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# THE THIRTY-FIFTH ANNIVERSARY WORKSHOPS IN INTERNATIONAL STUDIES

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*The Arts and Politics: Defending - or Challenging -  
the Status Quo*

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The West Virginia Consortium  
for Faculty and Course Development  
in International Studies

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November 12-13, 2015

Lakeview Resort and Conference Center  
Morgantown, West Virginia

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**FACDIS Founding Director** (1980-1997): Sophia Peterson, Professor Emerita of Political Science, West Virginia University

**Associate Director:** James Siekmeier, Associate Professor of History, West Virginia University

**Assistant Director:** Gretchen Peterec

**Administrative Secretary:** Amy Mustain

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\* Institutions whose Institutional Representative serves on the Steering Committee until November 30, 2015.

\*\* Institutions whose Institutional Representative serves on the Steering Committee until November 30, 2016.

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### ***Workshops Program Planning***

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#### ***Central Program Office:***

Program Coordinator: Jack L. Hammersmith, Director, FACDIS

Program Coordinator: James Seikmeier, Associate Director, FACDIS

Program Assistant: Gretchen Peterec, Assistant Director, FACDIS

Program Assistant: Amy Mustain, Administrative Secretary, FACDIS

#### ***Workshop Chairpersons:***

Arthur DeMatteo (Glenville State College)

Gerald Beller (West Virginia State University)

Chiquita Howard-Bostic (Shepherd University)

Erin Hippolyte (Fairmont State University)

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## **The Arts and Politics: Defending - or Challenging - the Status Quo**

Focusing on:

- **Politics in Music: Musical Approaches to Influencing the Masses from Beethoven to the Present**
- **Politics and Culture in Postsocialist China**
- **Popular Culture in Latin America**
- **Always in Flux: The Poetics and Politics of Iranian Cinema and Media**

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PROGRAM	
THURSDAY, NOVEMBER 12	
Guide to speakers/workshop leaders can be found at end of the program.	
9:30 am-1:00 pm	REGISTRATION: Library BOOK DISPLAY: Reflections Ballroom (On lobby level floor, off the Library)
10:30 -11:15 am	STEERING COMMITTEE MEETING: Ward Christopher Room
11:45 am-1:15 pm	LUNCH: Reflections Ballroom (On lobby level floor, off the Library) Greetings: Jack Hammersmith, Director, FACDIS Welcome: President E. Gordon Gee, West Virginia University
1:30-3:00 pm	OPENING PANEL DISCUSSION WITH PRESENTERS: Reflections Ballroom <i>Politics in Music: Musical Approaches to Influencing the Masses from Beethoven to the Present:</i> Courtney Brown, Emory University <i>Politics and Culture in Postsocialist China:</i> Kirk A. Denton, The Ohio State University <i>Popular Culture in Latin America:</i> Felipe Gómez, Carnegie Mellon University <i>Always in Flux: The Poetics and Politics of Iranian Cinema and Media:</i> Hamid Naficy, Northwestern University
3:00-3:15 pm	BREAK: Library
3:15-4:45 pm	First Set of Concurrent Sessions
Topic 1.	Politics in Music: Musical Approaches to Influencing the Masses from Beethoven to the Present
Room:	Chestnut Room 1 (On rear main level; opposite elevator)
Consultant:	Courtney Brown, Emory University
Chairperson:	Chiquita Howard-Bostic, Shepherd University
Session I:	<i>Political Music in the Classical Period</i> Political music essentially started with Beethoven, primarily due to public venues aimed at mass consumption, i.e., ticket sales. Two types of political music soon found traction for those wishing to use music to influence the masses. The first is representational political music, music that carries political content intended by the composer. The second is association political music, music that is associated with political content by someone other than the composer. Associational political content can often diverge wildly from a composer's intended interests, which was a factor in the use of Beethoven's music to convey

political messages by people as diverse as Wagner, Weimar political parties, and even the Nazis.

