

Human Rights Through Film (W)

Syllabus: Spring 2017, UConn Storrs Campus

HRTS 3149W 4:00-6:30PM William H. Hall building 104 (room subject to change)

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Office hours: Tuesdays 1:00-3:50 PM or by appointment (time will change for the
3 weeks after Spring Break-TBA).

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Phone (cell—only emergencies): 617-413-6061

Course Description and Objectives

What do the following events have in common: A government shutting down independent media; sickness among the poor due to a lack of clean water; refugees fleeing tribal or religious violence; gay men and women organizing a campaign to demand the right to equality under the law; illegal human trafficking of women and children for sexual exploitation; revoking of habeas corpus; or a repressive military regime advocating genocidal state policy towards members of an ethnic group? Today, it would be difficult to talk about any of these events without invoking human rights. Also in today's networked world it is hard to escape the political power of the moving picture, which often brings many of these human rights issues to life on our screens. This course will explore human rights through film.

The primary learning objective of this course will be to understand human rights issues through the lens of film/cinema (with film broadly defined). Besides this primary objective, the official UConn course description also notes: "Both the substantive content and the technical aspects of the films will be analyzed through a combination of lecture, viewing, and group discussion." Thus, the course will begin with an introductory section with a goal of understanding what human rights are, how they work in the international system, and exploring them in greater depth through film. For cinematographic analysis we will explore differences and/or similarities between fiction and non-fiction approaches, the visual and narrative structure of films, and the ever-present ethical dilemma of depicting human suffering from behind the camera lens. Following the introduction, the second section of the course will explore civil and political rights through film. The third section will explore economic, social, and cultural rights through film; and finally the fourth section focuses on group, solidarity, and the future of rights—with special attention levied on environmental rights. Some of the topics will overlap—due to scheduling constraints—yet also because the distinction between them is often blurry.

By the end of the course it is my hope that students come away having mastered three broad learning objectives:

1. To understand human rights more broadly, how they operate in the world, and if they can harness the power of the moving picture to galvanize support.
2. To be able to have a "critical eye" when watching cinema and to be able to identify aspects of cinematic art that can be used to create powerful statements/emotions about rights.

3. Lastly, and most importantly, to improve one's writing, which is always a work in progress for all of us, with an aim at writing for the human rights, and also cinematographic audiences.

Brief notes on the content of the course.

Human Rights

A few tensions continuously come up in the study of human rights that students should keep in the back of their minds in studying the material of this class. First, at the heart of international human rights is the tension between state sovereignty and universal human rights. Should states give up their autonomy for the sake of human rights? This tension also occurs between cultural rights vs. universal rights. Second, there are vast differences between advancement of theory in human rights and human rights in practice. For instance, are international human rights laws actually adhered to by states? Does international law have the necessary enforcement to punish violators of human rights? Third, issues of cause and effect are far from agreed upon in the human rights literature. For instance, does democratic governance always lead to less human rights violations? Throughout the course students must keep weighing evidence of various theories and evidence related to causal claims to be able to make a case for where they stand on the differing sides of debates in human rights.

Film

Film, also commonly referred to as movies, motion pictures, or theatrical plays, is the cinematographic art of putting a series of still pictures together that when seen on a screen creates the illusion of moving images. The word cinema, short for cinematography, is typically used to refer to the industry of films and/or to the art of filmmaking itself. A contemporary definition of cinema states that it is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.^[1] The historic trajectory of film is rooted in technological advancement. For instance, today digital files have replaced film as the dominant medium for recording video. As the production process and the actual recording have been made cheaper, and more commercially available, filmmaking has been significantly "democratized." Always an art, traditionally assumed to have a liberal "Hollywood" bias, filmmaking today has been substantially expanded to include citizen journalists, who have played key rolls recording and reporting on nation state, police, and companies' abuse of human rights around the world. Compounding this development the sharing film has never been easier as the internet, freely available editing software, and social media has expanded traditional lines of creation and dissemination.

