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Integrating Music into the Study of Law to Engage Students

Abstract

This article describes five ways in which I have integrated music into law modules as a means by which to engage students: as an icebreaker; to set the tone for a module; to explore questions of representation; to tell stories; and, to make theory tangible. The use of music in these ways aims to make students *feel* differently about the law and to engage their “emotional solidarity”. The modules into which music has been interrogated are substantive modules thus the ideas for practice in this article are therefore ones which are transferable to the teaching of different legal subjects.

Keywords: music; icebreakers; storytelling; punk rock; Paulo Freire; race; decolonising the curriculum.

1. Introduction

There is a continual interest in different ways of engaging students with the study of law in Universities, in this journal and beyond. Educators have experimented with incorporating into

law courses field trips,¹ theatre,² gamification,³ film,⁴ and music,⁵ amongst others. These reflect the creativity of the legal education profession and the individuality and diversity of those devising course content for students. The search for creative means of engaging students is not a search for a single silver bullet for student engagement: choosing which ideas to adopt and develop depend on a range of factors such as our own personalities, resource availability, institutional support, and pedagogic outlook. This article contributes to this ever-growing literature on practical means of engaging students with the study of law.

Integrating music into teaching practices has some distinct practical advantages. It is a medium which is easily accessible to students. Most students listen to music and have an instinctive understanding of its forms and conventions. Musical pieces tend to be short, and so fit well within the confines of our limited contact time with students. Finally, music and songs are now readily available via a number of ‘free’⁶ music streaming services.

The modules to which I integrated music into the learning experience were both taught on the undergraduate law degree courses at the University of ----, ---, *Law in Society* (spring

¹ Verona Ní Drisceoil, ‘Moving beyond Text, Embracing the Visual: The Virtual Land Law Field Trip Project @ Sussex’ (2021) 55 *The Law Teacher* 186; Gayani Samarawickrema and Kathleen Raponi, ‘A Field Trip in the First Week at University: Perspectives from Our LLB Students’ (2020) 54 *The Law Teacher* 103.

² Kelly VanBuskirk and George Filliter, ‘An Examination of the Effectiveness of Readers’ Theatre as a Teaching Strategy in Legal Education’ (2020) 54 *The Law Teacher* 129.

³ Karin Mika, ‘Games in the Law School Classroom: Enhancing the Learning Experience’ (2009) 18 *Perspectives: Teaching Legal Research and Writing* 1; Jacques Sabine, ‘Experimenting with Gamification in Legal Higher Education: A Thousand Intellectual Property Rights’ (2018) 27 *Nottingham Law Journal* 3.

⁴ Leilane Serrantine Grubba, ‘Cinema, Human Rights and Development: The Cinema as a Pedagogical Practice’ (2020) 8 *CINEJ Cinema Journal* 87; Elizabeth Weeks Leonard, ‘Teaching *Sicko*’ (2009) 37 *The Journal of Law, Medicine and Ethics* 139; Mary Kay O’Malley, ‘Through a Different Lens: Using Film to Teach Family Law’ (2011) 49 *Family Court Review* 715.

⁵ Babatunde Fagbayibo, ‘Choral Intervention: Reimagining International law Pedagogy in Africa Through Music’ (2023) 57 *The Law Teacher* 55; Camille M Davidson, ‘Problems, Music, and Popular Culture: How I Teach Theory and Practice in Decedents’ Estates to Our Next Generation of Lawyers’ (2015) 28 *Quinnipiac Probate Law Journal* 394; Dawn L Rothe and Victoria E Collins, ‘Teaching Criminological Theory: The Power of Film and Music’ (2013) 21 *Critical Criminology* 227.

⁶ Although only ‘free’ if one ignores that the business model is based on collecting and selling user’s data and by feeding users targeted ads.

term, 2022) and *Immigration and Asylum Law* (autumn term, 2022). This was therefore practice across one calendar year, but two academic years. *Law in Society* is a first-year compulsory module comprising an introduction to legal theory (including natural law, legal positivism, and critical legal theories), police powers (as a means of further discussing issues raised by critical race theory), and human rights law. The aim of the module is to help students make connections between the law which they study and its wider social context and impact. *Immigration and Asylum Law* is a final-year optional module, which is taught through a socio-legal lens. Music has been integrated into both modules in different ways to support the teaching and learning of the subjects at hand.

Music has been integrated variously as (a) an icebreaker; (b) to set the tone; (c) to explore questions of representation; (d) to tell stories; and, (e) to make theory tangible. This article explains each below and sets them in the context of the teaching of law. Integrating music into these modules was not a conscious choice at the outset of the module design, but instead grew organically out of developing teaching activities to engage students with the substantive subjects.

This article has one central limitation: it is a description of practice, rather than an evaluation of practice. The practices described were carried out once, before I changed institution to one with a different programme design and where my personal teaching responsibilities differ. Therefore the opportunities for applying evaluative methodologies have been substantially curtailed, which was not anticipated when the article was conceived. However, I suggest that the central value of the article remains as it does not describe activities which could (or should) be reproduced precisely, rather its function is to describe and pedagogically contextualise practices which may inspire other creative teaching activities.

2. Five Ways of Integrating Music

a) As an icebreaker

The first use of music within the *Law in Society* module is as an icebreaker activity during the first seminar. In this seminar, students are instructed in advance as follows:

Q1: Bring a song or piece of music to the seminar that is about law. Be prepared to explain:

(a) Why is song or piece of music about law? For example:

- Does it tell a story about law, or a legal event?
- Is it about lawyers, the police, or judiciary?
- Does it protest law or treatment by the criminal justice system?
- Does it try to change minds about the law?
- Does it communicate social norms?

(b) Are the depictions of law, lawyers, or the criminal justice system, positive or negative?

(c) What does the song tell us about the context in which law is practiced (e.g. social, racial, or economic inequalities)?

Icebreakers are supposed to ‘help to create a relaxed environment where students share ideas and participate more fully in the class, encourage students to share ownership for the learning environment of the class’, and ‘build rapport among students and foster a productive learning environment’.⁷ However, icebreakers are also frequently derided as awkward wastes of time.⁸ In particular, icebreaker activities which require students to reveal personal

⁷ Centre for Teaching Innovation, ‘Icebreakers’ (Cornell University) <<https://teaching.cornell.edu/teaching-resources/building-inclusive-classrooms/icebreakers>> accessed 22 June 2022.

⁸ e.g. Dan Greenstone, ‘Down with classroom icebreakers: Can we all just start teaching instead?’ (*Salon*, 6 September 2016) <<https://www.salon.com/2016/09/06/down-with-classroom-icebreakers-can-we-all-just-start-teaching-instead/>> accessed 22 June 2022.

information about themselves – such as people bingo activities,⁹ or guessing games¹⁰ – can result in students not fully participating as they ‘require student to take massive social risks with people they barely know.’¹¹ In contrast, this icebreaker allows students to participate whilst permitting them to decide for themselves the level of personal information that they are willing to give: the student is not being required to bring a song to share that they *like* (thus revealing their musical tastes), although they may choose to do so.

