

HUM 2937 08 HUMANITIES HONORS SEMINAR:
Music and International Human Rights
Fall 2005 Syllabus

Credits: 3 **Time:** MWF Thursday 1:25-2:15 p.m. **Place:** HMU 125
Professor: Dr. Frank Gunderson **Office:** LON 307 **Office Phone:** 644-6106
E-Mail: fgunders@mailier.fsu.edu **Office Hours:** MW 10-12, by appointment.
Course Website: Can be accessed through blackboard: <http://campus.fsu.edu>

The Florida State University Center for the Advancement of Human Rights:

This course is affiliated with The Center for the Advancement of Human Rights, 426 West Jefferson Street, Tallahassee, Florida, 32301-1602. <http://www.cahr.fsu.edu/>
The Center is an interdisciplinary endeavor established in 2000. Created by funds from an anonymous donor, the center has the mandate of facilitating the development of human rights-related courses throughout the university, of establishing human rights field placements for FSU students, and of supporting non-governmental organizations (NGOs) throughout the world that engage in human rights work.

Course Description:

Music is extraordinarily powerful in its ability to communicate and persuade. Because of this ability, music is also inherently political. Political commentators, political leaders, and political organizations (from Aristotle to the Taliban), and politically-oriented musicians (from Bob Marley to Ani DiFranco), have long understood the power of musical expression to question, rally, cajole, pacify, and even destroy. For this reason, musicians throughout history and across the globe are often the first to speak out against the injustices of the world, and they are the first to be silenced. This course will investigate the dialogic role music plays worldwide in negotiating, consolidating, and questioning power between powerful macro-reaching political entities (corporations, nation states) and micro-locales (villages, regions, sub-cultures). Topics which we will discuss will include: music and globalization; music & colonialism, music and the nation state; music & resistance; music and cultural memory; music and gender; endangered musics; music and ownership.

Required Materials:

Grey matter, vocal cords, a pulse, a conscience.

Objectives:

Upon completion of this course, students will be able to:

- Assess and examine what human rights are in terms of its relationship to music production and performance.
- Use analytical tools to examine pertinent case studies and relevant global trends.
- Engage in critical thinking in their research and writing from social, political, and musicological standpoints.
- Understand the power of music to produce and construct contexts of repression and sites of resistance.

Required Readings (Books):

The following books are required reading for this course, and are available at Bill's Bookstore.

Collin, Mathew. 2002. *Guerrilla Radio: Rock 'N' Roll Radio and Serbia's Underground Resistance*, Last Gasp Press. ISBN: 1560254041

Korpe, Marie, editor (2004). *Shoot the Singer! Music Censorship Today*. Publisher: Zed Books; Book & CD edition. ISBN: 1842775057

Olaniyan, Tejumola (2004). *Arrest the Music! Fela and his rebel art and politics*. Indiana University Press. USA. ISBN: 0253217180

Raha, Maria (2004). *Cinderella's Big Score : Women of the Punk and Indie Underground (Live Girls)*. Publisher: Seal Press. ISBN: 1580051162

Other readings will be posted in Adobe PDF format on the Blackboard course website. See Required Readings (Articles).

Course Format & Assignments:

The achievement of human rights cannot be successful unless all practice excellence at a personal level; such a commitment to excellence is a privilege and an obligation. Accordingly, this topic is not only an academic subject to be studied, but also a way to enrich your own actions. Thus, personal effectiveness will be enhanced by such conduct as: being on time for class, keeping up with the readings, reviewing notes before and after sessions, meeting and exceeding assignment standards, and devoting sufficient effort to the course to ensure excellence. In short, respect for human rights as practiced by the individual is the foundation upon which class quality is built.

The format for this course is both lecture and seminar discussion. Therefore it is important that you do the readings in advance, and come to class prepared to discuss them. In addition to weekly readings, students will write 2-3 page weekly responses to the readings, lectures, and films shown in class (due every Monday, e-mail attachments unacceptable). Students will be asked to lead or co-lead one reading discussion, distributing “talking points” to the rest of the seminar at least two days in advance. Students will write a 5-7 page annotated CD review with an accompanying CD compilation of pertinent music related to a specific theme. Students will work on an end-of-quarter research project, resulting in a 15 page paper on a research topic of their choice (in consultation with the instructor). Students will give a 20 minute oral presentation of their work during the last three weeks of classes.