Course Requirements

- ♦ **Completion of all Reading Assignments:** Students must complete the reading assignments listed on the syllabus prior to class. Since many of the topics discussed in class will include current international political news, students are expected to read the *New York Times* on a daily basis. You can also read *The Wall Street Journal* or *The Economist* for a more conservative perspective. All three, for the most part, are available for free online (or use the library for full access). Please focus on international political news when it addresses issues dealing with human rights.
- ♦ **Completion of ALL Written Assignments:** This is a writing (W) course at UConn and that requires that students complete ALL written assignments to PASS the course. The major written assignments will include a drafting process where students will get a chance to rewrite their work when possible.
- ♦ **Class Attendance and Participation:** Attendance and participation are vital to the success of the meetings, and is expected for all classes. Class discussions will be conducted in an open format where all perspectives are encouraged and respect given to everyone and the opinions that they may raise. Students will hopefully find that articulating their own thoughts, as well as considering those of their peers can lead to a broader understanding of human rights. Put

more bluntly, no one's human rights will be violated in class discussions. Some classes will include attending the Human Rights Film Series in the Dodd Center's Konover Auditorium (see schedule below).

♦ **One short (2-3-minute) presentation on a current events article:** At one date in the semester each student must present to the class on an article from a credible news source such as the *New York Times* (or *Wall Street Journal*). The article must be pertinent to the study of human rights and also may be helpful to other students' research. Presentations should explain why the article is important for us in the study of human rights and if possible connect it to film (if not just tell the class about the human rights issue). Students presenting must finish their presentation with a question posed towards the class to potentially start a discussion on the issue. Try to choose a question that is controversial or requires discussion to unpack. Students can post their article to the Husky CT site to share with the class if they want. In the early classes a signup sheet will be passed around and students can choose the date that works best for them. ****Talk to me in private if you have difficulty speaking in public****

♦ **Human Rights Journal (encouraged but not required):** Students are encouraged to keep a journal throughout the class about their experiences encountering human rights in their daily lives and as an informal writing opportunity to respond to films. The format of the journal is up to the student—and will not be collected or graded. I encourage you to include brief notes, writing exercises, and study notes in the journal. The goal of the journal is for students to keep an informal, free form, writing/notes body of work relating to human rights that interests them. Students can make entrees based on news articles they come across, areas of further exploration of class material, to noticing how human rights are mentioned in other arenas of their lives (around campus, family, friends, TV, films, etc.). I recommend that students keep a separate notebook they can write in for their journal (besides a class note book). If a student prefers typing on an electronic device they may print off entries and add them to the journal—but 'old school' informal writing in a notebook has its advantages as there have been studies linking it to long-term memory.

♦ **Policy on Plagiarism:** In writing the papers and blogs for this course, the use of information that is not your own without the proper citation will result in a grade of F for the assignment and possible expulsion from school. Do not be influenced by papers posted on the Internet, as it is easy find where your information came from using anti-plagiarism software. Please do not risk a failing grade and possible university suspension for the sake of not completing your own work. **PLEASE CITE YOUR OWN WORK AND USE MLA OR APA CITATION STLYE FOR CITING INFORMATION THAT IS NOT YOUR OWN** (See section below on UConn student code and conduct).

♦ **Policy on late work:** It will only be accepted if student has legitimate reason for missing class or for a paper being late, student must show proper documents, such as a doctor's note...etc. Also student must attempt to contact me *before* turning in a late assignment. Unless exceptions are granted, late assignments will be *docked 10% of grade per late business day*.

♦ **Policy on technology:** NO cellphone use in class—unless we need a quick answer from Google ☺. I'll let you know if we do. NO computers in class—except on days that I mention to bring them for some exercises. Talk to me if you need one to take notes as referenced by the University's Center for Students With Disabilities.

