

Tasks
Stage 1
Ask the young people what annoys them, what makes them really angry and what makes them happy. Explain that they need to think about citizenship issues – for example, crime, the environment, human rights, the police or fair trade. Then carry out a brainstorm of citizenship issues, using the following prompt questions:
• What could be done better in your local area?
• Do you agree or disagree with things that national politicians have said and done?
• Is the world fair? If not, how is it unfair? What needs to be done?

Capture all the ideas for issues on a white board or a flipchart. Make sure everyone has a chance to contribute and do not allow any discussion or disagreement with the contributions at this stage.

Stage 2
Ask everyone to choose a topic from the whiteboard and to pair up with someone who has chosen the same topic. They should discuss what their views are on the topic they have chosen. Give out the handout on themes of protest music (pages 24–25) and a copy of the song list, downloaded from the CD. Ask them to consider whether any songs have been written on their chosen topic.
Stage 3
Allow time for internet research to download the lyrics to songs that have been written on the topic they have selected. They should read and discuss the lyrics, deciding whether they agree or disagree with them. They should then research their issue in depth in order to be clear about their own opinions. Give participants the opportunity to play any songs they think are particularly relevant.

Stage 4
After a possible break, maybe the next day, ask pairs to make a list of points they would like to make on their issue, and to try to write just a four-line verse of a song or rap, using the points about rhythm and rhyme on the chart. They can also consult the rhyming dictionary.

Stage 5
Play the backing track beats from the accompanying CD to the young people and suggest that they start to think about putting their words to music. Give out copies of the beats. Writing should continue with the chosen beats in mind. This stage may take some time. The final version should be recorded.

Stage 6
One person from each pair should play their song to the group, explain what they are trying to say about their chosen issue and take constructive feedback.

Assessment ideas
The following suggestions could be used to assess learning against the three learning objectives. You may wish to devise your own assessment strategies.

A video diary could be made of the whole session, and this will provide evidence for reflection and review.

• **Demonstrate knowledge and understanding about citizenship issues:** Feedback from facilitator on written points at stage 4.

• **Express and justify a personal opinion:** Feedback from the group at stage 6, and video diary.

• **Analyse sources of information, identify bias and draw conclusions:** Self-assessment of what they learned from their internet search at stage 3.
Slavery

In 1776 after the founding of the United States, some of the new nation’s first protest songs were by and about slaves. These songs were based on religious gospel hymns and spirituals with biblical themes. Titles included ‘Steal Away’, ‘We shall overcome’, ‘Go down Moses (Let My People Go)’, ‘We Shall Be Free’ and ‘Run to Jesus’. These songs soon changed into more openly political songs of action and rebellion. In 1813, a secret slave organization in South Carolina opened and closed their meetings with a song that included these lines:

_Arise, arise! Shake off your chains!_
_Your cause is just, so Heaven ordains_
_To you shall freedom be proclaimed!_

These lyrics were later sung by the black freeman Denmark Vesey, who launched a failed slave revolt in 1822.

Nationalism

Song has often been used by rulers to reinforce a sense of national loyalty, but also by those who feel repressed by powerful groups in their society. For people in exile, music has been used to remember the homeland or to sing about better times. Irish ‘rebel’ songs were seen as a very important part of the struggle for home rule for Ireland. The popularity of this style of music has continued to today with groups such as the Wolftones.

Workers’ rights

Many protest songs have been written and sung about workers’ rights and the trade union movement. From the 1890s, workers began distributing strike songbooks in American cities calling on the workers to organise and join a trade union. One famous song from this period was ‘Bread and Roses’ by James Oppenheim and Caroline Kolsaat, which was taken up by protest movements throughout the 20th century. Workers’ music is still popular with modern songwriters such as Bruce Springsteen and Billy Bragg.
**War**

