

SOUNDTRACK OF REVOLUTIONS: MUSIC AND UPRISINGS IN THE MIDDLE EAST

Tuesdays & Thursdays 9:30am – 11am CST

IN PERSON

Classroom: BEN 1.124

Fall 2022

Instructor: Prof. Nahid Siamdoust
Department of Middle Eastern Studies
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Office: CAL 500
Office Hours:
Tues & Thurs 1-2pm & by appointment

Course Description:

In this course we will investigate music's role in social movements across the Middle East in the region's post-colonial era, from Nasser's Egypt onward to Iran's Green Movement, the Arab Spring, Turkey's Gezi Protests, Palestinian protests and the more recent revolution in Sudan. We will tackle the most pertinent theoretical frameworks for the analysis of social movements in the region, as well as anthropological, sociological, and ethnomusicological writings on the role of popular culture more generally and music more specifically toward political and social mobilization.

One of the course's main aims is to shift our study of social and political developments in the region to consider music as an important avenue of mediation and contestation, especially within contexts of political authoritarianism, religious conservatism, or social strife. Another aim is to center an analysis of evolving media technologies in our understanding of these processes, from radio to television to social media. How have these varying media formats throughout the decades afforded different kinds possibilities for the productions of national imaginaries, the facilitation of transnational solidarities, and expressions of dissension? Other themes that will be central to our readings and our discussions are gender, Islam, and the public sphere.

We will be listening to lots of music and any language competency will be a fun asset, but not required for this course.

Class Objectives:

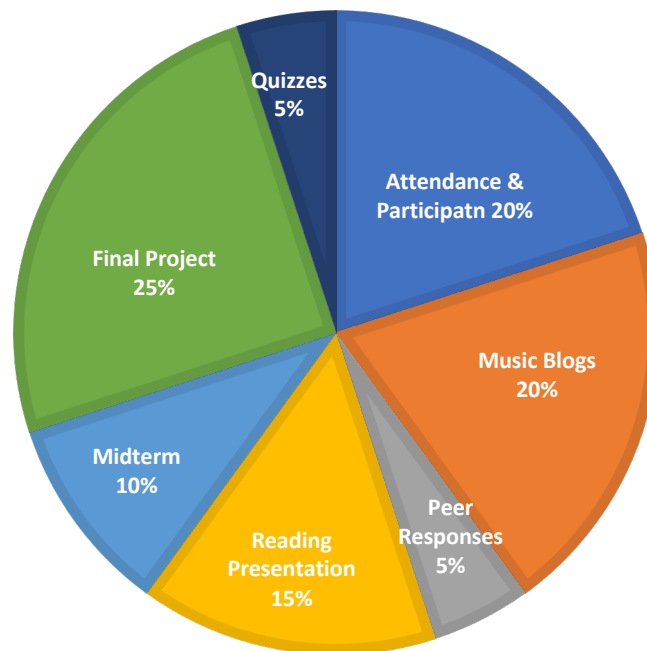
- To become familiarized with some of the key texts on social movements, popular culture, gender, and revolution as they pertain to the discussion of music across the region
- To increase knowledge of the Muslim Middle East region and country-specific contexts relevant to class discussions
- To develop a relational knowledge that allows us to extend our understandings of the Middle East to our own regions and lives

Class requirements:

