

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School Herberger Institute for Design and the Arts Department/School School of Music, Dance and Theatre

Prefix: MH Number: 445 Title: Music of the Silk Road Units: 3
L

Course description: This course will provide an overview of music across the territories historically traversed by the silk roads, emphasizing the social contexts of music-making, and of a variety of musical practices found in this region. We will study the dynamics of musical exchange and change, the relationship of music to ecology within this varied geography, and how political interventions into the realm of culture have informed musical meaning, often by obscuring or highlighting long-standing social interconnections that have structured musical sound. We will furthermore study the relationship of belief systems, economic patterns, and gender ideologies to music.

Is this a cross-listed course? Yes MHL 545: Music of the Silk Road

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design core courses (HU) **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses \(L\)](#)

[Mathematics core courses \(MA\)](#)

[Computer/statistics/quantitative applications core courses \(CS\)](#)

[Humanities, Arts and Design core courses \(HU\)](#)

[Social-Behavioral Sciences core courses \(SB\)](#)

[Natural Sciences core courses \(SQ/SG\)](#)

[Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name David Fossum E-mail dcfossum@asu.edu Phone (480) 727-3487

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Heather Landes Date: 02/04/22

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus; weekly schedule of course readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus; weekly schedule of course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus; weekly schedule of course readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus; weekly schedule of course readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus; weekly schedule of course readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Syllabus; weekly schedule of course readings
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
MHL	445	Music of the Silk Road	HU

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	The course will emphasize how religious beliefs and ethical systems (including Islamic mystical, animist, and other belief systems) and political philosophies and value systems are articulated through musical projects and mediate aesthetic experience.	Weeks (syllabus itinerary p 7) will focus on how religious beliefs are expressed in musical practice and mediate ecological relationships in nomadic contexts. Weeks 4-8, and 10-13 (syllabus itinerary pp 7-10) will focus on how political values and beliefs (esp. modernist, socialist, and post-socialist nationalist) have mediated musical practice and reception. Weeks 2 and 14 (syllabus itinerary pp 6 and 10) will focus on how cosmopolitan and transnationalist ideals motivate musical projects. Week 6 (syllabus itinerary p 7) covers the intersection of religious values, gender norms, and musical practice.
3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	The course concerns the development of musical practices and the reinterpretation of traditional practices and repertoires in shifting political contexts. It will also focus on how historical exchange and patterns of human interconnection have shaped the development of musical practices.	Weeks 2-3 (syllabus itinerary p 6) will cover how historical patterns of exchange on the silk road have shaped traditions and spread tools of musical practice, while weeks 11-14 (syllabus itinerary pp 9-10) focus on practices that have developed in the context of more recent patterns of exchange. Weeks 4-8 (syllabus itinerary pp 7-8) focus on historical musical traditions that have further developed through modernization processes explored in weeks 5-8 and 10 (syllabus itinerary pp 7-9).
4b. Concerns aesthetic systems and values, especially in literature, arts, and design.	The primary concern of the course will be musical traditions, including the aesthetic systems and values that structure them.	Throughout the entire course we will focus on aesthetic systems and values and how they inform musical practice. Aesthetic systems and values underlie all musical practices we study in the course, including pastoral nomadic musics and singing traditions (weeks 4 and 7-8; syllabus itinerary pp 7-8), court traditions (weeks 5, 6 and 10; syllabus itinerary pp 7 and 9), folk and art traditions as promoted by nation-states (weeks 4-8 and 10, see syllabus itinerary pp 6), popular musics (weeks 11-12; syllabus itinerary pp 7-9), religious musical practices (weeks 4-5 and 14; syllabus itinerary pp 7 and 10), music as incorporated into film (week 9; syllabus itinerary p 8), and contemporary classical music (week 2; syllabus itinerary p 6).