Topic 2.	<b>Politics and Culture in Postsocialist China</b>
Room:	Chestnut Room 2 (On rear main level; opposite elevator)
Consultant:	Kirk A. Denton, The Ohio State University
Chairperson:	Arthur DeMatteo, Glenville State College
Session I:	<i>The Fan Jianchuan Museum and the Problem of Representing the Cultural Revolution in China</i> This session explores the issue of whether a private museum, one with no funding from the state, is comparatively free from state control to represent sensitive periods of Chinese history such as the Cultural Revolution (1966-76). I use PowerPoint images to show the subtle ways the museum director—a former real estate magnate turned collector—negotiates among his curatorial integrity, political pressures from above, and the demands of creating a commercially viable cultural enterprise. This negotiation is typical of much cultural production in China.
Topic 3.	<b>Popular Culture in Latin America</b>
Room:	Seminar Rooms 1-2 (Take elevator opposite Chestnut Room and go to middle level of hotel)
Consultant:	Felipe Gómez, Carnegie Mellon University
Chairperson:	Gerald Beller, West Virginia State University
Session I:	<i>Changing the Tune: Popular Music, Countercultures, and Change in 1960s-1980s Latin America</i> Cross-fertilization between U.S.-based youth countercultures and local Latin American groups produced marked and unexpected challenges to the status quo. Popular music during this period was a central tool in seeking cultural, social, political, and economic change in Latin America. Often it was also at odds with more orthodox efforts of the political left to bring change, but equally faced repression and state violence from conservative and military governments. This session looks at materials from throughout the region in which popular music is featured, in order to observe and better understand how: a) individual and collective counter- and subcultural identities are formed, articulated and negotiated through playing, listening and dancing to global and local popular music; b) new identities formed around popular music transcend borders; and, c) how music is used and represented as an agent of change or a defense of the status-quo in Latin America during this period.



<b>Topic 4.</b>	<b>Always in Flux: The Poetics and Politics of Iranian Cinema and Media</b>
Room:	Seminar Rooms 3-4 (Take elevator opposite Chestnut Room and go to middle level of hotel)
Consultant:	Hamid Naficy, Northwestern University
Chairperson:	Erin Hippolyte, Fairmont State University
Session I:	<i>Iranian Prerevolution Cinema: From an Artisanal Cottage Industry to a Studio-based Industrial Cinema</i> Iranian cinema began in 1900 with the official court photographer filming the Shah's travels abroad. He and other film pioneers adopted the country's dominant artisanal production mode. Patterned after craft workshops, they established film "workshops" in which filmmakers served multiple functions, producing a meager but fascinating output of silent and sound movies. Soon after WWII these artisanal workshops evolved into film studios, which produced scores of movies in various genres annually, exhibiting them in nationwide chain cinemas. Two parallel fiction cinemas emerged in this period, a popular genre of Filmfarsi movies (with subgenres) and an intellectual New-Wave art house cinema, bringing recognition - for the first time - to Iranian cinema and to the auteur directors.
<b>5:30-6:30 pm</b>	<b>SOCIAL HOUR (cash bar): Library</b>
<b>6:30 pm</b>	<b>BANQUET: Reflections Ballroom</b> <b>EVENING PROGRAM: Celebration of FACDIS's 35<sup>th</sup> Anniversary</b>
<b>FRIDAY, NOVEMBER 13</b>	
<b>7:00 am</b>	<b>INSTITUTIONAL REPRESENTATIVES BREAKFAST: Ward Christopher Room</b>
<b>7:30 am</b>	<b>GENERAL BREAKFAST: Reflections Ballroom</b> (On lobby level floor, off the Library)
<b>8:30-10:00 am</b>	<b>Second Set of Concurrent Sessions.</b>
<b>Topic 1.</b>	<b>Politics in Music: Musical Approaches to Influencing the Masses from Beethoven to the Present</b>
Room:	Chestnut Room 1 (On rear main level; opposite elevator)
Consultant:	Courtney Brown, Emory University
Chairperson:	Chiquita Howard-Bostic, Shepherd University
Session II:	<i>Political Protest Music during the 1960s through the 1990s</i> Political music had a "breakout period" during the Vietnam War and Civil Rights era, especially in the United States but also in some countries. Mass communication via radio, TV, and arena-size live venues enabled politically-inclined musical artists enhanced access to larger audiences. Tensions within society acted to fuel public interest in political messages that