It is of note though that the students do tend to bring songs by contemporary artists to the seminar, presumably because it is easiest to identify relevant songs from those that they are already familiar with through casual listening. Examples of songs brought have included *Splash & Cash* (2016),¹² *No Hook* (2018),¹³ and *Let’s Ride* (2023).¹⁴ However, metal is apparently eternal and Metallica’s *...And Justice for All* (1988) has also featured.

Icebreakers should foster ‘diversity and inclusion’ in the classroom.¹⁵ By having students analyse and talk about a song of their own choice, the activity encourages a diverse representation of musical genres, personal preferences for which are often intimately tied up with cultural background. The analytical aspect of the activity (explained in the seminar’s learning objectives as ‘practice of linking non-legal artifacts to legal issues’) is therefore

⁹ Romena MG Holbert, ‘Beginning with Bingo – An Icebreaker to Initiate Classroom Community’ (2015) 63 *College Teaching* 181.

¹⁰ Kerry Knickle, ‘Who do I think you are? The guessing game icebreaker: Building Community’ (2021) 43 *Medical Teacher* 1330.

¹¹ Jennifer Gonzalez, ‘Icebreakers that Rock’ (*Cult of Pedagogy*, 23 July 2015) <<https://www.cultofpedagogy.com/classroom-icebreakers/>> accessed 22 June 2022.

¹² *Splash & Cash*, 67 and Harlem Spartans (2016)

¹³ *No Hook*, 1011, Digga D, Horrid1, Mskum, Sav’O, and ZK (2018)

¹⁴ *Let’s Ride*, Bone Thugs-N-Harmony, Lambo4oe, The Notorious B.I.G., Ty Dolla \$ign, and YG (2023)

¹⁵ Gillian Calder, ‘Using “Icebreakers” in Legal Learning’ (*Project Pedagogy*, 24 August 2020) <<https://onlineacademiccommunity.uvic.ca/projectpedagogy/2020/08/24/using-icebreakers-in-legal-learning/>> accessed 22 June 2022.

enriched by allowing students to select their own song, rather than requiring them to research or analyse a song pre-selected by the module leader.

Additionally, this icebreaker exercise integrates ongoing support for employability skills. Assessment centres for graduate jobs are likely to assess students from the outset of their arrival, with icebreakers used to evaluate applicant's 'interpersonal qualities and ability to join in.'¹⁶ Informing students of this and practicing different kinds of icebreaker activities is a way of increasing student's later confidence in such contexts.

b) To set the tone

Good module design should reflect the instructors as individuals: be it in terms of being led by research, theoretical preferences, or in setting tone and environment.¹⁷ In *Law in Society* I set the tone of the module through a module playlist (called *Never Mind the Bollocks, Here's Law in Society*) which I further encourage students to engage with by suggesting their own additions via an online discussion board. The playlist is the module's manifesto and comprises songs from the British punk and post-punk scene from the late 1970s to early 1980s.¹⁸

Punk gives 'two fingers against authority and a offering in lyrics and attitude a sense of an established order breaking down.'¹⁹ Punk from 1979 reflected a confrontation with a Conservative government intent on revolutionising the state through the stripping away of

¹⁶ University of Portsmouth, 'Guide to Assessment Centres' <<https://myport.port.ac.uk/guidance-and-support/careers-support/interviews-and-assessment-centres/guide-to-assessment-centres>> accessed 22 June 2022.

¹⁷ Camille M Davidson, 'Problems, Music, and Popular Culture: How I Teach Theory and Practice in Decedents' Estates to Our Next Generation of Lawyers' (2015) 28 Quinnipiac Probate Law Journal 394, 296-7

¹⁸ *God Save the Queen*, The Sex Pistols (1977); *Law and Order*, Stiff Little Fingers (1979); *Big A, Little A*, Crass (1982); *Guns of Brixton*, The Clash (1979); *Protest and Survive*, Discharge (1982); *Know Your Rights*, The Clash (1982); *Why Theory?*, Gang of Four (1981); *Doesn't Make it Alright*, Stiff Little Fingers (1980); *To Have and To Have Not*, Billy Bragg (1983); *Do They Owe Us a Living?*, Crass (1978); *Clampdown*, The Clash (1979).

¹⁹ Paul Marko, *The Roxy London WC2: A Punk History* (Punk77 Books 2007), 126

workers' rights, coupled with a creeping social and political authoritarianism. These songs have renewed meaning in the context of confronting a Conservative government intent on stripping back legal rights.²⁰ The *Law in Society* module represents the strong tradition of the radical lawyer, the kind of lawyers who former Home Secretary Priti Patel MP had in mind when she spoke of 'the lefty lawyers' who 'will lecture us on their grand theories about human rights'.²¹ The *Law in Society* module is designed to create angry lawyers by situating law as a site and source of oppression, of discrimination, and inequality. Anger creates radical lawyers: 'Let fury have the hour, anger can be power / Do you know that you can use it?'²²

Punk (and in particular, those songs on the module play list) is an expression of anger at injustice, authority and authoritarianism. But central to punk is also the DIY aesthetic.²³ Paulo Freire's *Pedagogy of the Oppressed* espouses a DIY aesthetic in pedagogy: it seeks ways in which oppressed people can place themselves at the centre of their own education for their own liberation. Freire argues that:

No pedagogy which is truly liberating can remain distant from the oppressed by treating them as unfortunates and by presenting for their emulation models from among the oppressors.²⁴

²⁰ See e.g. Sacha Deshmukh, 'A British Bill of Rights? This draconian plan is a rights removal bill' (*The Guardian* 22 June 2022) <<https://www.theguardian.com/commentisfree/2022/jun/22/a-british-bill-of-rights-this-draconian-plan-is-a-rights-removal-bill>> accessed 24 June 2022

²¹ Jemma Slingo, 'Patel lashes out at 'lefty lawyers' in asylum speech' (*Law Society Gazette*, 5 October 2020) <<https://www.lawgazette.co.uk/news/patel-lashes-out-at-lefty-lawyers-in-asylum-speech/5105870.article>> accessed 28 October 2021

²² *Clampdown*, The Clash (1979)

²³ Rick Poyner, 'The Art of Punk and the Punk Aesthetic' (*Design Observer*, 6 September 2016) <<https://designobserver.com/feature/the-art-of-punk-and-the-punk-aesthetic/36708>> accessed 29 October 2021

²⁴ Paulo Freire, *Pedagogy of the Oppressed* (1970, Continuum), 54

The module playlist sets a tone which embraces the iconoclastic (“God save the Queen / A fascist regime”;²⁵ “Do they owe us a living? Of course they fucking do.”²⁶). In doing so, the students enter the study of the law with permission to question everything: there are no sacred shibboleths. If the law is created, it is not inevitable, and it is therefore open to question and critique.