<p>4c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>A primary aspect of the course's focus on musical practice will involve understanding musicians' creative processes and participant's aesthetic experiences as reported in scholarship we study. Students will also listen extensively and learn, to a limited extent, to produce examples of the music we study, articulating their own aesthetic experiences in the process.</p>	<p>Every unit will cover aesthetic experience and creative process. For example, we will study the musical concepts that inspire and constrain creative production in traditions such as Shash maqom (week 5; see syllabus itinerary p 7), throat singing (week 4; see p 7), solo instrumental traditions (week 7; see p 8), and popular genres (weeks 10-14; see pp 9-10) as well as literary traditions and how these are treated in or sustained through musical performance (weeks 5, 8, and 10; see pp 7-9). We will also study how identification with imaginaries such as nations (weeks 5-8 and 10-11; see syllabus itinerary pp 7-9), the silk road (week 2; see p 6), ancestral pasts (week 4, 5, 8, and 10; see pp 7-9), or formulations of tradition and modernity (weeks 4-14; see pp 7-10) mediate aesthetic experience and shape norms of creative production.</p>
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MHL 445/545: Music of the Silk Road

Fall 2022, Tu/Th 9-10:15 a.m. MST

Location: TBD

Instructor: Dave Fossum

Office: Tempe/Music E535

Office hours: T/Th 10:30-11:30 or by appointment (email for appt)

Email: dcfossum@asu.edu

The term “silk road” or “silk roads” refers to a network of historical trade routes linking people across the Eurasian continent, from China, to the Central Asian steppes, to Asia Minor and south Asia. It indicates a territory across which people have traded silk and other material goods, but also tools, techniques, and traditions of music-making. More recently, the silk road has become a compelling historical imaginary that inspires musical production through international festivals, collaborative projects, and other political undertakings that link people and traditions across this territory’s current political and social boundaries. This course will provide an overview of music across the territories historically traversed by the silk roads, emphasizing the social contexts of music-making. It will provide an overview of a variety of musical practices found in this region—from the traditions of pastoral nomads, to the stately court musics of historical Eurasian centers of power, to the latest mass-mediated popular forms. But in keeping with the theme of the “silk road,” we will meanwhile study the dynamics of musical exchange and change, the relationship of music to ecology within this varied geography, and how political interventions into the realm of culture have informed musical meaning, often by obscuring or highlighting long-standing social interconnections that have structured musical sound. We will furthermore study the relationship of belief systems, economic patterns, and gender ideologies to music.

Course Objectives

- You will learn to recognize and appreciate a variety of styles of music found around the silk road region, whether elite court genres, folk, or popular.
- You will acquire knowledge of their musical structures and expressive content, learning to contextualize these culturally and sociohistorically.
- You will acquire critical skills for discussing and analyzing music culture and engaging in debates about how music shapes and is shaped by religion, conflict, power, national and other identity discourses, gender and sexuality, and commerce.

Course Outcomes

- You will describe characteristics and qualities of a variety of musical styles found in the silk road region.
- You will conduct library- and web-based research into a topic related to music of the silk road, writing an original paper on the topic.

- You will demonstrate, through in-class discussion activities and writing assignments, how historical and contemporary social connections in the silk road region and beyond have shaped musical practices.
- You will discuss how social phenomena including political power, religious belief, gender norms, and economic exchange relate to music-making in the silk road region.

Required Materials

Readings, required listening, and videos will be posted through the course's page on Canvas. A schedule of readings and other assignments is provided at Canvas > Modules. While there are no required textbooks to purchase, note that in some weeks there will be assigned viewing that may involve rental or purchase fees through online streaming sites. Anticipate **\$10-20** of costs associated with viewing assigned films during the semester. I continue to look for sources for streaming these films at no cost to students.

Student Success

To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track
- access [ASU Student Resources](#)

Assignments and Grading:

Assigned weekly readings and media – Each week you will be assigned a mix of readings and assigned viewing or listening. You can find these assignments on Canvas > Modules. There is a module for each week. ***Always begin by opening the page labeled “Weekly Agenda,” where I put detailed instructions for the assignment.*** Come to class ready to discuss the assigned materials **even if you have not elected to write a response that week.**

Reading responses – For most weeks in the semester, you will see “Response questions” listed on the weekly agenda. Throughout the semester in **four** different weeks of your own choosing, you will write a response to these questions, based on the reading and assigned media. **You do not have to write a response paper every week** – just make sure that by the end of the semester you've written **four**. Responses are due by the start of the first class for the week (i.e., in most weeks this will be on Tuesday at 9 a.m.). Note that in certain weeks (when we have a “showcase,” student presentations, or review/meetings) you cannot turn in a response. Response papers should be approx. 500-750 words for those enrolled in MHL 545, 400-600 words for those enrolled in MHL 445.