War raises people’s emotions higher than most things. Singers including Woody Guthrie, Josh White, and Pete Seeger, toured America before World War II, singing against the rise of fascism in Europe. The protest genre was at its height during the Vietnam War in the 1960s. This was seen as the great era of protest in America. It included many musical styles, ranging from folk revival to gospel to rock ‘n roll, as musicians sang for change. The hundreds of songs about the Vietnam War included Jimi Hendrix’s cover of Bob Dylan’s ‘All Along the Watchtower’, Marvin Gaye’s ‘What’s Going On?’, Malvina Reynolds’ ‘What Have They Done to the Rain?’, Country Joe MacDonald’s ‘I Feel Like I’m Fixing to Die Rag’, Creedence Clearwater Revivals’ ‘Fortunate Son’, Edwin Starr’s War, and the work of Joan Baez and Buffy Sainte-Marie. All wars have produced their own songs such as ‘Another Man’s War’ by the Levellers, about the Falkland conflict, and ‘The Price of Oil’ by Billy Bragg about the second Gulf war.

**Apartheid in South Africa and the release of Nelson Mandela**

In early 1984 very few young people had heard of the imprisoned African National Congress (ANC) leader Nelson Mandela until the Special AKA released the song ‘Free Nelson Mandela’. This song reached number 9 in the charts and raised the profile of Mandela among young people with lyrics such as ‘Twenty-one tears in captivity and His body abused but his mind is still free’.

The song demanded the release of Mandela from prison and became an anthem across the world. Its author, Jerry Dammers, was very active in the anti-apartheid movement and took part in a live-aid style Artist Against Apartheid concert at Wembley in 1988, demanding Mandela’s release and putting pressure on the government in the UK and the international community to support this cause. Nelson Mandela was subsequently released in 1990 and became president of South Africa following the first free elections for all racial groups there.

**Today**

Musicians of every type continue to write protest songs, although many complain that these songs do not receive widespread airplay or distribution. Singers like Bruce Springsteen, Ani DiFranco, Steve Earle and System Of A Down have contributed in the last few years, some tackling specific injustices, others taking on the larger implications of America’s tragedy and response following the events of 11 September 2001. Hip hop and rap artists like NWA and Michael Franti & Spearhead, OutKast and KRS-One, who traditionally tackle social themes, continue to record critical songs. Other ‘progressive’ artists, including Bonnie Raitt, George Clinton, Rage Against the Machine, and others, take on issues that range from environmentalism, economic injustice, and war to media takeovers.

Will these songs have an impact? Only time will tell how long they will last or what meanings they take on for people in the future.
Session 4: Music debate

Background, organisation and resources
In this optional session, participants practise the skills they have learned in writing songs or raps, and use these skills to debate with each other. The point of the activity is to show that they can express views that they do not necessarily agree with, and write persuasively using music. Participants work in pairs. They will be given a topic and a particular point of view on that topic, and be required to write a song or rap expressing that point of view, so they will need time for research and access to resources and the internet. A useful website giving arguments for and against a range of issues is www.debabase.com.

Aims of the activity
- To reinforce the skills learned during session 3
- To use music as a way of having a debate on citizenship issues
- To illustrate the power of music as a persuasive medium.

Targeted QCA learning objectives
- Demonstrate knowledge and understanding about citizenship issues
- Discuss and debate citizenship issues
- Express and justify a personal opinion to others
- Represent a point of view on behalf of others.

Tasks

Stage 1
Put participants into fours, and tell them to work as pairs. Give each group of four one of the following questions; one pair should investigate the arguments for the question, and the other against it. They should draw ‘for’ or ‘against’ from a hat.

The questions are:
- Should cannabis be legalised?
- Should we stop eating animals?
- Should smoking be banned in pubs and restaurants?
- Should troublesome young people be subject to night-time curfews?
- Should everyone have to have an identity card?
- Should there be a national DNA database?

Stage 2
Allow time for the participants to research the issue from their side of the debate. They should keep notes of the arguments they wish to include in their song or rap.

Stage 3
Allow enough time for pairs to write their songs or raps and put them to music, either using one of the beats provided, or using the tune of an existing song. Ask them to record the finished product on tape or CD.
Stage 4
Hold a ‘music debate’. Ask each four to address the whole group. Each pair should briefly state their arguments and then play their song or rap. The audience will ask questions and then vote ‘yes’ or ‘no’ after each issue is put.