- Attendance & Participation: Students are expected to join class in person, and a few times on Zoom, as indicated in the syllabus. Foreseeable absences should be communicated with the professor via email ahead of time. If you must miss class(es) due to illness or other urgent matters, it is your responsibility to catch up on class content. Students are expected to do the class reading and to actively participate in class discussions, drawing on the readings and other media – 20%
- Music Blog: Over the course of the semester, students are required to write eight 300-word reflections about the readings prior to class; these should be submitted on Canvas between Thursday 4pm and Monday midnight CT for the upcoming week's topics; these reflections should not be just observational but analytical in nature. What are some of the arguments that we encountered over the course of the week's readings? How does the content tie into our other readings and discussions? What are some pertinent points that percolate in your reading? – 20%
- Peer Response: Students are required to write three 200-word responses to other students' music blogs for weeks in which they have chosen not to write a blog; this means students cannot write a blog and a blog response for the same week; these responses should be posted between Tuesday 12pm and Friday 12pm following the week's classes – 5 %
- Quizzes: Every now and then we will start class with a 5-min quiz. The purpose of these quizzes is to get us thinking about the reading and topic of the day, and for me to check for reading comprehension – 5%
- Reading Presentation: Each student will be responsible for introducing one class throughout the semester – this means starting the class by giving a 15-20-minutes-or-so-long synopsis of the reading followed by a discussion – 15%
- Midterm: Students submit a research paper/podcast topic, outline, and bibliography – 10%
- Final Paper: Students either write an 8–10-page research paper or produce a 20-30-minutes-long podcast with a topic of their own choosing; the topic will have been researched and refined and approved by the instructor at the midterm stage – 25%

***** ALL READINGS WILL BE POSTED ON CANVAS *****

GRADE PIE



	Topic/ Reading:	Collateral Media:
I. Foundations		
INTRODUCTIONS		
Week 1 – August 23 & 25		
Aug 23	Instructor & Course Introduction <ul style="list-style-type: none"> Syllabus Reconnaissance Exercise Reciprocal Interview Exercise 	
Aug 25	What is the Middle East? Reading: Roderic H. Davison. 1960. “Where is the Middle East?” in <i>Foreign Affairs</i> , 38 (4): 665-675 Nikki R. Keddie. 1973. “Is there a Middle East?” in <i>International Journal of Middle East Studies</i> , 4 (3): 255-271	
APPROACHES TO THE STUDY OF SOCIAL MOVEMENTS IN THE MIDDLE EAST		
Week 2 – August 30 & September 1		
Aug 30	Reading: Fawaz Gerges. 2014. “Introduction: A Rupture” in <u>The New Middle East</u> , Cambridge: Cambridge Univ Press	
Sept 1	Documentary Viewing: The Square (Egypt/USA, 2013); Dir: Jahane Noujaim	
Week 3 – September 6 & 8		
Sept 6	Reading: Ron Eyerman and Andrew Jamison. 1998. “On social movements and culture” in <i>Music and Social Movements</i> . Cambridge: Cambridge University Press. Charles Tilly. 2006. Ch 3: “Repertoires of Contention” in <i>Regimes and Repertoires</i> . Charles Tilly. Chicago: University of Chicago Press, 2006.	
APPROACHES TO THE STUDY OF POPULAR CULTURE, MUSIC & REVOLUTION		
Sept 8	Reading: Theodor Adorno. 1998. “On Popular Music” in <u>Cultural Theory and Popular Culture, A Reader</u> , John Storey ed., 1998	

	<p>Jacques Attali. 2012. <u>Noise: The Political Economy of Music</u>, ch. 1. Univ. of Minnesota Press</p> <p>Frantz Fanon. 2012. "This is the Voice of Algeria" in <u>The Sound Studies Reader</u>, Jonathan Sterne ed.</p>	
Week 4 – September 13 & 15		
Sept 13	<p>CUBA EXTRA</p> <p>Reading:</p> <p>Robin Moore. 2006. "Dance Music and the Politics of Fun" in <u>Music and Revolution: Cultural Change in Socialist Cuba</u></p> <p>"'Patria y Vida': How a Cuban rap song became a protest anthem," Oscar Lopez, The New York Times, 18 Nov 2021; https://www.nytimes.com/2021/11/18/arts/music/patria-y-vida-cuba-protest-song.html</p>	<p>Watch music clips:</p> <p>"Patria y Vida" - Yotuel , Gente de Zona, Decemer Bueno, Maykel Osorbo , El Funky; https://www.youtube.com/watch?v=pP9Bto5l0EQ</p> <p>Patria o Muerte por la Vida; https://www.youtube.com/watch?v=Xu4Huw3i-lE</p> <p>Che at the United Nations in 1964: https://www.youtube.com/watch?v=BlafiQ6pagc</p>
II. Topical Explorations		
WHY MUSIC MATTERS		
Sept 15	<p>Reading:</p> <p>Sorce Keller, Marcello. 2007. "Why is Music So Ideological, and Why Do Totalitarian States Take It So Seriously? A Personal View from History and the Social Sciences" in <i>The journal of musicological research</i> no. 26 (2-3).</p>	<p>Documentary Viewing:</p> <p>Yallah! Underground (Lebanon, Egypt, Palestine, Jordan, Israel, 2015); Dir: Farid Eslam</p>
Week 5 – September 20 & 22		
Sept 20	<p>Reading:</p> <p>Laura Lohman. 2009. "'The Artist of the People in the Battle': Umm Kulthum's Concerts for Egypt in Political Context" in <i>Music and the Play of Power in the Middle East, North Africa and Central Asia</i>, Laudan Nooshin, ed. Routledge</p> <p>Optional:</p>	<p>Documentary Viewing:</p> <p>Umm Kulthum: A Voice Like Egypt (Egypt, 1996); Dir: Michal Goldman</p>