Giving this permission to students to critique the law is important for three reasons. Firstly, it helps all students make the transition from post-16 courses to becoming independent learners in Higher Education as they are given permission to apply their own critical thought to legal questions. My experience is that first-year students often expect the study of case law or statute to produce a single, correct answer to legal questions. This is intimately connected to how students are not equipped at Level 3 with the tools for “close, critical, scrutiny”.²⁷ However, my experience is that this is not just a skills gap, but also manifests as a mental barrier. I am frequently told by students that they have been given the message that “your opinion doesn’t matter” for the purpose of Level 3 assessment: a message that they have internalised far too deeply beyond the exam technique advice that it is intended as. Yet the critical analysis of legal texts required to succeed in Higher Education is essentially opinion based. Being able to critically reason as to which side of a legal dispute is more likely to win (to be able draw a conclusion on the likelihood of success of a “contrary argument which you can use in negotiating a solution on your client’s behalf”)²⁸ is about being able to develop a reasoned

²⁵ *God Save the Queen*, The Sex Pistols (1977)

²⁶ *Do They Owe Us a Living?*, Crass (1978)

²⁷ Hélène Tyrrell and Joshua Jowitt, ‘Let Them Eat Cases! Bridging the Gap between School and Degree Level Learning’ (2022) 56 *The Law Teacher* 271, 273.

²⁸ Lord Reed, Speech at Inauguration Ceremony of the Law Association (Hong Kong University, 15 March 2018) <<https://www.hkcfa.hk/filemanager/speech/en/upload/1203/Lord%20Reed's%20Speech%20at%20Inauguration%20Ceremony%20of%20the%20Law%20Association%20HKU.pdf>> accessed 30 June 2022.

opinion as to the relative strengths and weaknesses of two sides of a legal argument: it is instructive that we seek out barristers for “Counsel’s *Opinion*”.

Secondly, the Prevent strategy has created a chilling effect, particularly for Muslim students, which potentially inhibits some student’s willingness to engage in discussions about the validity of the law and political process.²⁹ This is a particular challenge for law topics which are taught in a more socio-legal or discursive manner. Asking students, for example, whether AV Dicey’s conception of the rule of law remains valid in the UK’s constitution (as I did in a first-year *Public Law* module), requires students to come to some kind of value judgement about a topic which the Prevent guidance appears to take as a settled matter.³⁰ The question requires students to be able to evaluate Dicey’s view as against more modern writers such as Bingham’s greater emphasis on human rights and respect for international law,³¹ and/or to evaluate whether or not the rule of law is in fact substantively respected by the UK state. The former requires a value judgement about the relative importance of human rights and international law, and the latter question is subject of serious and lively academic debate,³² yet Prevent’s chilling effect can disenfranchise some students from participating in either of these important legal debates.

Third and finally, Freire argues that “The more completely they [the oppressed] accept the passive role imposed on them, the more they tend simply to adapt to the world as it is”.³³ Oppressor education seeks to ensure students adapt to the world as it is so that the oppressed

²⁹ Helen Fenwick and Daniel Fenwick, ‘Prevent, free speech, “extremism” and counter-terrorism interventions: exploring narratives about chilling expression in schools’ [2020] *Public Law* 661.

³⁰ The Prevent Guidance defines extremism as including vocal opposition to the “rule of law”, but provides no definition as to what is envisaged by that term: HM Government, ‘Prevent duty guidance’ <https://www.legislation.gov.uk/ukdsi/2015/9780111133309/pdfs/ukdsiod_9780111133309_en.pdf> accessed 30 March 2023.

³¹ Tom Bingham, *The Rule of Law* (Penguin Books 2011).

³² See for example the range of recent contributions to the UK Constitutional Law Association Blog: <<https://ukconstitutionallaw.org/?s=rule+of+law>> accessed 30 June 2022.

³³ Paulo Freire, *Pedagogy of the Oppressed* (1970, Continuum), 73

cannot conceive of the possibility of a different reality. When the oppressed cannot conceive of a different reality, they cannot act to revolutionise the world. Therefore, changing students' attitude to the law is essential for their liberation. The *Law in Society* module seeks to explode the myth that the law is a natural reflection of immutable reality, whereas oppressor education is vested in maintaining that fiction so that "Each day seems like a natural fact".³⁴ Only when the law is no longer accepted as a natural fact, students are liberated to act in the world: "what we think changes how we act".³⁵

The decision to only include British punk songs from a particular time-period in the playlist was unashamedly personal but also provided some artistic boundaries to the project. It was also a conscious decision that I should not attempt to approximate – or worse, appropriate – musical cultures that are not my own.

Because of this it was also intended to be the starting point for a continual practice where the playlist would be added to or augmented by student choices of music, both through the icebreaker activity (described above) and an explicit invitation to students through a linked discussion board to suggest additions. The intention was that the module playlist would evolve year-on-year as a co-produced artifact where student contributions would eventually be predominate and thereby reflect the diversity of the whole learning community. This was not possible due to the author changing institutions after the module's first year. However, one student did suggest the addition of *Fortress Europe*, a 2002 song by Asian Dub Foundation, which prompted me to introduce a playlist into an *Immigration and Asylum Law* elective module and which was much more musically and culturally diverse from the outset as the curation was based on topic rather than tone.³⁶ Elements from the *Immigration and Asylum Law*

³⁴ *Why Theory?*, Gang of Four (1981)

³⁵ *ibid.*

³⁶ The full playlist for the *Immigration and Asylum Law* module comprised: *Fortress Europe*, Asian Dub Foundation (2002); *Deportees*, Billy Bragg (1986); *Mercy*, Madam Monsieur (2017); *Immigrants (We Get the*

playlist were also explicitly pulled out for students to evaluate as part of their study, as described below.

c) To explore questions of representation

The study of *Immigration and Asylum Law* occurs against a highly charged political climate, which includes questions of language and representation, which I explored with students through discussion of representations of migrants in music. The representation of migrants in the media is subject to much academic study.³⁷ Research demonstrates that even small changes to the way language is used by the media to describe migrants can have significant impacts on the reader's perception of migrants and migration.³⁸ By using music rather than news media to explore these questions, the issue becomes grounded and bounded in different ways: ways which are more abstract and emotional and less tied to specific events.

In *Comin' Over Here*, Asian Dub Foundation lay music under Stewart Lee's stand-up routine about the absurdity of complaints about immigration in British public discourse: “the bloody Poles / coming over here / being all Polish and mending everything” and “Pakistanis and Indians / coming over here / inventing us a national cuisine.”³⁹

Job Done), K'Naan ft. Show Tha Product, Riz MC, Residente, and Deved Diggs (2017); *Duel Citizenship*, Denise Chaila (2019); *Thousands are Sailing*, The Pogues (1988); *Comin' Over Here*, Asian Dub Foundation (ft Stewart Lee) (2020).