Class Participation:

In order for you to meet these objectives, it will be necessary for you to attend all classes. You will be allowed up to two (2) absences with no questions asked. More than two unexcused absences will result in the lowering of your grade. Excused absences include the following: (a) participation in a scheduled event as a member of a university-sponsored athletic/scholastic team, but an official absence form is required, (b) religious holidays, (c) accident or illness, but accident report or FSU health center/doctor’s note required, (c) death in the immediate family.

As long as you are prepared for class and contribute to discussion, you will receive 100% for participation.

Grades:

Graded assignment percentages will be tabulated according to the following schema:

Attendance:	10%
Class Discussion:	10%
Seminar Leadership	5%
Ten Weekly Responses:	30%
Annotated CD Review:	10%
Final Paper Presentation:	15%
Final Research Paper:	20%

Grading:

95 – 100 points ... A	90 – 94 points A-	87 – 89 points B+
83 – 86 points B	80 – 82 points B-	77 – 79 points C+
73 – 76 points C	70 – 72 points C-	69 and below 69 ... F

Academic Honor Code and Plagiarism:

Students are required to observe the University's Academic Honor Code, as it is published in the Bulletin and the Student Handbook. The essence of this code is that you must never represent another person's work as if it is your own, whether the source is a published book, the Internet, or the person sitting next to you in an exam. I have zero tolerance for plagiarism and other forms of cheating, and will always take the maximum disciplinary action provided by University policies if any such case should occur. Plagiarism and cheating are serious academic offenses that will result in you receiving an F for the course. If you are caught cheating academic dishonesty proceedings will be initiated.

ADA Requirements:

Students with disabilities needing academic accommodations should register with and provide documentation to the Student Disability Resource Center (SDRC). Bring a letter to the professor from the SDRC indicating you need academic accommodations. This should be done within the first week of class. For more information about services available to FSU students with disabilities, contact the Assistant Dean of Students: Student Disability Resource Center, 08 Kellum Hall, Florida State University, Tallahassee, FL 32306-4066, (850) 644-9566.

Class Calendar

Week One: “Conceptualizing Music and Human Rights”

Readings: Stefani (OL); The Universal Declaration of Human Rights (OL)

Mon (August 29th): **Introductions, Course Guidelines and Syllabus**

Assignment: **Writing #1**

Wed (Aug 31st): **Lecture: Music and Human Rights, General Overview**

Friday (Sept 2nd): **Lecture: Music and Hegemony**

Week Two: “Unpacking Music, Hegemony and Dissent”

Readings: **Freemuse** articles (<http://www.freemuse.org/>)

Mon (September 5th): **Labor Day (No Classes)**

Wed (Sept 7th): **Lecture: Music and Dissent**

Fri (Sept 9th): **Readings Discussion**

Week Three: “Music and Censorship”

Readings: **Korpe, Marie, editor (2004). *Shoot the Singer! Music Censorship Today*. Publisher: Zed Books; Book & CD edition. ISBN: 1842775057**

Mon (Sept 12th): **Readings Discussion (pp 3-28; 67-81; 94-105)**

Wed (Sept 14th): **Readings Discussion (pp 106-133; 144-159; 160-166; 197-207)**

Fri (Sept 16th): **Media Day, Listening: Recordings that accompany *Shoot the Singer!***

Week Four: “The Right to be Heard: Music and Media”

Readings: **Collin, Mathew. 2002. *Guerrilla Radio: Rock 'N' Roll Radio and Serbia's Underground Resistance*, Last Gasp Press. ISBN: 1560254041**

Mon (Sept 19th): **Lecture: Music and Media: Case Studies**

Assignment: **Writing #2**

Wed (Sept 21st): **Readings Discussion**

Fri (Sept 23rd): **Media Day, Listening: *Radio Freedom: Voice of the African National Congress***

Week Five: “The Right to Rock: Women’s Rights and Popular Music”

Readings: **Raha, Maria (2004). *Cinderella's Big Score : Women of the Punk and Indie Underground (Live Girls)*. Publisher: Seal Press. ISBN: 1580051162**

Mon (Sept 26th): **Readings Discussion: pp 3-132**

Assignment: **Writing #3**

Wed (Sept 28th): **Readings Discussion: pp 133-262**

Fri (Sept 30th): **Media Day, Film: *Righteous Babes***

Week Six: “*Music and Economic Justice: Case Study: Latin America*”

Readings: **Perez (OL); Rislund (OL)**

Mon (Oct 3rd): Guest Speaker: **Pacho Lara, College of Music, FSU. The Nuevo Cancion Song Movement**