	Fahmy, Ziad. 2013. "Coming to our Senses: Historicizing Sound and Noise in the Middle East" in <i>History Compass</i> 11/4.	
PERFORMANCE AND THE PUBLIC SPHERE		
Sept 22	Reading: Racy, A. J. 2003. "Performance" in <u>Making Music in the Arab World: The Culture and Artistry of Tarab</u> . Cambridge: Cambridge Univ. Press. https://www.thealeppoproject.com/aleppos-good-listeners-the-sammi'ah	
Week 6 – September 27 & 29		
Sept 27	Reading: Stokes, Martin. 2010. <u>The Republic of Love: Cultural Intimacy in Turkish Popular Music</u> . Ch 2: Zeki Müren: Sun of Art, Ideal Citizen. Chicago: Chicago University Press.	Listen: Zeki Müren
MUSIC & ISLAM		
Sept 29	Reading: Shiloah, Amnon. 1995. "Islam and Music." In Amnon Shiloah, <u>Music in the World of Islam: A Socio-cultural Study</u> . Detroit: Wayne State University Press. Jonas Otterbeck and Göran Larsson. 2017. "Islam and Popular Music" in <u>The Bloomsbury Handbook of Religion and Popular Music</u> , Christopher Partridge and Marcus Moberg (eds.)	
Week 7 – October 4 & 6		
Oct 4	Reading: Nelson, Krinstina. 2001 [1985]. Chapters 6 & 7 in <u>The Art of Reciting the Quran</u> . Cairo: American University in Cairo Press.	Documentary Viewing: <i>Sufi Soul</i> (2005, Morocco, Syria, Turkey, India, Pakistan); Dir.: Simon Broughton
MUSIC & GENDER IN THE MIDDLE EAST		
Oct 6	Reading:	Documentary Viewing:

	<p>Chapters 3 & 10 “Ayben: The Girls Voice in Turkish Rap” and “Zeinab Herawi: Finding Acclaim in the Conservative Islamic Culture of Afghanistan” in <u>Women Singers in Global Contexts : Music, Biography, Identity</u> / Edited by Ruth Hellier; Urbana: University of Illinois Press, 2013.</p> <p>Laura Lohman. 2010. <u>Umm Kulthum</u>, ch. 5 “Mother of Egypt or Erotic Partner?” Wesleyan University Press</p>	<p><i>Sonita (Iran, 2019)</i>; Dir: Rokhsareh Ghaem Maghami (documentary about Afghan rapper)</p>
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Week 8 – October 11 & 13