³⁷ For example, see Sam Bennett, *Constructions of Migrant Integration in British Public Discourse: Becoming British* (Bloomsbury Academic 2018); Emily M Farris and Heather Silber Mohamed, ‘Picturing Immigration: How the Media Criminalizes Immigrants’ (2018) 6 *Politics, Groups, and Identities* 814; Esther Greussing and Hajo G Boomgaarden, ‘Shifting the Refugee Narrative? An Automated Frame Analysis of Europe’s 2015 Refugee Crisis’ (2017) 43 *Journal of Ethnic and Migration Studies* 1749; Tobias Heidenreich et al, ‘Political migration discourses on social media: a comparative perspective on visibility and sentiment across political Facebook account in Europe’ (2020) 46 *Journal of Ethnic and Migration Studies* 1361; Luke de Noronha, ‘Unpacking the Figure of the “Foreign Criminal”: Race, Gender and the Victim-Villain Binary’ <<http://ssrn.com/abstract=2600568>> accessed 13 September 2016.

³⁸ Idris Malik et al, ‘How does the language used in mainstream media affect public perceptions of immigration?’ (*University of Birmingham and No8 Chambers*) <http://no8chambers.co.uk/images/docs/No8_Chambers_Group_Project.pdf> accessed 22 June 2022.

³⁹ *Comin' Over Here*, Asian Dub Foundation, ft. Stewart Lee (2020)

Lee's argument is, however, deeper than simply suggesting that immigration has some benefits which the white-British population enjoys. Instead, Lee points out Britain's own history: “Bloody Anglo-Saxons / coming over here / and laying down the basis of our entire future language and culture.” Migration has fundamentally shaped and reshaped Britain over millennia. But because early migrations by Angles, Saxons, Vikings, and Normans are perceived as ancient history, Britain lacks a narrative of itself as a ‘nation created by immigrants’. Lee's underlying argument is that more recent migrations will, in time, be seen as foundational, important, and natural to the nature of Britain as the migration of “those bloody Anglo-Saxons in the fifth century / coming over here / with their inlaid jewellery and ship burial traditions.” However, the use of common derogatory phrases to refer to migrants could also be perceived as problematic, an issue which the introductory seminar in this module asks students to explore:

Q1: In *Comin' Over Here*, Stewart Lee uses sarcasm to make a pro-migrant political point. In doing so, he repeats some of the offensive rhetoric of the anti-immigration far right to point out the absurdity of their arguments (e.g. ‘bloody Poles / Coming over here’; ‘bloody Indians’). In your opinion, is it problematic to do this? Why, or why not?

Q2: Is it important to your answer that the backing group are made up of Black- and Asian- Britons?

There are also ongoing questions in education about decolonisation and the representation of Black, Asian, and other minority ethnic voices in university curriculum, with specific calls to “emphasize and value multiple and varied voices and vantage points of lived

experiences of people of colour.”⁴⁰ The Theory of Change adopted by *Migrant Voice* argues that:

the direct contribution of migrants to debates on migration will lead to a more balanced, well-informed and nuanced debate, one which is more likely to reflect and take account of the wide range and diversity of migrant experiences⁴¹

The late radical lawyer Ian Macdonald QC (who practiced in the field of immigration law, amongst others) argued that radical lawyers should relate to their clients as “a self-assertive human being” where client and lawyer are in alliance, and place the individual at the centre of their own legal case.⁴² This perspective on lawyering is analogous to Freire’s perspective on pedagogy, already mentioned, that radical teachers should seek ways in which oppressed people can place themselves at the centre of their own education for their own liberation.

Bringing these sometimes difficult and abstract debates into the classroom can be a challenge, but an important one. This is particularly so in the context of teaching immigration law as a white academic (and formerly practicing immigration caseworker in a firm of solicitors). Bringing my practical experience of representing clients into the classroom helps provide important insights to students, but are the stories I tell about former clients mine to tell

⁴⁰ Juliana McLaughlin and Susan Whatman, ‘The Potential of Critical Race Theory in Decolonizing University Curricula’ (2011) 31 *Asia Pacific Journal of Education* 365, 369

⁴¹ Migrant Voice, ‘Migrant Voice Theory of Change’ <https://www.migrantvoice.org/design2020/img/upload/Migrant_Voice_Theory_of_Change_2018_final1.pdf> 24 June 2022.

⁴² Ian Macdonald QC, quoted in Ife Thompson, ‘Black Lives Matter UK: For Lasting Change, We Need ‘Movement Lawyers’ (*Each Other*, 3 August 2020) <<https://eachother.org.uk/black-lives-matter-uk-for-lasting-change-we-need-movement-lawyers/>> accessed 28 October 2021

(even when appropriately stripped of identifying information)? Do the ways in which I tell the stories perpetuate damaging “white lawyer/hero” narratives?⁴³

I do not have answers, but sharing the questions with students helps them develop an understanding of the need to be self-reflective of their own positionality as lawyers. All practicing lawyers, regardless of background, possess immense power over vulnerable clients. Using musical representations of migration opens this discussion with my students in a concrete, accessible, non-threatening manner. In doing so, the activity also helps provide students “the analytical and methodological tools for debating, challenging and deconstructing inherited canons”,⁴⁴ tools which they can use to help enrich their engagement with the academic canons in other subjects.

Although tone setting (see 2(b), above) to an extent – all the chosen songs are pro-migrant – because the purpose is to interrogate questions of representation, and because cultural works are “context-laden”,⁴⁵ the module playlist is accompanied by short descriptions of the context of the songs which help students form their own views.

Deportees was originally written by Woody Guthrie⁴⁶ but the (in my view) superior version by the Bard of Barking, Billy Bragg,⁴⁷ is included in the playlist. The song was prompted by news reports of a plane crash which killed 28 migrant farm workers who were being deported from California to Mexico. The New York Times reports of the crash, which

⁴³ Wendy Leo Moore and Jennifer Pierce, ‘Still Killing Mockingbirds: Narratives of Race and Innocence in Hollywood’s Depiction of the White Messiah Lawyer’ (2007) 3 Qualitative Sociology Review 171.

⁴⁴ Kathy Luckett, ‘Curriculum Contestation in a Post-Colonial Context: A View from the South’ (2016) 21 Teaching in Higher Education 415, 425.

⁴⁵ *ibid.*

⁴⁶ *Deportee (Plane Wreck at Los Gatos)*, Woody Guthrie and Martin Hoffman (1948).

⁴⁷ *Deportees*, Billy Bragg (1986).

Guthrie read, did not report the names of the Mexicans who died, only those of the American pilots and security guard.⁴⁸

Like *Deportees*, the French song *Mercy*⁴⁹ (France's Eurovision Song Contest entry in 2018) was also sparked by media reports. At the height of the European 'refugee crisis' in 2017 Taiwo Yussif, a Nigerian refugee woman, went into labour whilst on board a rescue ship in the Mediterranean on 21 March 2017, naming her Mercy: "Those people [on the boat] were so kind to me [...] I saw a lot of people dying in the sea, it was so difficult for me. I thank God to be alive with Mercy."⁵⁰ On that same day, the music group Madame Monsieur were in a Paris recording studio working on their debut album:

We were just chilling on Twitter and we found this picture of this baby born fifteen minutes earlier [...] It came so hard and so strong into our hearts that after a few minutes we thought maybe we should try to translate this emotion into a song.⁵¹

The official music video to *Mercy*⁵² uses the visual iconography associated with migrant boat crossings – lifejackets, survival blankets, and flares – in the midst of iconic European locations such as the Colosseum and Arc de Triomphe.