Assignment: **Writing #4**

Wed (Oct 5th): Readings Discussion

Fri (Oct 7th): Media Day, Film: *South of the Border*

Week Seven: “*Trauma and the Role of Music in Healing*”

Readings: **Akombo (OL)**

Mon (Oct 10th): Guest Speaker: **Sam Okello**

Assignment: **Writing #5**

Wed (Oct 12th): Readings Discussion

Fri (Oct 14th): Media Day, Film: *The Flute Player*

Week Eight: “*Music is the Weapon: Fela Anikulapo Kuti*

Readings: **Olaniyan, Tejumola (2004). *Arrest the Music! Fela and his rebel art and politics*. Indiana University Press. USA. ISBN: 0253217180**

Mon (Oct 17th): Readings Discussion: pp 1-85

Assignment: **Writing #6**

Wed (Oct 19th): Readings Discussion: pp 86-190

Fri (Oct 21st): Media Day, Film: *Fela: Music is the Weapon*

Week Nine: *Minority Musics and Human Rights in the United States*

Readings: **Rose (OL); Stuckey OL)**

Mon (Oct 24th): Guest Speaker: **Emmanuel Perrriera**

Assignment: **Writing #7**

Wed (Oct 26th): Readings Discussion

Fri (Oct 28th): Media Day, Film: *The Language You Cry In*

Week Ten: *Music and Ownership Rights (Copy-rights, Copy-wrongs)*

Readings: **Malan (OL); Negativland (OL); Rudinow (OL); Seeger (OL)**

Mon (Oct 31st): Lecture: **Case Study: “Wimowet”**

Assignment: **Writing #8**

Wed (Nov 2nd): Readings Discussion

Fri (Nov 4th): Media Day, Film: *Sonic Outlaws*

Week Eleven: “Art Composers, Program Music, and Human Rights”

Readings: n/a

Assignment: Writing #9

Mon (Nov 7th): Guest Speaker: **Dr. Jane Clendenning, Associate Professor of Music Theory, FSU. Program Music and Human Rights: Case Studies**

Wed (Nov 9th): **Media Day, Listening; Gorecki: Symphony #3**

Fri (Nov 11th): **Veteran’s Day (no classes)**

Week Twelve: “Who Will Speak for Them?: Music and Advocacy”

Readings: TBA

Mon (Nov 14th): **Reading Discussion**

Wed (Nov 16th): Media Day, Audio and Film: *Live Aid, other TBA*

Fri (Nov 18th): **Society for Ethnomusicology National Conference (no class).**

Week Thirteen

Mon (Nov 21st): **Student Presentations**

Assignment: **Writing #10**

Wed (Nov 23rd): **Student Presentations**

Fri (Nov 25th): **Thanksgiving break (no classes)**

Week Fourteen

Mon (Nov 28th): **Student Presentations**

Wed (Nov 30th): **Student Presentations**

Fri (Dec 2nd): **Student Presentations**

Assignment: **Annotated CD**

Week Fifteen

Mon (Dec 5th): **Student Presentations**

Wed (Dec 7th): **Student Presentations**

Week Sixteen (Final Exam Week)

Wed (Dec 14th):

Assignment: **Final papers due (Longmire 307, 12:00 noon)**

Readings (All):

- Akombo, David Otieno. 2001. "Reporting on Music Therapy in Kenya." *Nordic Journal of Music Therapy*, Vol. 9(1).
<http://www.voices.no/mainissues/mitext11akombo.html>
- Collin, Mathew. 2002. *Guerrilla Radio: Rock 'N' Roll Radio and Serbia's Underground Resistance*, Last Gasp Press. ISBN: 1560254041
- Freemuse. <http://www.freemuse.org/>
- Korpe, Marie, editor (2004). *Shoot the Singer! Music Censorship Today*. Publisher: Zed Books; Book & CD edition. ISBN: 1842775057
- Malan, Rian. 2001. "Where Does the Lion Sleep Tonight?" *Rolling Stone*, May 25th.
- Negativeland. 1995. Fair use. In *Sounding Off: Music as Subversion-Resistance-Revolution*. Brooklyn: Autonomedia. pp 91-94
- Olaniyan, Tejumola (2004). *Arrest the Music! Fela and his rebel art and politics*. Indiana University Press. USA. ISBN: 0253217180
- Perez, Brittmarie Janson. 1987. "Political Facets of Salsa". In *Popular Music* Vol. 6, No. 2, Latin America (May, 1987), pp. 149-159
- Raha, Maria (2004). *Cinderella's Big Score : Women of the Punk and Indie Underground (Live Girls)*. Publisher: Seal Press. ISBN: 1580051162
- Rislund, Denise. 1989. *Argentine New Song: The Evolution of Protest Music*. Latin American Resource Center: Stone Center for Latin American Studies.
- Rose, Tricia. 1995. Soul Sonic Forces: Technology, orality, and black cultural practice in rap music. In *Sounding Off: Music as Subversion-Resistance-Revolution*. Brooklyn: Autonomedia. pp 97-107
- Rudinow, Joel. "Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues?" From *Musical Directions: New Directions in the Philosophy of Music*. Phillip Alperson, editor. University park : Pennsylvania University Press.
- Seeger, Anthony. 1995. Singing Other People's Songs. In *Sounding Off: Music as Subversion-Resistance-Revolution*. Brooklyn: Autonomedia. pp 339-344.