Required Books

Instead of buying books, I will provide you with articles, hyperlinks, and book chapters as reading material. Thus, there are no books to buy officially. However, do find access to a subscription to Netflix, Amazon Prime, HBO Now (or GO) if needed for your research. Also, be ready to rent or buy feature films or TV shows you want to see for research—it is often useful to watch films multiple times. The UConn library will have many for free so look there first.

DAILY NEWSPAPER

New York Times (Daily) or The Wall Street Journal (Daily) **most of both are available free online if you are able to craftily move around their pay wall (I will show you how for NYT)**. They are both available at the library as well and around campus. For a weekly roundup of international political/economic news, sometimes relating to human rights, also see *The Economist*.

Recommended, but not required textbook on human rights: If you feel that you need to brush up on human rights in theory and practice I recommend the following book (many of the recommended readings are from this book): Michael Goodhart: *Human Rights* (2014). http://www.barnesandnoble.com/p/human-rights-michael-goodhart/1118725979/2675561458300?st=PLA&sid=BNB_DRS_Marketplace+Shopping+Textbooks_0000000&2sid=Google_&sourceId=PLGoP20436&k_clickid=3x20436

Grading

Everyone MUST complete the following:

20% Attendance and Participation—25% of this is on one brief current event presentation—discussed above. Students are expected to attend each class and participate. There will be many opportunities to participate during class discussion. Read ahead of time so that you can bring questions that confused you in the reading. Be willing to comment on current events and points raised in class. Participation is very important to this class and the class will only function well if we hear from the many diverse views often represented in a college class. If I feel that discussion is lagging and students are not doing the reading I reserve the prerogative to include quizzes on the reading that will determine attendance grades. I will substantially boost your attendance grade if you do not miss a class; I call this the “workaholic award.”

30% Online participation. Throughout the semester we will engage the material through discussion forums online as well as our in class meetings. This will be a good opportunity for students to craft their ideas and questions with more allotted time than a traditional classroom setting offers. It also allows more opportunity for students who are more reticent to speak up in class to boost their grades.

At two points in the semester, one before spring break, and one after, students are expected to provide a blog post that should ignite discussion about the film we viewed the previous class. For this blog post students are expected to post a 300-500 word analysis of the human rights issues in the film and end their post by posing a question to the class. This will be due on Sunday night by 8PM before the next class meeting. By Tuesday at 3PM the rest of the students not posting for that week are expected to produce at least one comment (100 words or so) responding to a students post. Students should feel free to write in a less formal way—such as a blog format, or imitating a short film review. Creativity in posts is encouraged. We will pick up ideas left uncovered or those in need of more analysis from the online forum in our class discussion.

On our second class meeting of the semester students will be expected to sign up for which week they want to post about from the first half of the semester. I may adjust the format of the postings for the second half of the semester if this format is not productive.

Also, there will be one class where we will be meeting fully online. It is listed in the schedule below and directions for participating in the discussion will be giving in class and on the HuskyCT website (No need to go to the classroom that day but it will be open if you want to use it).

Grades for the online portion will be determined from the quality of a student’s posts and whether or not they fully complete the assignments. Finally, a goal of the online portion of the class is to have a space to share information on human rights news that we find in a digital, multimedia form. Thus, students can post articles; videos or stories that interest them and they feel are worth sharing with the class.

5% Group presentation for our short film and movie trailer festival (groups of 3 or 4 students).

Films and presentations are reserved for topics of student choice that we did not get to address fully in class. Group presentations for festival as follows: Assignment—post on HUSKY CT a paragraph on each of the following: 1. Description of your group's mutually chosen film (500 words); 2. Critique of the film (500 words); 3. Implications for human rights of the film (500 words). Present to class for 10 minutes—must show clips or a trailer to supplement your presentation. Class discussion to follow each presentation.

45% Two related research papers (30% of the grade for the class is on final paper).