Oct 11	<p>Reading:</p> <p>K. van Nieuwkerk, “On religion, gender, and performing: female performers and repentance in Egypt” in <u>Music and gender: perspectives from the Mediterranean</u>, Tullia Magrini (ed.); University of Chicago Press, 2003.</p> <p>Workshop: Midterm Discussion</p>	
Oct 13	<p>Reading:</p> <p>Houchang Chehabi. 2000. “Voices Unveiled: Women Singers in Iran” in <u>Iran and Beyond: Essays in Middle Eastern History</u></p>	<p>Film Viewing:</p> <p><i>No Land’s Song</i> (Iran, 2014); Dir: Ayat Najafi</p>

MIDTERM: FINAL PROJECT PROPOSALS DUE BY MIDNIGHT, TUESDAY, OCTOBER 18TH

Oct 18	<p>Workshop: Writing and Producing a Podcast; presented by Will Burdette from the University Writing Center</p> <p>Reading: none, review</p>	
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Week 9 – October 18 & 20

Oct 20	<p>Reading:</p> <p>Hemmasi, Farzaneh. 2017. “Iran's daughter and mother Iran: Googoosh and diasporic nostalgia for the Pahlavi modern” in <i>Popular Music</i>, 36(2), 157-177.</p>	
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III. Case Studies

MUSIC & THE NATION IN THE ARAB SPRING

Week 10 – October 25 & 27

Oct 25	<p>Reading:</p> <p>Kerim Bouzouita. 2013. "Music of Dissent and Revolution." <i>Middle East Critique</i></p> <p>Optional:</p> <p>Amin Allal. 2013. "Becoming Revolutionary in Tunisia." In Beinín and Vairel, eds. pp. 185-204.</p>	<p>"Emel Mathlouthi: Voice Of The Tunisian Revolution" NPR Music. online at: https://www.npr.org/2013/01/05/168627909/emel-mathlouthi-voice-of-the-tunisian-revolution</p> <p>Sam Kimbell. 2014. "Tunisia's post-revolution hip-hop remedy." Al Jazeera 2 Jan 2014. Online at: https://aje.io/b3ayr</p>
Oct 27	<p>Reading:</p> <p>Mark LeVine. 2012. "Music and the Aura of Revolution" in <i>International Journal of Middle East Studies</i></p> <p>Farid Makar. 2011. "'Let Them Have Some Fun': Political and Artistic Forms of Expression in the Egyptian Revolution." <i>Mediterranean Politics</i></p>	Viewing:
Week 11 – November 1 & 3		
Nov 1	<p>Reading:</p> <p>Parker, J. D. (2018). "Song and rebellion in the Syrian uprising." <i>Middle Eastern Studies</i>, 54(6), 1015–1028.</p> <p>Jonathan Shannon. 2014. "The Worst Disaster is What Makes You Laugh: Sounds of the Syrian Revolution" in <i>Everyday Life in the Muslim Middle East</i>, Donna Lee Bowen and Evelyn Early (eds.)</p> <p>Optional:</p> <p>Reinoud Leenders. 2013. "'Oh Buthaina, O Sh'aban - The Hawrani is Not Hungry, We Want Freedom!': Revolutionary Framing and Mobilization at the Onset of the Syrian Uprising." In Beinín and Vairel, eds</p>	
Nov 3	<p>Reading:</p> <p>Rebecca Stein and Ted Swedenburg. 2004. "Popular Culture, Relational History, and the Question of Power in Palestine and Israel." <i>J Pal Studies</i>.</p>	<p><i>Slingshot Hip Hop</i>, Dir.: Jackie Reem Salloum (Israel, Palestine, 2008) https://vimeo.com/195690477</p>