	circumvented mainstream information outlets. Political music became a driving force for political change in ways that were not easily predictable. This session will outline the diversity of this change, focusing on elements that left potent markers still discernible today.
<b>Topic 2.</b>	<b>Politics and Culture in Postsocialist China</b>
Room:	Chestnut Room 2 (On rear main level; opposite elevator)
Consultant:	Kirk A. Denton, The Ohio State University
Chairperson:	Arthur DeMatteo, Glenville State College
Session II:	<i>Mo Yan and the 2012 Nobel Prize for Literature Controversy</i> In 2012, Mo Yan, already a household name in China, won the prestigious Nobel Prize for Literature, unleashing a storm of opinions. China's state media celebrated the award as a symbol of China's arrival on the global cultural scene; Chinese dissidents abroad and some Western intellectuals denounced the decision because of Mo Yan's close ties to the Chinese Communist Party and his apparent unwillingness to speak out on human rights issues. As the scholar Perry Link puts it: "The deeper question, though, is how and to what extent a writer's immersion in, and adjustment to, an authoritarian political regime affects what he or she writes. The issue is both subtle and important, and Mo Yan provides a useful example of it."
<b>Topic 3.</b>	<b>Popular Culture in Latin America</b>
Room:	Seminar Rooms 1-2 (Take elevator opposite Chestnut Room and go to middle level of hotel)
Consultant:	Felipe Gómez, Carnegie Mellon University
Chairperson:	Gerald Beller, West Virginia State University
Session II:	<i>Drawing the line: Latin American Comics— Utopian, Dystopian or In-between?</i> This session discusses current policy debates regarding what to do about climate change at the national and international level. From the United States Department of Defense to the UN Secretary General, policy makers have become increasingly interested in how climate change will affect the future security environment. Despite growing concern with such threats, there has not been a comprehensive framework for mitigating CO <sup>2</sup> emissions or facilitating adaptation strategies. The focus of this session is to provide a broad overview of policy responses to climate change and its potential security impacts.
<b>Topic 4.</b>	<b>Always in Flux: The Poetics and Politics of Iranian Cinema and Media</b>
Room:	Seminar Rooms 3-4 (Take elevator opposite Chestnut Room and go to middle level of hotel)



Consultant:	Hamid Naficy, Northwestern University
Chairperson:	Erin Hippolyte, Fairmont State University
Session II:	<b><i>Iranian Postrevolution Cinema: From Iconoclastic Destruction to the Emergence of New Cinema</i></b> Identified toward the end of the Shah's rule as potent agents of moral corruption of society, movies and movie houses became targets of rising opposition, resulting in the destruction of a third of all movie houses nationwide. This talk focuses on such revolutionary destruction and the subsequent rebuilding of the film industry, which put the Iranian cinema on the map of the dynamic and artistic world cinemas. Foremost among these post-revolutionary developments was the emergence of new art house and women's cinema, both of which defied, subverted, or assimilated in different measures the dominant social values and cinematic practices.
<b>10:00-10:30 am</b>	<b>COFFEE BREAK</b>
<b>10:30 am-12 noon</b>	<b>Third Set of Concurrent Sessions</b>
<b>Topic 1.</b>	<b>Politics in Music: Musical Approaches to Influencing the Masses from Beethoven to the Present</b>
Room:	Chestnut Room 1 (On rear main level; opposite elevator)
Consultant:	Courtney Brown, Emory University
Chairperson:	Chiquita Howard-Bostic, Shepherd University
Session III:	<b><i>The Current State of Political Music: From Hip Hop to Apocalypse to Orwellian Refrains</i></b> Modern political music is extraordinarily diverse. Hip hop is still the dominant style of protest music, and this session will outline how this evolved from the classical to the post-gangsta rap styles. But the most modern forms of political music include apocalyptic music that threatens dire social and political collapse as well as political music that has Orwellian themes, or what one may call "flavors of Philip K. Dick." The music is often direct in the application of political content, but it is also extreme, and foreboding. Such styles are still developing, and this session will outline the current state of this evolution.
<b>Topic 2.</b>	<b>Politics and Culture in Postsocialist China</b>
Room:	Chestnut Room 2 (On rear main level; opposite elevator)
Consultant:	Kirk A. Denton, The Ohio State University
Chairperson:	Arthur DeMatteo, Glenville State College
Session III:	<b><i>Popular Commercial Cinema: The Case of Feng Xiaogang's Aftershock?</i></b> This session will provide background on various forms of filmmaking in China today: "main melody" propaganda films; popular commercial cinema; and "independent" art cinema and documentaries. We will focus on the film