⁴⁸ Jason Daley, 'One Man's Search to Find the Families of the "Deportees" in the Famous Woody Guthrie Song' (*Smithsonian Magazine*, 28 February 2018) <<https://www.smithsonianmag.com/smart-news/author-uncovers-stories-deportees-famous-woody-guthrie-song-180968285/>> accessed 24 June 2022.

⁴⁹ *Mercy*, Madame Monsieur (2018).

⁵⁰ William Lee Adams, 'Madame Monsieur's 'Mercy': How a Newborn Refugee Inspired Eurovision Song Entry' (*Billboard*, 26 April 2018) <<https://www.billboard.com/music/music-news/madame-monsieur-mercy-eurovision-8390266/>> accessed 24 June 2022.

⁵¹ *ibid.*

⁵² Eurovision Song Contest, 'Madame Monsieur - Mercy - France - Official Music Video - Eurovision 2018' (*YouTube*, 12 March 2018) <<https://www.youtube.com/watch?v=dHb-gWC-WTc>> accessed 24 June 2022.

However, both *Deportees* and *Mercy* are written and performed by white, Western musicians who use the first person to sing about migrants. Madame Monseur sing the lyrics “*je m'appelle Mercy*” to sing about a black Nigerian. Bragg’s version of *Deportees* inserts more use of the first person than Guthrie’s original, including the lines “Flying us back to the Mexican border / Spend all our money to wade back again” and “Some of us are illegal and others not wanted / Our work contract’s out and we’ve got to move on.”

The module playlist juxtaposes *Mercy* and *Deportees* with *Immigrants (We Get the Job Done)*⁵³ which is written and performed by first- or second-generation immigrants (a Somali-Canadian, an American of Mexican parents, a British-Pakistani, and a Puerto Rican) and its lyrical use of the first person (“we get the job done” and “look how far I’ve come”) is therefore performed by the artists and received by the audience in a different context. Based on these songs, the introductory seminar therefore asks students two further questions about representation:

Q3: Is it important *who* tells stories about immigration and migrants (in music, film, literature, TV, newspapers etc)? Think about issues of the storyteller’s background, race etc.

Q4: In your opinion, is it problematic that both *Deportees* and *Mercy* are written and sung by white Europeans but use the first person to sing about the experience of Black and Latino migrants? Why, or why not?

The questions are not ones with correct answers (and certainly not a correct answer that I could provide from my positionality as a white, non-migrant academic), and these questions

⁵³ *Immigrants (We Get the Job Done)*, Snow Tha Product, K’naan, Residente, and Riz Ahmed (2016)

are not intended to imply a need for censorship or cultural gatekeeping. Instead, by opening up difficult questions to interrogation in an open, enquiring manner through easy to access artifacts of popular culture, students engage with these issues in ways which encourage reflective learning.

d) To tell stories

An additional playlist for the *Immigration and Asylum Law* module, called “The Windrush Playlist”, helps communicate a complex story of migration, racism, political Blackness, musical integration, and anti-racist protest from the arrival of the SS Empire Windrush in 1948 to 1980. The lectures in this module then pick up the story from 1980 (the introduction of the British Nationality Act 1981 being a watershed moment in UK immigration law)⁵⁴ but in a contextualised, rather than decontextualised manner. The importance of placing current immigration law in historical context was highlighted by the Windrush Lessons Learned Review which found that one of the key causes of the mistreatment of the Windrush generation of Caribbean migrants by the Home Office was that “their history was institutionally forgotten.”⁵⁵

The Windrush Playlist begins with *London is the Place for Me*⁵⁶ by Lord Kitchener. Calypso singer Lord Kitchener arrived in the UK on the SS Empire Windrush. This song reflected the early optimism of Caribbean migrants to the UK. Kitchener himself said that the song arose from, “The feeling I had to know that I’m going to touch the soil of the mother country, that was the feeling I had. How I can describe? It’s just a wonderful feeling.”⁵⁷ Another

⁵⁴ Randall Hansen, *Citizenship and Immigration in Post-War Britain* (Oxford University Press 2000); Alison Harvey, ‘Discrimination in British Nationality Law’ in Devyani Prabhat (ed), *Citizenship in Times of Turmoil? Theory, Practice and Policy* (Edward Elgar Publishing 2019).

⁵⁵ Wendy Williams, ‘Windrush Lessons Learned Review’ (19 March 2020, HC 93), 12

⁵⁶ *London is the Place for Me*, Lord Kitchener (1948).

⁵⁷ Lord Kitchener, quoted in Mike Phillips & Trevor Phillips, *Windrush* (Harper Collins, 1998), 66.

Empire Windrush passenger, Euton Christian, described the feeling of economic optimism: “They expected to come here and to find a job, to find a home. And in about four or five years, they earn enough money to go back.”⁵⁸

Jamaican ska, rocksteady, and reggae hit the UK charts in the 1960s and early 70s. Reggae's political edge reflected Jamaica's new-found confidence as an independent nation, political Blackness, and re-evaluations of the colonial legacy. This was epitomised by Burning Spear's song, *Slavery Days*, asking “Do you remember the days of slavery?”.⁵⁹

The songs and literature of those Jamaicans born in the mid-twentieth century, right at the end of empire, are littered with references to slavery and its humiliations. [...] *Slavery Days* [...] is an appeal to the collective memory of the black masses, and an invocation of the abiding significance of the colonizer.⁶⁰

For Burning Spear, it is important that “the music needs to carry some form of education within it”.⁶¹ Both Burning Spear and Bob Marley were Rastafari. Rastafari believe that ‘Babylon’ will be defeated, where ‘Babylon’ is repressive social and political systems which cause the suffering and alienation of the African diaspora.⁶² Although Burning Spear identifies “the oppressor” as “a nebulous force rather than a particular regime”⁶³ it is one which

⁵⁸ Euton Christian, quoted in Mike Phillips & Trevor Phillips, *Windrush* (Harper Collins, 1998), 71.

⁵⁹ *Slavery Days*, Burning Spear (1975)

⁶⁰ Jason Toynbee, *Bob Marley: Herald of a Postcolonial World?* (Polity, 2013), 39.

⁶¹ Lloyd Bradley, “‘The time is right’: reggae colossus Burning Spear on racism, rebellion and returning the Britain’ (*The Guardian*, 8 August 2022) <<https://www.theguardian.com/music/2022/aug/08/burning-spear-racism-rebellion-reggae-power-heal-spiritual>> accessed 15 September 2022

⁶² Jason Toynbee, *Bob Marley: Herald of a Postcolonial World?* (Polity, 2013), 67.