Stage 5
Facilitate a discussion about the extent to which the music influenced voting. How powerfully was the message expressed? Was voting influenced by the arguments or the medium?

Assessment ideas
• **Demonstrate knowledge and understanding about citizenship issues**: Staff observation and feedback on their notes from stage 2.
• **Discuss and debate citizenship issues**: Questions from peers at stage 4.
• **Represent a point of view on behalf of others**: Reflection with staff on how well they expressed a point of view held by others.
**Follow-up action**

At the end of this module, the insights and ideas gained by learners can be shared with others, in a number of ways.

**Give a performance**

Produce a lunchtime or end-of-day performance of the work produced. The students work can be punctuated with other well-known protest songs.

**Hold a festival**

Plan and run an event in your community, perhaps around a specific local issue, using music as the main medium. Invite other groups of young people to take part.

**Work with a local primary school**

This pack has been tested with primary school children as well as the post-16 group and it works well with both. You could encourage learners to run the course in your local primary school or youth club.
References and resources

SDA (2005): Learning and Skills Development Agency, Make it happen: effective practice in post-16 citizenship, VHS and DVD.

LSDA (2004): Learning and Skills Development Agency, Post-16 citizenship: what? why? how? Video and CD-ROM. For information on obtaining copies of this pack, please send an email to enquiries@LSDA.org.uk

QCA (2004): Qualifications and Curriculum Authority, Play your part: post-16 citizenship. This document can be downloaded from the QCA website at www.qca.org.uk/7498.html.


For information on obtaining LSDA publications email to enquiries@LSDA.org.uk

Also see the LSDA citizenship website: www.post16citizenship.org
### Contents of the CD

The CD can be played either on a CD Player (audio tracks only) or on a PC/Apple Mac with additional features.

Refer to the numbers shown against each of the audio tracks to access a particular track when playing the CD through a CD player. When playing the CD on a PC or an Apple Mac, you can access any item below through the opening menu.

<table>
<thead>
<tr>
<th>Four songs (used with permission)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>‘NPWA’ – Billy Bragg (track 1)</td>
<td>Must I Paint You a Picture – The Essential Billy Bragg (October 6, 2003)</td>
</tr>
<tr>
<td></td>
<td>Label: Cooking Vinyl – ASIN: B0000BVM01 – Catalogue Number: COOKCD266</td>
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<tr>
<td></td>
<td>Label: Cooking Vinyl – ASIN: B0000BVM01 – Catalogue Number: COOKCD266</td>
</tr>
<tr>
<td>‘Redemption Song’ – Bob Marley &amp; the Wailers (track 3)</td>
<td>Legend (May 20, 2002)</td>
</tr>
<tr>
<td></td>
<td>Label: Island – ASIN: B0000669JL – Catalogue Number: 5489042</td>
</tr>
<tr>
<td>‘Exodus’ – Bob Marley &amp; the Wailers (track 4)</td>
<td>Legend (May 20, 2002)</td>
</tr>
<tr>
<td></td>
<td>Label: Island – ASIN: B0000669JL – Catalogue Number: 5489042</td>
</tr>
</tbody>
</table>

### Song lyrics:

‘NPWA’, ‘All You Fascists’, ‘Redemption Song’, ‘Exodus’

### Two raps performed by Kenneth During

‘Unity’ by Kenneth During (track 5)

‘It’s your world too’ by Kenneth During (track 6)

### Video of a performance of the rap given at


### Lyrics:

‘Unity’ and ‘It’s Your World Too’

### A selection of beats produced by students at BSix College (www.brookehouse.ac.uk)

(tracks 7–13).

These are copyright-free and can be used in any way you wish. One possibility is to loop any one of the short individual beats to form a longer backing track to a set of lyrics.

### List of over 200 protest songs – there are many more!
Get up, stand up:
citizenship through music