Group “showcase” presentations – In two different weeks during the semester (weeks 3 and 9), I will assign you into groups to create a short (10-15 min) presentation on an assigned topic. See the prompt on Canvas > Assignments.

Final essay and presentation – The final essay will be 1750-2500 words for those enrolled in MHL 545 and 1250-1750 words for those enrolled in MHL 445. It will be based on your own research into a course-related topic of your choosing. It could cover a topic covered elsewhere in the class, but if so, you should develop it in a way that is substantially different than what we discuss in class. You will use sources from outside the assigned readings (in addition to course readings if pertinent to your topic). You will develop an original argument about or interpretation of your topic. Paper topics will be developed with the instructor’s assistance. In week 8 you will submit a proposal for your topic, including a bibliography of at least five scholarly sources you plan to use, in addition to any recordings, videos, websites, etc. In the last few class sessions of the semester, students will present their projects to the class. Specific instructions for proposal, presentation, and paper will be available under Canvas > Assignments.

Collaboration – A portion of your grade will assess your participation in classroom discussions and activities. You will frequently be given topics/themes/discussion questions to look for in assigned readings and media. These will form the basis for in-class (often group-based) discussions. Your collaboration grade will largely be based on your preparation for and participation in these discussions. However, I call this a collaboration grade (rather than a participation grade) in order to emphasize that an important part of participation involves learning from your classmates, helping them draw out their ideas, and responding to group discussion prompts in a collaborative manner (rather than dominating conversation). I will assess your collaboration several times through the semester and offer feedback on what you might work on based on my observations.

Grading breakdown:

“Showcase” presentations 10% (5% each x2)

Reading responses 25% (6.25% each x4)

Final project 40% (Proposal 5%, Presentation 10%, Paper 25%)

Collaboration 25%

Grade Scale

97-100	A+
94-96.99	A
90-93.99	A-
87-89.99	B+
84-86.99	B
80-83.99	B-
76-79.99	C+
70-75.99	C

60-69.99	D
0-59.99	E

Y GRADE: the Y (Satisfactory) grade is an option for all classes and does not impact DARS requirements, although it is NOT included in GPA. If students will have the option for a Y grade in this course, then please include the conditions and processes they should follow to request a Y grade.

Attendance and tardiness:

Attendance at all regular class meetings is required. I highly value punctuality as well; be on time to class and stay through the entire class. Each student is allowed two unexcused absences during the semester. After your first two unexcused absences, **your final grade will be reduced by 5% for each further unexcused absence.** Furthermore, if you are more than 5 minutes late for class twice, it will count as an unexcused absence. Grades on assignments submitted late will be penalized for each day late. If you have a good reason to miss class or request a deadline extension, email Dr. Fossum at least 24 hours before class or the deadline; a later email may be accepted in emergencies. Absences will be excused for the following reasons: medical or family emergency, severe illness (with a signed doctor’s note), religious observances/practices that are in accord with ACD 304–04 “Accommodation for Religious Practices,” and university sanctioned events/activities that are in accord with ACD 304–02 “Missed Classes Due to University-Sanctioned Activities” (with a signed letter from the faculty supervising the academic activity).

Excused absences related to religious observances/practices in accord with ACD 304–04, “Accommodation for Religious Practices.” Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Excused absences related to university sanctioned activities in accord with ACD 304–02, “Missed Classes Due to University-Sanctioned Activities.” Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

Line-of-duty absence and missed assignment policy:

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty

responsibilities shall have the opportunity to make up the coursework in accordance with SSM 201-18 Accommodating Active Duty Military Personnel. This accommodation also applies to spouses who are the guardian of minor children during line-of -duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

Instructor Absence Policy:

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit.

WEEKLY SCHEDULE (subject to change)

W1: Course intro

Silk Road internet assignment

W2: The Idea of the Silk Road

Thorsten, Marie. 2005. "Silk Road Nostalgia and Imagined Global Community." *Comparative American Studies: An International Journal* 3 (3): 301–17.

View: Neville, Morgan. 2017. *The Music of Strangers: Yo-Yo Ma & The Silk Road Ensemble*. New York, New York: The Orchard.