By the class before spring break students must write a critical reflection paper on one of the films we have viewed in class. In the paper students should put the film into historical context from its publication date, explain the human rights elements seen in the film (students can focus on one human right in the film rather than many but need to mention all that one sees in the film briefly), and also must provide a critical analysis of the film. Overall, papers must include a theoretical elucidation of the human right seen in the film (e.g. is it a codified human in law, what is it philosophically/theoretically based on?) and an analysis of how this right is represented in the film.

Students will be allowed to resubmit this paper after receiving feedback in a second draft if they want to. At the end of the semester students will be allowed to submit it one final time via email. We will also work on the drafting process in class as students will be expected to bring in their draft the week before it is due to do peer to peer editing with advice from the instructor.

In the final paper for the course students will put TWO films from the course into conversation with one another. Students can combined their first midterm paper with their final paper into a unified whole if they want. However, if a student wants to choose a new film rather than the one they analyzed in their midterm paper—they are allowed to do so. Also, with prior approval from the instructor, students may include films from outside the films shown in class.

In general, these are intended to be argument style research papers based on films from the course (please feel free to ask for prior approval from me if you are really interested in analyzing a film from outside class material). In these papers students must convince the reader of their argument from a theoretical perspective and then back it up using sources and/or statistics. Papers should begin with a clear thesis and have about three main points that are developed as the paper progresses. A strong concluding paragraph that restates the student's thesis and the reasons why the reader should be convinced that their argument is correct helps. The conclusion should also add something unique, perhaps a prediction on where future research should focus.

The midterm paper should be no less than 5 pages and no longer than 8. The final paper should be no shorter than 15 pages and no longer than 17. Both papers should have 12-size font, double spaced, one-inch margins and include at least 4 scholarly sources for the midterm, and 8 for the final. Examples of scholarly sources are journal articles from *Foreign Affairs*, *APSR* and *Journal of Human Rights*, which are all accessible via the Internet and the UConn library website. Other sources can compliment these sources as well, they just will not count toward the minimum requirements for scholarly sources.

More detailed assignment sheets/rubrics will be provided in class.

- ♦ PLEASE BE SURE TO CITE YOUR OWN WORK AND PROVIDE **APA or MLA CITATION STLYE** FOR CITING INFORMATION THAT IS NOT YOUR OWN.

Quoting can follow this **APA** template for citing the class recommend textbook: "The revolutionary character of human rights..." (Goodhart 2013, 3). Or if not a direct quote, but a paraphrase: Goodhart argues that human rights are important in international relations and in comparative politics (2013, 5).

On reference/bibliography page at the end of your paper: Goodhart, Michael. (2013). *Human Rights: Politics and Practice* (Second Edition). Oxford University Press: New York, New York.

****When you paraphrase be sure to note where your information came from. This is by far the most common mistake that students make and it results in serious plagiarism issues.****

Finally, **do not** cite Wikipedia. You can start on that website to gather your information, but you need to double check everything that you find on that site, as well as any other websites that do not have as strict publishing criteria.

Extra Incentive for Quality Writing (getting your work published)!

A note on publishing your work: I will discuss publishing incentives for your work a few times during this class, basically if your work relating to this class get published in a legitimate source for publications, then you will receive an automatic A on the assignment (some restrictions apply). Talk to me if you are interested in finding a publication spot for your work. I highly recommend, if you have confidence and personal belief in the ideas in your paper, to consider trying to publish it. In this day and age of rising competition for jobs, having a publication can set you apart from other applicants (this is especially important for those interested in graduate school, political science, journalism, human rights based NGO work, and a host of other careers or higher education).

EXTRA CREDIT: Extra credit assignments towards your class grade will be given a few times during the semester. They are meant to help the students who are willing to work extra hard.

Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. In addition, there are numerous resources at UConn available to help you succeed in your academic work.