⁶³ Lloyd Bradley, “‘The time is right’: reggae colossus Burning Spear on racism, rebellion and returning the Britain’ (*The Guardian*, 8 August 2022) <<https://www.theguardian.com/music/2022/aug/08/burning-spear-racism-rebellion-reggae-power-heal-spiritual>> accessed 15 September 2022

ultimately “depends on racial subordination, but also economic exploitation and coercive imperialism”.⁶⁴ Rastafarians emphasise “strong social solidarity and the need for collective action in the face of a hostile and repressive social system”.⁶⁵

In 'Slave Driver', and through all his political songs, [Bob] Marley combined an appreciation of the embeddedness of oppressive social relations with affirmation of the autonomy of human beings, and of their facility to 'act back' upon the world in order to change it.⁶⁶

These songs were heard on the streets of Britain in a context where the Windrush generation of Commonwealth migrants to the UK had soon found themselves economically and socially marginalised. For these reasons reggae became important to the Caribbean diaspora in Britain:

In Jamaica, we were schooled to be British, to wave the flag when the Queen came, but when we came here we were *othered* by the rest of British society. That kind of estrangement was profound and it is one reason why reggae was so important to us. It gave us a sense of independent identity that was all our own.⁶⁷

⁶⁴ Jason Toynbee, *Bob Marley: Herald of a Postcolonial World?* (Polity, 2013)

⁶⁵ *ibid.*

⁶⁶ *ibid.*

⁶⁷ Linton Kwesi Johnson quoted in Sean O'Hagan, 'Linton Kwesi Johnson: "I certainly did not see myself as an angry young black poet"' (*The Guardian*, 31 July 2022) <<https://www.theguardian.com/books/2022/jul/31/linton-kwesi-johnson-selected-poems-interview>> accessed 15 September 2022

Although they were legally British, the unequal power relations and racism inherent to histories of colonialism and slavery still dominated the reactions of the British state to non-white immigrants. Political reggae gave expression to those feelings of alienation and highlighted the context and background of slavery and imperialism.

Reggae heavily influenced UK punk bands of the late 1970s. As sub-cultures they were both outcasts, both aggressively working class, both gave two fingers to authority, and both were underscored by a sense of an established order breaking down.⁶⁸ The musical influence of reggae on British punk was both coincidental and inspired:

The Roxy was the first UK venue to cater exclusively to punk. From their opening in December 1976 to their closing in April 1978, Don Letts served as the house DJ. Feeling the thematic and ideological (if not at all musical) connections between punk and reggae, Don Letts would spin reggae singles between bands sets. The reggae discs served as a counterpoint and a reprieve from the chaos and aggression of the '77 punk.⁶⁹

This exposure led to reggae becoming integrated into the music of seminal punk bands including The Clash and The Slits to create the post-punk sound. The sub-culture of Jamaican rudeboys is celebrated in The Clash's reggae-infused song *Rudie Can't Fail*.⁷⁰ The reggae influence is also found in the cover of *I Heard it Through the Grapevine* (mainly known as a Marvin Gaye hit) by all-female punk band The Slits.⁷¹

⁶⁸ Paul Marko, *The Roxy London WC2: A Punk History* (Punk77 Books, 2007), 126

⁶⁹ Sound Check, 'Punk Rock and Reggae: A Love Story in 2 Acts' (*Afropunk*, 28 September 2021) <<https://afropunk.com/2012/09/punk-rock-and-reggae-a-love-story-in-2-acts/>> accessed 24 June 2022

⁷⁰ *Rudie Can't Fail*, The Clash (1979)

⁷¹ *I Heard it Through the Grapevine*, The Slits (1979)

Racist policing of predominantly Black areas of London led to a number of confrontations between the Black community and police. The Notting Hill Carnival in 1976 ended in riots protesting police brutality, and wider economic and social conditions. Joe Strummer and Paul Simonon of The Clash were living in the area at the time and saw how the economic deterioration of 1970s Britain was affecting Black and white working-class communities alike.

Leaving the event, Strummer and Simonon pondered on why white kids weren't fighting the good fight too, and they used 'White Riot' to do it: 'Black man gotta lot a problems / But they don't mind throwing a brick / White people go to school / Where they teach you how to be thick.' It was a deliberate foghorn to the masses. Take direct action or be acted upon.⁷²

Following Notting Hill, there was an increasing number of violent clashes between the neo-Nazi National Front and anti-fascists in London in the 1970s and 80s. Rock Against Racism was born as a musical and cultural response, "a grassroots political movement that used music to campaign against the looming electoral threat of the National Front".⁷³ During one clash between the National Front and anti-racists in 1979 in Southall, London, anti-fascist activist Blair Peach was killed by a member of the Special Patrol Group unit of the police who were supposed to be policing the protests.⁷⁴ In *Reggae fi Peach*, Linton Kwesi Johnson asks:

⁷² Jack Whatley, 'The Story Behind the Song: "White Riot" The Clash's misunderstood punk masterclass' (*Far Out*, 18 March 2021) <<https://faroutmagazine.co.uk/the-clash-strummer-white-riot-story-behind-the-song/>> accessed 24 June 2022.

⁷³ Sarfraz Manzoor, 'The year rock found the power to unite' (*The Guardian*, 20 April 2008) <<https://www.theguardian.com/music/2008/apr/20/popandrock.race>> accessed 24 June 2022.

⁷⁴ Inquest, '30 Years on Inquest Remembers Blair Peach' (*Inquest*, 23 April 2009) <<https://www.inquest.org.uk/blair-peach-30-years-on>> accessed 24 June 2022; Metropolitan Police, 'Investigation into the death of Blair Peach' <<https://www.met.police.uk/foi-ai/af/accessing-information/met/investigation-into-the-death-of-blair-peach/>> accessed 24 June 2022.

“Is England becoming a fascist state? / The answer lies at your own gate / And in the answer lies your fate.”⁷⁵

Inglan is a Bitch, also by Linton Kwesi Johnson, is the mirror image to the optimism of *London is the Place for Me*. Written in 1980, gone is the optimism of early Black migration to the UK. Instead, *Inglan is a Bitch* laments the low-paid, low status jobs that many Commonwealth migrants found themselves trapped in by entrenched racism:

well mi dhu day wok an' mi duh nite wok
mi duh clean wok an' mi duh dutty wok
dem seh dat black man is very lazy
but it y'u si mi wok y'u woulda sey mi crazy⁷⁶

The author and political journalist Gary Younge recalls “the thrill of transgression” he felt as a teenager in the 1980s when he watched Johnson recite *Inglan Is a Bitch* on television: “I didn’t know you could do that ... effectively say what you’re thinking about racism in Britain out loud in public and still work again.”⁷⁷ Windrush Day in the UK is framed as a celebration of Black-British history, but it is a history that can also be “all too easily painted with starry-eyed sentimentality” and sanitised for public consumption.⁷⁸ The lyrics and message of *Inglan Is a Bitch* can therefore still shock because recounting some of the negative experiences of

⁷⁵ *Reggae fi Peach*, Linton Kwesi Johnson (1980)

⁷⁶ *Inglan is a Bitch*, Linton Kwesi Johnson (1980)

⁷⁷ Linton Kwesi Johnson quoted in Sean O’Hagan, ‘Linton Kwesi Johnson: “I certainly did not see myself as an angry young black poet”’ (*The Guardian*, 31 July 2022) <<https://www.theguardian.com/books/2022/jul/31/linton-kwesi-johnson-selected-poems-interview>> accessed 15 September 2022

⁷⁸ Afzal Khan MP, ‘Diversity and anti-racism should be at every level of our education system’ (*PoliticsHome*, 22 June 2021) <<https://www.politicshome.com/thehouse/article/diversity-and-antiracism-should-be-at-every-level-of-our-education-system>> accessed 15 September 2022.