	<p>Swedenburg, Ted. 2013. "Palestinian Rap: Against the Struggle Paradigm" in <u>Popular Culture in the Middle East and North Africa</u>, W. El Hamamsy & M. Soliman (eds.), New York: Routledge.</p> <p>Optional Reading: Lori Allen. 2008. "Getting by the Occupation: How Violence Became Normal during the Second Palestinian Intifada" in <i>Cultural Anthropology</i>.</p>	<p>Ghetto Town: https://vimeo.com/9426472</p> <p>https://www.youtube.com/watch?v=hkiSXPCX2v4</p>
Week 12 – November 8 & 10		
FROM THE CONSTITUTIONAL REVOLUTION TO GREEN UPRISING & BEYOND IN IRAN		
Nov 8	<p>Reading:</p> <p>Nahid Siamdoust. 2017. <u>Soundtrack of the Revolution</u>, chapters 1 & 3.</p>	
Nov 10	<p>Nahid Siamdoust. 2017. <u>Soundtrack of the Revolution</u>, chapter 9 "Rap-e Farsi" and Conclusion</p> <p>Read the following articles:</p> <p>"Revered by Iranians, Banned by the State": https://www.nytimes.com/2020/10/17/opinion/shajarian-death-iranian-singer.html</p> <p>"Silence Falls on Iran's Protest Movement » : https://www.foreignaffairs.com/articles/iraq/2020-01-06/silence-falls-irans-protest-movement</p> <p>"Down the Rathole:" https://www.atlanticcouncil.org/blogs/iransource/dwn-the-rathole-how-a-rapper-channels-iran-regime-change-discourse/</p>	<p>Film Viewing:</p> <p><i>No One Knows About Persian Cats</i> (Iran, 2009); Dir: Bahman Ghobadi</p>
Week 13 – November 15 & 17		
INTIMACY AND THE GEZI PROTESTS IN TURKEY		
Nov 15	<p>Reading:</p> <p>Nilüfer Göle. 2013. "Gezi - Anatomy of a Public Square Monument." <i>Insight Turkey</i> 15(3):7-14</p> <p>Alex Papadopoulos, "Music, Urban Contestation, and the Politics of Place in Istanbul" in <u>Landscapes of Music in Istanbul: A Cultural Politics of Place and Exclusion</u>, Bielefeld: transcript-Verlag, 2017.</p>	<p>Film Viewing:</p> <p><i>Crossing the Bridge: The Sound of Istanbul</i>; Dir: Fatih Akin (Turkey, 2006)</p>

Nov 17	<p>Reading:</p> <p>Bianchi, Raffaella. 2018. "Istanbul sounding like revolution: The role of music in the Gezi Park Occupy movement" in <i>Popular Music</i>, 37(2), 212-236.</p> <p>Alex Papadopoulos, "Afterword" in <u>Landscapes of Music in Istanbul: A Cultural Politics of Place and Exclusion</u>, Bielefeld: transcript-Verlag, 2017</p> <p>"Politics of Humor and Humor as Politics during Gezi": https://culanth.org/fieldsights/the-politics-of-humor-and-humor-as-politics-during-turkeys-gezi-park-protests</p>	<p>View:</p> <p>MTV Rebel Music: Flowers of Gezi Park</p> <p>https://vimeo.com/144257307</p>
Week 14 – THANKSGIVING BREAK – November 22 & 24		
Week 15 – November 29 & December 1		
MUSIC & REVOLUTION IN SUDAN		
Nov 29	<p>Reading:</p> <p>"Five Songs that Defined Sudan's Golden Era" in <i>Middle East Eye</i>, 15 Oct 2020; https://www.middleeasteye.net/discover/sudan-songs-golden-era-music-heritage</p> <p>"Revolution and music: women singing out in Sudan" by Katarzyna Grabska and Azza Ahmed A. Aziz in <i>Bliss</i>, 12 August 2019; https://issblog.nl/2019/08/12/creative-development-revolution-and-music-women-singing-out-in-sudan-by-azza-ahmed-a-aziz-and-katarzyna-grabska/</p> <p>"'Blood,' the Anthem of Sudan's Revolution, Takes on New Meaning Amid Violent Repression" in <i>The Nation</i>, 4 June 2019; https://www.thenation.com/article/archive/sudan-revolution-music-protest-repression/</p>	<p>Listen:</p> <p>Sudanese jazz musician says young women like her are driving the country's 'revolution': https://www.pri.org/stories/2019-03-08/sudanese-jazz-musician-says-young-women-her-are-driving-countrys-revolution</p> <p>Ten Hip-Hop Tracks from the Sudanese Revolution https://scenenoise.com/New-Music/10-hip-hop-tracks-from-the-sudanese-revolution</p> <p>Sounds of the World: Music & Revolution in Sudan "Ana Afriki, Ana Sudani" https://www.auxsons.com/en/breves/sounds-of-the-world-music-revolution-ana-afriki-ana-sudani/</p>
FINAL PROJECT PRESENTATIONS		
Dec 1		