Student Code

You are responsible for acting in accordance with the [University of Connecticut's Student Code](http://www.community.uconn.edu/student_code.html), available at http://www.community.uconn.edu/student_code.html. Review and become familiar with these expectations. In particular, make sure you have read the section that applies to you on Academic Integrity:

- [Academic Integrity in Undergraduate Education and Research](#)
- [Academic Integrity in Graduate Education and Research](#)

Cheating and plagiarism are taken very seriously at the University of Connecticut. As a student, it is your responsibility to avoid plagiarism. If you need more information about the subject of plagiarism, use the following resources:

- [Plagiarism: How to Recognize it and How to Avoid It](#)
- [Instructional Module about Plagiarism](#)
- [University of Connecticut Libraries' Student Instruction](#) (includes research, citing and writing resources)

Students with Disabilities

- Students needing special accommodations should work with the University's [Center for Students with Disabilities](#) (CSD). You may contact CSD by calling (860) 486-2020 or by emailing csd@uconn.edu. If your request for accommodation is approved, CSD will send an

accommodation letter directly to your instructor(s) so that special arrangements can be made.
(Note: Student requests for accommodation must be filed each semester.)

Students with disabilities as noted in the UConn student Handbook should contact me ASAP once the class begins.

Class Schedule

Part I: Introduction to Human Rights and Film

1/17 Introduction to class content and each other. UDHR—classification of Rights.

Intro to the study of film: Top 10 Favorite Rule Breaking Films: <https://www.youtube.com/watch?v=w-mGzVdTVUI>

Reading in class: The Universal Declaration of Human Rights.

After class catch up reading: Chanan, Michael. *The Politics of Documentary*. Chapter 1 The New Documentary Wave (pp. 3-21).

Dixon, Wheeler Winston and Gwendolyn Audrey Foster. *A Short History of Film* (2008). Chapter 1. The Invention of the Movies (1-22).

How to Analyse a Movies (from the UK): The Introduction <https://www.filminquiry.com/analyse-movies-introduction/>

How to Analyze a Movie: A Step by Step Guide <http://www.sdfilmfest.com/how-to-analyze-a-movie-step-by-step-guide-to-reviewing-films-from-a-screener-point-of-view/>

Recommended readings on foundational theory in human rights: Alan Gewirth, 1992. "Human Dignity as a Basis of Rights," in M. Meyer and W. Parent (eds.) *The Constitution of Rights*, 10-28, Chicago: University of Chicago Press. Sen, Amartya. "Elements of a Theory of Human Rights," *Philosophy and Public Affairs* 32 (2004): 315-356. Richard Rorty, 'Human Rights, Rationality, and Sentimentality' in Patrick Hayden, *The Philosophy of Human Rights*, Paragon House: St. Paul, MN. Goodhart, Michael (2014). *Human Rights*. Chapter 1 (author Anthony Langlois) "Normative and Theoretical Foundations of Human Rights."

1/24 Human Rights through the lens of power and film as a challenge to power.

Getting to know one another exercise on negotiation: "Circles, Triangles, and Squares."

Reading: Chanan, Michael. *The Politics of Documentary*. Chapter 3 Rules of Evidence (pp. 37-58).

Film viewing of KONY 2012 if time allows.

Recommended Reading—Introduction to a political science approach: Sodaro, Critical Thinking about Politics (Posted in PDF on Husky CT).

1/31 The digital age, viral videos, and the challenge of reality.

Feature film to discuss: KONY 2012

Readings: Gettleman, Jeffrey. 2012. "In Vast Jungle, U.S. Troops Aid in Search for Kony." New York Times. April 29. Available at: http://www.nytimes.com/2012/04/30/world/africa/kony-tracked-by-us-forces-in-central-africa.html?pagewanted=all&_r=1& (in class)

Shepherd, Tory. 2013. "Remember Kony 2012? Well, it's 2013. What Happened?" news.com.au. January 11. Available at: <http://www.news.com.au/world/remember-kony-2012-well-its-2013-what-happened/story-fndir2ev-1226550575923>. (in class)