Windrush generation migrants to Britain is not often part of the mainstream discourse or culture: the mistreatment of Windrush migrants long predates the hostile environment policy of the 2010s.⁷⁹ Whilst songs like *Immigrants (We Get the Job Done)* seek to reclaim the migrant experience as a positive one of personal and community growth (e.g. “We're America's ghost writers, the credit's only borrowed”), *Inglan Is a Bitch* gives further permission to students to explore negative experiences – individual, collective, and institutionalised – of migration to the UK.

This musical learning resource helps contextualise the contemporary legal issues of the Windrush immigration scandal and the hostile environment, which the *Immigration and Asylum Law* module addresses in substance through traditional lectures and seminars. Telling this story through the lens of music helps create a much more engaging, dynamic learning experience for students than simple written accounts.

e) To make theory tangible

Finally, and returning to the *Law in Society* module, music was used to help make theory more tangible for students. One lecture in the module asks, ‘what is law’, and explores three answers that have been given to this question, namely that law can be storytelling, interpretation, and/or dispute resolution. Music was then used in the lecture to exemplify these abstract concepts. A second lecture used research on the criminalisation of drill music to help make concrete an earlier introduction to critical race theory.

For law as storytelling, Bob Dylan’s *The Lonesome Death of Hattie Carroll*⁸⁰ demonstrates how judges, lawyers, politicians, and legal academics tell stories in order to

⁷⁹ Mike Phillips & Trevor Phillips, *Windrush* (Harper Collins, 1998); Fiona Bawdon, ‘Remember when ‘Windrush’ was still just the name of a ship?’ in Devyani Prabhat (ed), *Citizenship in Times of Turmoil? Theory, Practice and Policy* (Edward Elgar Publishing 2019).

⁸⁰ *The Lonesome Death of Hattie Carroll*, Bob Dylan (1964).

manipulate the law as a tool to serve a particular purpose or secure a particular outcome. As Dembour observes, “facts are only ever ‘facts’: they are never bare but always dressed up by those who draw arguments out of them.”⁸¹ ‘Facts’, then, “are vulnerable to contrasting interpretations and different people, including judges, dress them differently”.⁸² Thus Dylan’s account of a killing of an African-American woman by a white landowner who was “determined to destroy all the gentle ... [as he] just happened to be feelin’ that way without warnin’” can be contrasted with a focus instead on the ‘fact’ that the assault on Hattie Carroll was conducted with a toy cane and that:

The medical examiner reported that Carroll had hardened arteries, an enlarged heart, and high blood pressure; that the cane left no mark on her; and that she died of a brain haemorrhage brought on by stress caused by Zantzinger's verbal abuse, coupled with the assault.⁸³

As a consequence, Zantzinger was convicted of manslaughter (whereas Dylan focusses on the failure to hold Zantzinger legally accountable for first-degree murder). But this alternative version of the story – one in which ‘facts’ are deployed to illustrate how the case is “more complicated”⁸⁴ – can also be challenged if the focus is again shifted onto the wider (ongoing) context of differential treatment of white and Black Americans. This wider context meant that Zantzinger believed that he could mistreat Black hotel workers with impunity.

⁸¹ Marie-Bénédicte Dembour, ‘Human Rights Law and National Sovereignty in Collusion: The Plight of Quasi-Nationals at Strasbourg’ (2003) 21 *Netherlands Quarterly of Human Rights* 63, 72.

⁸² *ibid.*, 82.

⁸³ Ian Frazer, ‘Life after lonesome death’ (*The Guardian*, 25 February 2005) <<https://www.theguardian.com/music/2005/feb/25/bobdylan>> accessed 15 March 2023.

⁸⁴ *ibid.*

Regardless of whether or not Zantzinger's mistreatment of Carroll would have had the same devastating impact on her had she not suffered health complaints that Zantzinger could not have known about, Zantzinger's racialised actions did lead directly to Carroll's death. Again, by dressing the 'facts' differently, one can effectively draw different arguments and different sympathies: a useful lesson for prospective lawyers (who use this as a tool in legal practice) and for students as academic lawyers (who use this as a point of critique).

As for law as interpretation, Dworkin argues that law is like literature in that the intentions of the original author are important for understanding a piece of literature, but that the original intentions are only one possible candidate for the *best* interpretation of it. Dworkin argues that law – like a novel, play, or song – needs interpretation and that judges are interpreters who develop their own beliefs and theories of the best methods and rules interpretation.⁸⁵ For this, any cover version of a song would validly demonstrate the point effectively. However, I chose Jimi Hendrix' rendition of the US national anthem played at Woodstock⁸⁶ because whereas cover versions of songs are often simply an exercise in transposing lyrics and tune into a new genre, or even just into a different band's style, Hendrix is argued by Manderson to be engaged in "recalling" the "anti-imperialism of the original text" which arose from the War of 1812 between the newly independent United States and Britain as former colonial power.⁸⁷ "Hendrix' performance at Woodstock", argues Manderson,

⁸⁵ Raymond Wacks, *Understanding Jurisprudence: An Introduction to Legal Theory* (6th ed, OUP, 2020), 153-155.

⁸⁶ *The Star Spangled Banner*, Jimi Hendrix (1969) <<https://www.youtube.com/watch?v=sjzZh6-h9fM>> accessed 15 March 2023.

⁸⁷ Desmond Manderson, 'Towards Law and Music' (2014) 25 *Law and Critique* 311, 315. Itself a contentious interpretation of the War of 1812 given that conflicts' origins in US colonial expansion into Canada and indigenous lands (Bernard Porter, 'Friendly Fire' (2008) 30 *London Review of Books*).

“dramatizes the problem of legal interpretation. What is ‘fidelity to law’—what, in short, counts as a ‘good interpretation’ of this constitutional text?”⁸⁸

For law as dispute resolution, I use the example of duel-songs in Greenland’s Eskimo communities.⁸⁹ Duel-songs settle disputes and restore normal relations between members of the community and take the form of ritualised competition. Each contestant attempts to manipulate the reactions of the audience to his advantage by affirming the singer's general good character, and to describe the transgressions of the opponent. The community then decides the outcome although one party can, at best, only be judged ‘more guilty than’ the other because neither party can ever be said to have been found entirely guilty or entirely innocent in the overall conflict.⁹⁰

In the lecture I ask students to consider whether duel-songs are law and finish with the suggestion that arguments that duel-songs are not law tend to prioritise a Western view of what law is. Western views of what law ‘is’ emphasise the importance of permanent rules rather than ad hoc dispute resolution, the importance of recognised legal actors such as judges and lawyers, and absolute winners and losers: the innocent and guilty, or the sued and suer. Law practices in indigenous communities which do not follow Western patterns are often dismissed as not being ‘law’. The dismissal or non-recognition of indigenous means of community organisation and dispute resolution was part of the justifications for colonialism: that the colonisers were bringing law and order to those who were lawless (and thus “uncivilised”).⁹¹ Introducing a

⁸⁸ Desmond Manderson, ‘Towards Law and Music’ (2014) 25 *Law and Critique* 311, 315.