[available free with ads from YouTube: <https://www.youtube.com/watch?v=rl2AFyde2hw>

Also streaming on Amazon Prime Video if you have a membership or want to rent it ad-free]

Response questions: How has the idea of "the Silk Road" been taken up in contemporary musical and cultural projects? What does it mean for the people who invoke it? How might we question or challenge these understandings of the idea of Silk Road? Discuss specific examples and points from the assigned reading and media.

W3: Silk Road Musical Diffusions

Millward, James A. 2013. *The Silk Road: A Very Short Introduction*. Very Short Introductions 351. Oxford: Oxford University Press. Ch 1

Musical diffusion readings divvied up by groups as follows:

- Group 1: Short-necked lutes
 - Millward 2013 ch 5: "Lutes" section (91-98)
 - Millward, James A. 2012. "Chordophone Culture in Two Early Modern Societies: A Pipa-Vihuela Duet." *Journal of World History* 23 (2). See esp. 259-64, but also consider mentioning how the pipa developed after CE 1000 (264 ff)
- Group 2: Harp
 - Lawergren, Bo. 1995. "The Spread of Harps between the Near and Far East during the First Millennium A.D." *Silk Road Art and Archaeology : Journal of the Institute of Silk Road Studies, Kamakura* 4 (June): 233–75.
 - Lawergren, Bo. 2011. "The Rebirth of the Angular Harp." *Early Music America; Cleveland, Ohio* 17 (2): 26–31, 57.
- Group 3: Bowing
 - Bachmann, Werner. 1969. *The Origins of Bowing*. Translated by Norma Deane. New York: Oxford University Press, 41-70.
 - See also "Bow" in Oxford Music Online
- Group 4: Sitar
 - Millward ch 5: "Lutes" section (91-98)
 - Millward, James A. 2018. "The Silk Road and the Sitar: Finding Centuries of Sociocultural Exchange in the History of an Instrument." *Journal of Social History* 52 (2): 210-end.

In-class project: Musical Diffusion Showcase [instructions available via Canvas]

W4: Music and Sound in Nomadic Lifeways

Levin, Theodore Craig. 2006. *Where Rivers and Mountains Sing*. Bloomington: Indiana University Press. Chs 2 and 5.

Response questions: How do the relationships that pastoral nomads or descendants of nomads have with their ecological surroundings shape their musical practices? Give specific examples from the reading and assigned media. Finally, how do *your* ecological relationships shape your musical practices and/or listening?

W5: Court Musics of Central Asia and their Afterlives

Levin, Theodore Craig. 1996. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)*. Bloomington: Indiana University Press. Excerpts as follows: Preface, 7-14, 45-69, 85-93, 98-106 and 111-115 [i.e. skip "Cupola of Islam Redux"]

Listening/viewing TBA

Response questions: How has political power shaped musical practices in Central Asia's urban centers? Think about the contrasts with the contexts of nomadic lifeways, but also think about the role of nationalism, imperialism, and modernization. Discuss specific examples. Do you agree with Levin's hearing of the music he writes about?

Further listening:

"Music of Central Asia 2: Invisible Face of the Beloved." 2006. Smithsonian Folkways Recordings.

*Available via ASU library (Alexandria Street Press) – link available on Canvas

Further reading: Sumits 2015.

W6: Gender, Dance, and Nationalism

Mahdavian, Emelie. 2018. "Gendered Nostalgia: Tajik Traditional Dance and the Logic of Nationalism." *Asian Theatre Journal* 35 (2): 329–53.

Viewing:

Mahdavian, Emelie. 2016. *After the Curtain*. Documentary.

*Dr. Fossum will provide link to Vimeo stream.

Response questions: How do dance practices reflect or embody gender ideologies and norms? What does this have to do with nationalism? How do changes in political power affect ideas about gender and identity as performed in dance? Discuss specific examples from the readings and film.

Further reading: Doi 2002, Shay 2008

W7: Nationalism and Modernity in (Post-)Soviet Instrumental Performance

Fossum, Dave. 2015. "Westernizing Reform and Indigenous Precedent in Traditional Music: Insights from Turkmenistan." *Ethnomusicology* 59 (2): 202–26.