Greenblatt, Alan. 2014. "Joseph Kony Is Back In The News. Do Teenagers Still Care?." NPR. March 25. Available at: <http://www.npr.org/blogs/parallels/2014/03/25/294315138/joseph-kony-is-back-in-the-news-do-teenagers-still-care>. (in class)

John, Arit. 2014. "U.S. Special Forces Worry #BringBackOurGirls Will Tweet Them Into Africa Like #Kony2012 Did." The Wire. May 27. Available at: <http://www.thewire.com/politics/2014/05/us-special-forces-worry-bringbackourgirls-will-tweet-them-into-africa-like-kony2012-did/371655/>. (in class)

Testa, Jessica. 2014. "Two Years After KONY 2012, Has Invisible Children Grown Up?" BuzzFeed. March 9. Available at: <http://www.buzzfeed.com/jtes/two-years-after-kony-2012-has-invisible-children-grown-up>. (optional).

Film viewing of Spotlight (2015) if time allows.

2/7 Looking for Human Rights in a Mainstream American Film

Feature film to discuss: Spotlight (2015) (Netflix).

Readings: National Public Radio (2012) "10 Years on Clergy Scandal Still Reverberates" <http://www.npr.org/2012/01/24/145733048/10-years-on-clergy-abuse-scandal-still-reverberates>

Film viewing of the 13th (2016) if time allows

2/14 Human Rights and Equality Before the Law: Breakdown in the USA.

Feature Film to discuss: The 13th (2016) (Netflix).

Readings (TBA).

Part II: Civil and Political Rights

2/21 Human Rights Film Series #1: Chile's Student Uprising.

4:00-6:00PM (our class discussion will continue after event until 6:30PM)

Location: Konover Auditorium, Dodd Center.

Feature Film: [Chile's Student Uprising](#) (Roberto Navarrette, 2014)

Discussion led by UConn faculty

Readings (TBA).

2/28 Exploring the Political Power of Satire Across Cinema: A case study on modern TV satire—The Daily Show, Colbert Report, SNL, and Egypt's so-called "John Stewart."

Feature film: Dr. Strangelove (1964). If time, secondary clips from Pussy Riot film on Netflix (TBA).

Reading: Lisa Colletta (2009). Political Satire and Postmodern Irony in the Age of Stephen Colbert and Jon Stewart. *The Journal of Popular Culture*, Vol. 42, No. 5.

Recommended film: Rosewater (2014). John Stewart directed about Iranian journalist Mazier Bahari.

3/7 State Sponsored Repression, Genocide, and How We Can Move Forward.

Discussion of Dr. Strangelove (1964).

Paper #1 due—printed in class (3/7).

Feature film: The Act of Killing (watch at home prior to class). About the mass killings in Indonesia in 1965-66. <http://docur.co/documentary/the-act-of-killing>

Secondary feature film shown in class: Enemies of the People (2010). About the Cambodian Genocide. <https://www.youtube.com/watch?v=nS54FTCMUR4>

Readings (TBA).

Recommended films: Night and Fog (1956) About Holocaust camps in Nazi Germany: [https://en.wikipedia.org/wiki/Night_and_Fog_\(1956_film\)](https://en.wikipedia.org/wiki/Night_and_Fog_(1956_film)). The Great Dictator (Charlie Chaplin). Speech.

3/14 (Spring Break)

Part III: Economic, Social, and Cultural Rights.

3/21 Human Rights Film Series #2: We Still Live Here (cultural, group rights).

4:00-6:00PM (our class discussion will continue until 6:30pm)

Location: Konover Auditorium, Dodd Center.

Feature Film: [We Still Live Here](#) (Anne Makepeace, 2010)

Discussion led by [Jessie Little Doe Baird](#) and Pequot Museum Staff

Readings (TBA).

3/28 Economic and Social Rights in the International Context: Labor Rights in the Age of Globalization. Question for class discussion: How do representations of economic and social rights, especially in visual media, differ across borders and cultures? Provide examples from your country ([YSEALI](#) program visit to our class).