	<i>Aftershock</i> (2010), a popular commercial film by director Feng Xiaogang, the most successful commercial filmmaker in China over the past two decades. We explore the complex relations this film—and other commercial films—has with the state and official state ideology. About a "disaster"—the 1976 Tangshan earthquake— <i>Aftershock</i> is a popular "genre" film, but, unlike the Hollywood films of this type, it is concerned with the psychic aftermath of the disaster and the trauma it causes. In this sense, it is much more than an entertainment film and may even present a political critique of the Party's treatment of other past "disasters."
<b>Topic 3.</b>	<b>Popular Culture in Latin America</b>
Room:	Seminar Rooms 1-2 (Take elevator opposite Chestnut Room and go to middle level of hotel)
Consultant:	Felipe Gómez, Carnegie Mellon University
Chairperson:	Gerald Beller, West Virginia State University
Session III:	<b><i>Facing the Beasts: Monstrosity and Social Order in Latin America</i></b> Beyond the relatively recent proliferation of popular literature and films of zombies, werewolves, and vampires, Latin America features a long-standing tradition of texts treating the theme of monstrosity. Following the etymological link between the monster and the act of showing or demonstrating, this session approaches the monstrous as a denotative sign, an invitation to "face the monster," with the known risk of unraveling the social order itself. With the purpose of exploring who these monsters are and by whom they are created, we will interrogate the monstrous within a corpse of materials from the diffuse Latin American borders. We will focus on the social order, keeping an eye on class, race, gender, and sexuality, drawing on the ways a monster can both illuminate and obscure the cultural landscape.
<b>Topic 4.</b>	<b>Always in Flux: The Poetics and Politics of Iranian Cinema and Media</b>
Room:	Seminar Rooms 3-4 (Take elevator opposite Chestnut Room and go to middle level of hotel)
Consultant:	Hamid Naficy, Northwestern University
Chairperson:	Erin Hippolyte, Fairmont State University
Session III:	<b><i>Media Diplomacy between Iran and the West: War by Other Means</i></b> Since in more than thirty years normal diplomatic relations between Iran and the West, particularly the U.S., have been curtailed, much of the diplomacy between the two countries has been either in deep secrecy – remember



the Iran-Contra scandal during the Reagan-Rafsanjani presidencies – or in plain sight via the media. This talk focuses on the five-partner mediatic diplomacy dance by which the Iranian government, American government, American media, Iranians at home, and Iranians in the diaspora have engaged with each other using film and electronic media. It is illustrated with video clips.

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## WORKSHOPS ADJOURN

## WORKSHOP LEADERS

### COURTNEY BROWN, Emory University

Courtney Brown teaches in the Department of Political Science at Emory University in Atlanta. He received his Ph.D. degree from Washington University (St. Louis) in 1982 in political science with an emphasis on mathematical modeling. He has published five peer-reviewed books and numerous articles on applied nonlinear mathematical modeling in the social sciences. Dr. Brown also has an interest in political music; his *Politics in Music* is widely used in college classrooms; and he has spoken widely on the subject to a worldwide audience. An avid filmmaker, photographer, and digital artist, he has produced video documentaries involving remote viewing and extraterrestrial life, as well as having written three books on these subjects. He has written, directed, and produced a science fiction web series that is still ongoing. Finally, he has long been active in performance and theater. He acted in lead roles in a number of TV series and films in the U.S. and Africa, playing Dr. Livingston in *Suzi na Chuma* as well as Sir John Kirk in *Sultan Bargash*, both of which were full-season television shows in Swahili. He sang for many years in the Atlanta area as a baritone soloist of sacred music, and some of his recordings are commonly heard in venues both in the U.S. and Africa.