Rancier, Megan. 2014. "The Musical Instrument as National Archive: A Case Study of the Kazakh Qyl-Qobyz." *Ethnomusicology* 58 (3): 379–404.

Listening TBA

Response questions: How do musical instruments symbolize national identity? Compare and contrast the cases of Turkmen dutar and Kazakh dombra. In each case, how does the instrument and the music played on it simultaneously reflect both long-standing, indigenous practices and modern, often imported ones? What do you think of Rancier's idea of the instrument as "archive"? If you play an instrument, what might it be an archive of—what might be contained in its various "folders"?

W8: Oral Epic and Song Showcase

Levin, Theodore, Saida Daukeyeva, and Elmira Köchümkulova, eds. 2016. *The Music of Central Asia*. Bloomington; Indianapolis: Indiana University Press. Pp 43-51.

In-class project: Oral Epic and Song Showcase [instructions available via Canvas]

For the showcase, readings/topics divvied up as follows:

- Group 1: Manas (Levin et al 52-68; associated recordings on website at: <https://www.musicofcentralasia.org/Tracks>)
- Group 2: Jyrau (Levin et al 69-87; associated recordings on website at: <https://www.musicofcentralasia.org/Tracks>)
- Group 3: Aqyn (Levin et al 149-178; associated recordings on website at: <https://www.musicofcentralasia.org/Tracks>)
- Group 4: Asheq in Khorasan (Blum 1972, see Blum recordings in Harvard library:
 - <https://hollisarchives.lib.harvard.edu/repositories/27/resources/4722>
 - Ask Dr. Fossum about Amaneh Youssefzadeh's recording of Hajj Ghorban Suleimani (he has this in MSR>audio folder in his dropbox)

W9: Film Music

Slobin, Mark. 2009. "Central Asian Film Music as a Subcultural System." *Ethnomusicology Forum* 18(1): 153–64.

View: Paradjanov, Sergei. 1988. *Ashik Qerib*. Available at:

<https://sovietmoviesonline.com/drama/314-ashik-kerib.html>

Optional: Lermontov, Mikhail. 1951. "Ashik Kerib." In *Selected Russian Short Stories*, trans. A.E. Chamot. Oxford: Oxford.

Response questions: What musical/sonic “resources” and “strategies” (in Slobin’s specific sense, pp 155-62) did Paradjanov, the director of *Ashik Qerib*, use in the film? Analyze the film in the manner Slobin models in his readings of various films. Where do Paradjanov’s “strategies” fall along the range of strategies Slobin describes?

Further reading: Steffen 2013, Papazian 2006, Rosenbaum 2002

W10: Music in Xinjiang

Wong, Chuen-fung. 2006. “The Future of the Uyghur Musical Past: Reconstructing Uyghur Muqam in Chinese Central Asia.” *Asian Musicology* 9 (January): 7–62.

Harris, Rachel. 2012. “Tracks: Temporal Shifts and Transnational Networks of Sentiment in Uyghur Song.” *Ethnomusicology* 56 (3): 450–75.

View: 12 Muqam examples and audio associated with Harris 2012 (see links in module)

Response questions: What is the political situation of Uyghur people in Xinjiang and beyond? How does their political situation shape their sense of who they are, their identities? How is music implicated in this, and how does the political situation shape Uyghur musical practices?

Further reading: Harris and Dawut 2002, Harris 2002 and 2008, Wong 2012

W11: Mongolian Hip-Hop

Marsh, Peter K. 2010 “Our Generation Is Opening Its Eyes: Hip-Hop and Youth Identity in Contemporary Mongolia.” *Central Asian Survey* 29(3): 345–58.

View: *Mongolian Bling*. Available to rent on Vimeo.

Response questions: Why do Mongolians make hip-hop? What does it mean for them? What seems specifically Mongolian about Mongolian hip-hop—how does it reflect long-standing local practices, local political and social discourses, etc? Discuss specific examples.

W12: Censorship and Music in Revolutionary Iran

Siamdoust, Nahid. 2017. *Soundtrack of the Revolution: The Politics of Music in Iran*. 1 edition. Stanford, California: Stanford University Press. Chs 2 (excerpt) and 3

Nooshin, Laudan. 2005. “Underground, Overground: Rock Music and Youth Discourses in Iran.” *Iranian Studies* 38 (3): 463–94.

