

## Liverpool John Moores University

Title: MUSIC AND CENSORSHIP  
Status: Definitive  
Code: **5009POP** (110920)  
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design  
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Simone Kruger	Y

**Academic Level:** FHEQ5  
**Credit Value:** 12.00  
**Total Delivered Hours:** 36.00  
**Total Learning Hours:** 120  
**Private Study:** 84

### Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	12.000
Seminar	24.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	Presentation (10 mins):	20.0	
Essay	AS2	Assignment (2,500 words):	80.0	

### Aims

*The aim of this module is to introduce students to processes that discriminate between the political content or value of different musical types and genres. The module will describe the nature of peoples under political repression and concomitant struggles by individuals or organizations, and develop their knowledge of how it is possible to form coherent protest under tyranny.*

### Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate a broad understanding of the range of political and financial censorship mechanisms facing music-makers worldwide.
- 2 Demonstrate that they have extended and consolidated their knowledge of recent work in ethnomusicology.
- 3 Show that they have gained an understanding of the relationship between music and politics, as well as music and the market in its social, political and economical context.
- 4 Demonstrate that they have deliberated the devastating consequences of musical censorship.
- 5 Demonstrate a general knowledge of the manner in which musicians negotiate ways and mechanisms of resistance to musical censorship and suppression.
- 6 Show that they have made appropriate progress with respect to both critical writing skills and oral presentation skills.

### **Learning Outcomes of Assessments**

The assessment item list is assessed via the learning outcomes listed:

PRESENTATION	1	3	6		
ESSAY	1	2	4	5	6

### **Outline Syllabus**

#### *Week Session*

*1 Introduction: Why music censorship? Towards defining music censorship: market—government censorship; case studies of censorship from around the world*

*2 Political—religious censorship of music in Afghanistan. Orthodox views about music in Islam: Why censorship? The effects of censorship in Afghanistan*

*3 Religion and censorship: other case studies from Islam and Christianity*

*4 Censorship and apartheid in South Africa. Resistance mechanisms to music censorship*

*5 Political censorship in other African states: Nigeria and Zimbabwe*

*6 Popular music and the local state. Market censorship: the political organisation of rock in East Germany*

*7 Political oppression and music censorship in the People's Republic of China. Popular music and cultural identity in contemporary China*

*8 Music censorship in the Western world: market censorship*

## 9 Presentations

## 10 Presentations *ctd.*

### Learning Activities

The module will be delivered by a combination of lectures and seminars. Lectures will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. Seminars will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for module materials, and as a platform for student-student and student-tutor online interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in self-directed study to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

### References

<b>Course Material</b>	Book
<b>Author</b>	Baily, J.
<b>Publishing Year</b>	2001
<b>Title</b>	Can you stop the birds singing?
<b>Subtitle</b>	The censorship of music in Afghanistan
<b>Edition</b>	
<b>Publisher</b>	Denmark: Freemuse
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Bennett,, T. and Frith, S. Grossbery, L., Shepherd, J., Turner, G. (eds)
<b>Publishing Year</b>	1993
<b>Title</b>	Rock and Popular Music
<b>Subtitle</b>	Politics, Policies, Institutions
<b>Edition</b>	
<b>Publisher</b>	London: Routledge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Cartwright, G.
<b>Publishing Year</b>	2001

<b>Title</b>	'A little bit special'
<b>Subtitle</b>	Censorship and the Gypsy Musicians of Roma
<b>Edition</b>	
<b>Publisher</b>	Denmark: Freemuse
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Cloonan, M. and Garofalo, R. (eds):
<b>Publishing Year</b>	2003
<b>Title</b>	Policing Pop
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Philadelphia: Temple University Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Denisoff,, R.
<b>Publishing Year</b>	1973
<b>Title</b>	Serge
<b>Subtitle</b>	Songs of protest, war & peace; a bibliography & discography
<b>Edition</b>	
<b>Publisher</b>	Santa Barbara, Calif., ABC-Clio
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Eyerman, R. and Jamison, A.
<b>Publishing Year</b>	1998
<b>Title</b>	Musical and Social Movements – Mobilising Traditions in the Twentieth Century
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Cambridge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Eyre, B.
<b>Publishing Year</b>	2001
<b>Title</b>	Playing With Fire: Fear and Self-Censorship in Zimbabwean Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Denmark: Freemuse
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	FREEMUSE. <a href="http://www.FREEMUSE.org">www.FREEMUSE.org</a>

<b>Publishing Year</b>	0
<b>Title</b>	
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Frith, S. (ed)
<b>Publishing Year</b>	1989
<b>Title</b>	World music, politics, and social change: papers from the International Association for the Study of Popular Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Manchester
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Garofalo, R. (ed):
<b>Publishing Year</b>	1992
<b>Title</b>	Rockin' the Boat
<b>Subtitle</b>	Mass Music & Mass Movements
<b>Edition</b>	
<b>Publisher</b>	Cambridge: South End Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Hamm, C.
<b>Publishing Year</b>	1995
<b>Title</b>	Putting Popular Music in its Place
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Cambridge: Cambridge University Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Henze, H.W.
<b>Publishing Year</b>	1982
<b>Title</b>	Music and Politics – Collected Writings 1953 – 81
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Korpe, M. (ed)
<b>Publishing Year</b>	2004

<b>Title</b>	Shoot the Singer: Music Censorship Today
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London/New York: Zed Books
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Lieberman, R.
<b>Publishing Year</b>	1989
<b>Title</b>	My song is my weapon
<b>Subtitle</b>	People's Songs, American communism, and the politics of culture, 1930-1950
<b>Edition</b>	
<b>Publisher</b>	Illinois
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Loosely, D.
<b>Publishing Year</b>	2003
<b>Title</b>	Popular music in contemporary France: authenticity, politics, debate
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Oxford
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Perris, A.
<b>Publishing Year</b>	1985
<b>Title</b>	Music as Propaganda – Art to Persuade, Art to Control
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Pettan, S. (ed)
<b>Publishing Year</b>	1998
<b>Title</b>	Music, politics and war
<b>Subtitle</b>	views from Croatia Zagreb
<b>Edition</b>	
<b>Publisher</b>	
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Servant, J.C.
<b>Publishing Year</b>	2003

<b>Title</b>	'Which way Nigeria?'
<b>Subtitle</b>	Music under Threat – A Question of Money, Morality, Self-censorship and the Sharia
<b>Edition</b>	
<b>Publisher</b>	Denmark: Freemuse
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Slobin, M.
<b>Publishing Year</b>	1996
<b>Title</b>	Retuning Culture
<b>Subtitle</b>	Musical Changes in Central and Eastern Europe
<b>Edition</b>	
<b>Publisher</b>	Duke University Press - ML240.5 .R48
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Smith, G. S.
<b>Publishing Year</b>	1984
<b>Title</b>	Songs to seven strings
<b>Subtitle</b>	Russian guitar poetry and Soviet mass song
<b>Edition</b>	
<b>Publisher</b>	Indiana
<b>ISBN</b>	

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## Notes

Censorship of music has existed for centuries. Philosophers like Plato thought 'bad' music must be controlled or banned. Why is music censored? And how? This module introduces students to the confluence of music and political issues and enhances students' understanding of aspects of political history and its influence on major musical movements or individuals around the world. At the same time, this module enables students to understand how non-texted music can have important ideological significance, to deepen their understanding of music with textual/dramatic aspects in terms of its potential political messages and to appreciate the nature of political engagement and its expression through creative participation in music. This module examines issues of the interaction of music and politics in the 21st century. The majority of the time will be devoted to presentations of appropriate 'case-studies' from around the world.