⁸⁹ An example can be found at <<https://www.youtube.com/watch?v=sms3ipVqvbl>> accessed 15 March 2023.

⁹⁰ Penelope Eckett and Russell Newmark, ‘Central Eskimo Song Duels: A Contextual Analysis of Ritual Ambiguity’ (1980) 19 *Ethnography* 191; E Adamson Hoebel, ‘Law-Ways of the Primitive Eskimos’ (1941) 31 *Journal of Criminal Law and Criminology* 663.

⁹¹ Damen Ward, ‘A Means and Measure of Civilisation: Colonial Authorities and Indigenous Law in Australasia’ (2003) 1 *History Compass*

specific example of a wider view of what law is – one grounded in music – permits students to see that there are other ways of doing ‘law’ other than its modern, Western iteration.

Finally, a lecture and seminar on the criminalisation of drill acts as a bridge between a brief theoretical introduction to critical race theory⁹² and lectures and seminars on substantive police powers to stop and search, arrest, and detain. This is then book-ended with a lecture and seminar on research about racial disparities in the UK’s criminal justice system.⁹³ The lecture on the criminalisation of drill utilises research that argues that it is part of a wider problem of racism and policing in society, particularly that drill music is misunderstood by police, that it continues a history of criminalisation of Black music and culture⁹⁴ (including of reggae),⁹⁵ that the demonisation of drill reiterates racist narratives of Black people as inherently criminal or violent,⁹⁶ that violent language is a wider cultural problem, and that drill is instead a response to wider social conditions.⁹⁷

⁹² Raymond Wacks, *Understanding Jurisprudence: An Introduction to Legal Theory* (6th ed, OUP, 2020), 153-155, 360-363.

⁹³ Such as HM Inspectorate of Constabulary, ‘Disproportionate use of police powers: A spotlight on stop and search and the use of force’ (February 2021) <<https://www.justiceinspectors.gov.uk/hmicfrs/wp-content/uploads/disproportionate-use-of-police-powers-spotlight-on-stop-search-and-use-of-force.pdf>> accessed 20 March 2023; The Ministry of Justice, ‘The Lammy Review: An independent review into the treatment of, and outcomes for, Black, Asian and Minority Ethnic individuals in the Criminal Justice System’ (September 2017) <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/643001/lammy-review-final-report.pdf> accessed 20 March 2023; Julian Hargreaves, ‘Police Stop and Search Within British Muslim Communities: Evidence from the Crime Survey 2006-2011’ (2018) 58 *British Journal of Criminology* 1281-1302.

⁹⁴ Jonathan Ilan, ‘Digital Street Culture Decoded: Why Criminalizing Drill Music is Street Illiterate and Counterproductive’ (2020) 60 *British Journal of Criminology* 994.

⁹⁵ Leroy Logan, ‘How tone deaf policy misunderstand music’ (*The New European*, 10 September 2020) <<https://www.theneweuropean.co.uk/brexit-news-musician-and-former-politician-on-criminalisation-of-black-music-91184/>> accessed 20 March 2023.

⁹⁶ Adam Lynes, Craig Kelly and Emma Kelly, ‘Thug Life: Drill Music as a Periscope into Urban Violence in the Consumer Age’ (2020) 60 *British Journal of Criminology* 1201, 1202.

⁹⁷ Ciaran Thaper, ‘Making the banned: MK The Plug and M1 On The Beat are UK drill’s brightest hope’ (*FACT*) <<https://www.factmag.com/2018/08/02/mk-the-plug-and-m1-on-the-beat-are-uk-drills-brightest-hope/>> accessed 20 March 2023.

In each instance other, non-musical, examples could be used to illustrate or convey the respective theories. Dworkin's point about different interpretations of literature is just as applicable to visual art,⁹⁸ various indigenous legal traditions can be read about,⁹⁹ and there are several different documentaries on the discriminatory use of police powers.¹⁰⁰ Some of these additionally appeared as supplementary reading on the module reading list to cater for students with different learning preferences and to reiterate the main point conveyed in lectures. But during lectures the use of music particularly appeals for the reasons given in the introduction: students understand musical conventions and the use of short pieces of illustrative music mean that they do not monopolise a disproportionate amount of time within a lecture.

3. Conclusion

In all the instances described above, the aim is not to teach some specific facet of the law or about some legally important historical moment. Instead, the aim is to make students *feel* differently about the law in ways which impact the way in which they then intellectually engage with it.

While [Billy] Bragg is under no illusion that music can change the world, he said it can make people “feel differently about the world.” As a singer-songwriter, he believes that his job is to make the audience feel like people do care about the

⁹⁸ As demonstrated, for example, at Brian Scholes and Sophie Hatchwell, ‘In Conversation: Perspectives on Art Interpretation’ (*University of Birmingham*) <<https://www.birmingham.ac.uk/documents/college-artslaw/historyofart/map/issue2/ic-hatchwell-and-scholes.pdf>> accessed 20 March 2023.

⁹⁹ For example, a detailed description of the legal traditions of eight indigenous societies in Canada can be read at, John Borrows, ‘Indigenous Legal Traditions in Canada’ (*Law Commission of Canada*, January 2006) <https://publications.gc.ca/collections/collection_2008/lcc-cdc/JL2-66-2006E.pdf> accessed 20 March 2023.

¹⁰⁰ For example, Jermaine Jenas, ‘The Truth About Police Stop & Search’ (*Channel 4*, 2021): <<https://www.channel4.com/programmes/the-truth-about-police-stop-search>> accessed 20 March 2023.

common good, solidarity and accountability, or otherwise help them adjust their point of view.

“This is not political,” he said. “The solidarity I’m talking about is emotional solidarity.... Generally, people need to feel that the world is bigger than just themselves.”¹⁰¹

Telling stories, setting the tone of a module, and raising questions of representation, all engage students’ “emotional solidarity”. Engaging and enhancing emotional solidarity is relevant to teaching many areas of law: most areas of law touch on the lives of individuals. Changing the way that students feel is something that music is perhaps uniquely able to do.

¹⁰¹ Vivian Rashotte, ‘In an age of division, Billy Bragg wants us to stop the “war on empathy” and focus on the common good’ (CBC, 6 April 2022) <<https://www.cbc.ca/radio/q/in-an-age-of-division-billy-bragg-wants-us-to-stop-the-war-on-empathy-and-focus-on-the-common-good-1.6401710>> accessed 21 November 2022.