Listening: see links on Canvas

Response questions: How has censorship shaped musical production and the meaning of music in revolutionary Iran? How has censorship changed over time and affected different musical genres differently? How have individuals responded to it? What strategies have musicians used to work around the censorship and express themselves?

W13: Case studies in popular music

Merchant, Tanya. 2009. "Popping Tradition: Performing Maqom and Uzbek 'National' Estrada in the 21st Century." *Popular Music and Society*. 32 (3): 371–86.

Spinetti, Federico. 2005. "Open Borders. Tradition and Tajik Popular Music: Questions of Aesthetics, Identity and Political Economy." *Ethnomusicology Forum* 14 (2): 185.

Listening: TBA

W14: East and West, World Music, and Istanbul the Global City

Değirmenci, Koray. 2010. "Homegrown Sounds of Istanbul: World Music, Place, and Authenticity." *Turkish Studies* 11 (2): 251–68.

View: Akin, Fatih. 2005. "Crossing the Bridge: The Sound of Istanbul."

Response questions: How do musicians based in Istanbul—and Turkish consumers—frame musical practices and ideas about identity in terms of "east" and "west" and in terms of Istanbul's place as a "global city"? How have musicians and record companies responded to official state narratives about what it means to be Turkish and how this should be expressed in music? How have musicians and record companies responded to market demands, both domestically and in the "world music" market? What might all of this have to do with the Silk Road or the idea of the Silk Road discussed in week 2?

11/26 Presentations

11/28 No class: Thanksgiving

12/3-5 Presentations

12/10 Final papers due by noon

OTHER COURSE POLICIES AND IMPORTANT INFORMATION:

Technology in the virtual classroom:

All cell phones, text messaging and recording devices that you are not using to participate in class activities must be shut off before the start of class. Computers and tablets are allowed for accessing the class and for note-taking purposes only (no chatting, messaging, social media, surfing non-course related content, etc). Violations of this policy will result in a lowering of your collaboration grade. Audio and video recording in class requires special permission from the instructor. Do not answer your phone during class. If you believe you are receiving an emergency call, please step away to take it.

Academic Integrity and Student Honor Code:

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states:

“We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU’s Honor Code, and in light of that duty, We promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the Sun Devil Way and uphold the values of the New American University.”

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else’s words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the

above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

Student Conduct:

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums. In addition, all students should be aware of their Rights and Responsibilities at Arizona State University.

Copyright:

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304–06, “Commercial Note Taking Services” for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

Statement on Face Coverings on ASU Campuses:

Effective immediately at Arizona State University, face coverings will be required for all employees, students and visitors while in buildings. Face coverings will also be required in outdoor community spaces where social distancing isn’t possible. Examples of outdoor community spaces include garages and parking lots, ASU shuttles, bicycle racks and sidewalks.

<https://eoss.asu.edu/health/announcements/coronavirus>

Threatening or disruptive behavior:

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening,

violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02). For more information please visit:
<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and
<https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Withdrawal:

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add>

Special Accommodations:

Your instructor will make any reasonable adaptations for limitations due to any disability documented with the DRC, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#> ; Phone: (480) 965-1234; TDD: (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

Title IX and Mandated Reporter Policy:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating

violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Policy on Sexual Discrimination:

Policy on sexual discrimination as described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Student Services & Resources:

You will find a list of student resources at: <https://eoss.asu.edu/resources>
Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Novel Coronavirus Information and Updates:

You will find information and Frequently Asked Questions here:

<https://eoss.asu.edu/communityofcare>

You will find Novel Coronavirus updates and announcements here:

<https://eoss.asu.edu/health/announcements/coronavirus>

Non-emergency Student Care process:

If you are concerned for a your own or a fellow student's well-being, please review the information and complete the form at:

<https://herbergerinstitute.asu.edu/resources/new-students/student-of-concern-process> and [the HIDA Care Team will reach out.](#) FOR EMERGENCIES CALL 911. (Be prepared with the physical address of the location.)

Academic Calendar and Important Dates:

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

Subject to change:

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

Computer, Internet, and Electronic Communications Policy:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