Feature film screening: Maquilapolis (1996). <https://www.youtube.com/watch?v=WUQgFzkE3i0>

Location: Library Class of 1947 Meeting Room.

Readings (TBA).

Screening of Gasland Part I (2010) if time.

Recommended film: Bamako (2007). Danny Glover producer; fictional film set in Malian capital.

Part IV: Group Rights, Environmental Rights and the Future of Rights in film

4/4 Environmentalism and Group Rights for Indigenous Groups in the International Context.

Question for the class: How do rights associated with the environment and indigenous groups differ across countries? Provide examples from your country. Discussion with YSEALI fellows.

Feature film #1: Josh Fox—Gasland Part I (2010). Ending scenes from Gasland Part II (2013) (YSEALI visit). Update about struggle for water rights among Native Americans in North Dakota (NODAPL film based update).

Feature film #2: When the Mountains Trembled (1983). View at home—TBA.
<https://www.youtube.com/watch?v=a4rG8nmgRw4>

Readings: Wertheimer, Linda (2007). “Guatemala Struggles for Peace, Prosperity.” NPR. January 6. Available at: <http://www.npr.org/templates/transcript/transcript.php?storyId=6734094>.

Babington, Charles (1999). “Clinton: Support for Guatemala Was Wrong.” March 11. Available at: <http://www.washingtonpost.com/wp-srv/inatl/daily/march99/clinton11.htm>.

Jardin, Xení (2007). “Group Works to Identify Remains in Guatemala.” NPR. January 29. Available at: <http://www.npr.org/templates/story/story.php?storyId=7019560>.

Location: Library Class of 1947 Meeting Room.

Recommended film: Gasland Part II: https://www.youtube.com/watch?v=_y6CX4bCvtM (Español subtitles). <https://www.youtube.com/watch?v=rvzdc8l4xM> (not full film but no subtitles).

4/11 Human Rights Film Series #3: Night School (Economic and social rights).

4:00-6:30PM (our discussion will continue until 6:30PM)

Location: Konover Auditorium, Dodd Center.

Feature Film: [Night School](#) (Andrew Cohn, 2016)

Discussion led by Director Andrew Cohn

Readings (TBA).

4/18 *Our Lives in Transit* (2016) (Added to syllabus replacing online class)

4-6PM, Class of '47 Room, Babbidge Library. (Instructor out of town—class ends after the event).

A Minority Rights Group International film, made in conjunction with the Dominican minority rights NGOs, reconoci.do and Movimiento de Mujeres Dominicano-Haitianas. This 30-minute documentary shows life in the Dominican Republic in the aftermath of a controversial court ruling that leaves over 200,000 people of Haitian ancestry in danger of losing their citizenship.

Facilitator: Samuel Martínez, Associate Professor, UCONN Anthropology and El Instituto.

4/25 Short Film and Movie Trailer Festival (student led).

Short films and trailers on topics that we did not get to address in class.

No readings: Work on your presentation and final paper.

May 1-Final exams week (final paper due by email TBA).

Children's Rights: Goodhart (2014), Chapter 12 (author Venessa Pupavac). CQ Press Issues for Debate in Chapter 5 (Rescuing Children). Kaushik Basu and Zafiris Tzanntos, "The Global Child Labor Problem: What Do We Know and What Can We Do?," *World Bank Economic Review* 17, 2 (2003): 147-173.

Contemporary Critiques of Human Rights: Goodhart (2014), Chapter 7 (author David Chandler).

Democracy and State Repression of Human Rights: Goodhart (2014), Chapter 8 (author Christian Davenport).