### KIRK A. DENTON, The Ohio State University

Kirk A. Denton specializes in the fiction and literary criticism of the Republican period (1911-1949) in China. He regularly teaches undergraduate courses in modern Chinese literature in translation, Asian-American and Chinese film, as well as graduate courses and seminars on modern Chinese fiction, Lu Xun, popular culture, Taiwan literature, and Chinese-language film. He is especially interested in the inception and formation of a discourse of modernity in the May Fourth (1915-25) period and how that discourse was informed and shaped by traditional concerns. His publications include: *Modern Chinese Literary Thought: Writings on Literature, 1893-1945* (Stanford, 1996) and *The Problematic of Self in Modern Chinese Literature: Hu Feng and Lu Ling* (Stanford, 1998). He is editor of the forthcoming *The Columbia Companion to Modern Chinese Literature* (Columbia, 2016) and co-editor of *China: Adapting the Past, Confronting the Future* (Center for Chinese Studies, University of Michigan, 2002). He is co-editor, with Michel Hockx, of *Literary Societies in Republican China* (Lexington, 2008) and also edited *China: A*

*Traveler's Literary Companion* (Whereabouts, 2008), a collection of short fiction. He has published articles on museums and exhibitionary culture in China and is author of *Exhibiting the Past: Historical Memory and the Politics of Museums in Postsocialist China* (Hawaii, 2014). Denton edits the journal, *Modern Chinese Literature and Culture* (MCLC), and manages the journal's sister website, the MCLC Resource Center (<http://u.osu.edu/mclc/>).

### FELIPE GÓMEZ, Carnegie Mellon University

Gómez's area of expertise is 20th-21st century Latin American cultural studies, focusing on an analysis of counter cultural expressions represented in literature, film, popular music, comics and graphic novels. His interests also include the cycles of political violence and impunity in 20th century Latin American history as presented in literature and popular culture. He co-edited and published an introduction and two essays in the first volume of *La Estela de Caicedo. Miradas críticas* to bring together critical perspectives on the literary production of Colombian writer Andrés Caicedo, as well as articles on death, suicide, and self-destruction in Caicedo and other Latin American writers, and analyses of the independent films of Luis Ospina and Carlos Mayolo, among others. A native Spanish speaker and a near-native speaker of Portuguese, he brings an integrated approach to the study of Latin American literature and culture in his research and teaching. He is currently researching Hispanic and Latino comics and graphic novels as they are slowly being incorporated into literary and cultural studies courses in U.S. and Latin American universities, with an interest in what this may indicate about the current agency and place of comics and graphic novels within the local academic, social, and cultural structures.

### HAMID NAFICY, Northwestern University

Hamid Naficy is Professor of Radio-Television-Film and Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University, where he also has an appointment with the Department of Art History and is a core faculty in the Middle East and North African Studies Program. He is a leading authority in cultural studies of diaspora, exile, and post-colonial cinemas and media and of Iranian and Middle Eastern cinemas. Naficy has published and lectured nationally and internationally on these topics. His English language books are *An Accented Cinema: Exilic and Diasporic Filmmaking*; *Home, Exile, Homeland: Film, Media, and the Politics of Place*; *The Making of Exile Cultures: Iranian Television in Los Angeles*; *Otherness and the Media: the Ethnography of the Imagined and the Imaged* (co-edited); and *Iran Media Index*. His latest work is the award-winning four-volume book *A Social History of Iranian Cinema*, published in 2011-12.