Stefani, Gino. 1990. "Human-Centered Musical Studies: Towards a Charter of Musical Human Rights." *Popular Music*, Vol 9 #2, Radio Issue pp 237-238.

Stuckey, P. Sterling. 1995. "Christian Conversion and the Challenge of Dance." In *Choreographing History*. Edited by Susan Leigh Foster. Bloomington: Indiana University Press. pp 54-65.

Universal Declaration of Human Rights (www.un.org/Overview/rights.html)

Web Resources:

Amnesty International

<http://www.amnesty.org/>

The site includes a Library containing many resources, including country reports and annual reports.

Minorities at Risk

<http://www.minoritiesatrisk.com/>

Center for the Study of Human Rights, Columbia University

<http://www.columbia.edu/cu/humanrights/>

The Center seeks to promote human rights research, education, and training on a multi-disciplinary basis at Columbia University and overseas.

Human Trafficking

<http://www.humantrafficking.org/about/>

The Web site's purpose is to bring Government and NGOs in the East Asia and Pacific region together to cooperate and learn from each other's experiences in their efforts to fight against human trafficking.

Free the Slaves

<http://www.freetheslaves.net/>

Free the Slaves is a non-profit organization working to end slavery worldwide.

Digital Freedom Network

<http://www.dfn.org/>

A human rights organization site containing news and work by human rights dissidents.

Center for World Indigenous Studies

<http://www.cwis.org/>

Access to documents relevant to the study of the rights of indigenous peoples.

Holocaust - Simon Wiesenthal Center :

<http://www.wiesenthal.com/site/pp.asp?c=fwLYKnN8LzH&b=242023>

International center for Holocaust remembrance and the defense of human rights and the Jewish People.

Human Rights Library - University of Minnesota :

<http://www1.umn.edu/humanrts/>

Searchable collection of documents relevant to the study of human rights, including treaties, reports, legislation, etc.

Human Rights Internet (HRI):

<http://www.hri.ca/index.aspx>

A twenty year old organization based in Ottawa, Canada, it states its mission is "to support the work of the global non-governmental community in its struggle to obtain human rights for all."

Human Rights Watch :

<http://www.hrw.org/>

Non-profit, non-governmental organization that monitors human rights throughout the world.

Institute for War and Peace Reporting :

http://www.iwpr.net/home_index_new.html

The site provides news, media monitoring, special reports and analysis. Many links to other resources are provided.

International Gay and Lesbian Human Rights Commission :

<http://www.iglhrc.org/site/iglhrc/>

News, resources, reports relevant to the rights of gays and lesbians. The site contains many links to other resources.

International Humanitarian Law :

<http://www.icrc.org/eng/ihl>

Commentaries on the Geneva Conventions and their Protocols, with current lists of signatories.

Rights International:

<http://www.rightsinternational.org/>

Fights for those rights recognized by the Universal Declaration of Human Rights and other international human rights treaties.

The Human Rights Centre (University of Essex):

http://www2.essex.ac.uk/human_rights_centre/practice/

The Centre has good relations with the United Nations Human Rights Centre, and international and national NGOs. It has special interests in Europe, including the institutions of the OSCE, the Council of Europe and the European Union, and the Commonwealth.

U.S. Institute of Peace :

<http://www.usip.org/>

Conflict resolution resources.

United Nations and other international organizations :

<http://www.unodc.org/unodc/unlinks.html>

Links to non-U.N. resources.

United Nations System Pathfinder :

<http://www.un.org/Depts/dhl/pathfind/frame/start.htm>

Access to major publications of the U.N., especially current major issues of: international security and peace keeping; economic and social development; environment; disarmament; international law; and human rights.