Development and human rights: Goodhart (2014), Chapter 10 (author Sakiko Fukuda-Parr). Thomas Pogge, 'World Poverty and Human Rights', *Journal of Ethics and International Affairs*, SYMPOSIUM. Shareen Hertel and Lanse P. Minkler, eds. *Economic Rights: Conceptual, Measurement and Policy Issues* (Cambridge University Press, 2007). Amartya Sen. *Development As Freedom* (Anchor Books/Random House, 1999). Banerjee, A. and E. Duflo. "The Economic Lives of the Poor," *Journal of Economic Perspectives* 21, 1 (2007): 141-167. Besley, Timothy and Robin Burgess, "Halving Global Poverty," *Journal of Economic Perspectives* 17 (2003): 3-22. Rodrik, Dani. "Goodbye Washington Consensus?" *Journal of Economic Literature* 44 (December 2006): 973-987. Tarp, Finn, 2006. "Aid and Development," *Swedish Economic Policy Review* 13: 9-61. Joseph E. Stiglitz and Andrew Charlton, 2005. *Fair Trade for All: How Trade can Promote Development* (Oxford University Press). Chapters 2, 3, and 5. Thomas Pogge. "World Poverty and Human Rights" (Introduction to special issue) and "Severe Poverty as a Violation of Negative Duties," *Ethics and International Affairs*, 19, 1 (2005): 1-8, and 55-8.

Economic rights: Harlan County, USA (1976).

On Albuquerque, NM jobs and housing program for homeless people (not a full rights based approach—more practice oriented).

<http://www.politico.com/magazine/story/2016/12/what-works-albuquerque-homeless-solution-housing-policy-214527>

Philip Harvey, "Human Rights and Economic Policy Discourse: Taking Economic and Social Human Rights Seriously," *Columbia Human Rights Review* 33 (2002).

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Critique of the "Right to healthcare" from the right: Cato Institute.

<https://www.cato.org/publications/commentary/right-health-care>

Links about the reaction to the film: <http://www.agreenroadjournal.com/2012/05/sicko-michael-moore.html>

Historical Human Rights Documents:

1. United States Declaration of Independence: <http://www.archives.gov/exhibits/charters/declaration.html>
2. U.S. Constitution: <http://www.archives.gov/exhibits/charters/constitution.html>
3. French Declaration of the Rights of Man and the Citizen: <http://www.historyguide.org/intellect/declaration.html>
4. Universal Declaration of Human Rights (UDHR): <http://humanrightsmuseum.ca/exhibits/udhr/>
5. International Covenant on Civil and Political Rights (ICCPR):
<http://treaties.un.org/doc/Publication/UNTS/Volume%20999/volume-999-I-14668-English.pdf>
6. Vienna Declaration and Programme of Action:
[http://www.unhcr.ch/huridocda/huridoca.nsf/\(symbol\)/a.conf.157.23.en](http://www.unhcr.ch/huridocda/huridoca.nsf/(symbol)/a.conf.157.23.en)

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Helpful Graphic to familiarize students with the structure of the UN:
http://www.un.org/en/aboutun/structure/pdfs/UN_system_chart_lettercolor_2013.pdf

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Torture and Human Rights: Goodhart (2014) Chapter 18 (author William Shultz). CQ Press Issues in Human Rights Chapter 8 (Torture Debate).

Transitional Justice: Goodhart (2014), Chapter 19 (author Joanna Quinn)

Women’s rights: Three short films on gender relations in Mali (scroll down to the 3 films on Haklina Falen):
<http://www.localfilms.net/news/>

Feminist and Activist Approaches to Human Rights, Goodhart (2014), Chapter 2 (author Brooke Ackerly. UN Fourth World Conference on Women, *Beijing Declaration* (1995); Jean H. Quataert, Chapter 4 in *Advocating Dignity: Human Rights Mobilizations in Global Politics* (UPenn, 2009), 149-181; Filomena M. Critelli, "Women's Rights=Human Rights: Pakistani Women against Gender Violence," *Journal of Sociology and Social Welfare* 37:2 (2010), 135-160; Julietta Hua and Holly Nigorizawa, "US Sex Trafficking, Women's Human Rights and the Politics of Representation," *International Feminist Journal of Politics* 12:3-4 (2010), 401-423.