	Come to class prepared to present your final project to your classmates.	
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FINAL PROJECTS DUE BY MIDNIGHT, FRIDAY, DECEMBER 9TH		
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Communication with the Instructor:

Students can email or Canvas message Prof. Siamdoust with any concerns. My regular office hours are Tues & Wed 1-2pm, during which time I will be available in my office in CAL 500. Students can also make appointments to speak with me if this time doesn't work.

ATTENTION – Student Attendance and Participation:

Each of the class sessions is scheduled for 75 minutes. We will take up most of each session with discussion of our readings and film viewings.

This class is conducted more in a seminar format and requires active and thoughtful participation in class discussions. Students are expected to have completed readings and film viewings prior to our class meetings, and to come prepared to contribute critical and content-based observations.

Students should inform me ahead of time of absences, for which they will not be penalized if they are due to illness or other exceptional circumstances. However, if the illness or exceptional circumstances are recurring and lead to five or more absences, students will be required to write an extra 4-page paper.

Students must be on time to class. This means arriving at the classroom a few minutes before our class time of 9:30am. More than five late arrivals obligate the student to write an extra 2-page paper on a topic of my choosing.

Each student has TWO get-out-of-jail-free cards which they can use for an absence or lateness. Let me know if you'd like to use one of your cards for an absence or lateness.

Social media/Internet:

In order to create a safe learning environment, audio or video recordings of class or pictures taken in class can only be used for class purposes. This means that these recordings cannot be posted to social media or the Internet at large. This is so that we all feel comfortable and safe engaging in the learning process.

Religious Holy Days:

Please speak with the instructor within the first two weeks of the semester if you must miss a class, examination, or course requirement in the course of the semester due to a religious observance.

UT Honor Code:

The UT Honor Code is in effect in this class. Submitting any assignment or exam that is not your own, or that you did not participate fully in doing, is a violation of that code. For more about academic integrity at UT, see: <http://utsenate.org/integrityut/>

Policy on Collaboration:

You are encouraged to consult with one another on papers, and you may also share library resources. You may find it useful to discuss your ideas with your peers, but you should ensure that the written papers you submit for evaluation are the result of your own research and reflect your own approach to the topic.

Accessibility:

Students who seek special accommodation because of a documented disability must present an official letter to the instructor from Services for Students with Disabilities (SSD). It is the student's responsibility to discuss the accommodations with the instructor and the student should remind the instructor of any testing accommodations five business days before each exam.

Classroom Civility:

To create and preserve a classroom atmosphere that optimizes learning, all students share the responsibility of creating a positive learning environment. Students are expected to conduct themselves in a manner that does not disrupt teaching or learning, and they are expected to follow these standards:

- You are expected to be on time. I intend to begin class promptly at the designated time, and you should be in your seat and ready to begin class at this time. Class ends at the designated time.
- Classroom participation is key to this course. You must attend class prepared to fully participate.
- Classroom discussion should be civilized and respectful to everyone and relevant to the topic we are discussing. Classroom discussion is meant to allow us to hear a variety of viewpoints. This can only happen if we respect each other and our differences.
- Any discussion from class that continues online should adhere to these same rules and expectations.
- Cell phones must be turned off during class, unless you have informed me ahead of time that you are expecting an emergency message.

Syllabus Changes:

This syllabus is subject to change. It is not a "contract" set in stone. Changes will be announced in class and posted on Canvas. Students will be held responsible for all changes to the syllabus.

Classroom Safety and COVID-19

To help preserve our in person learning environment, the university recommends the following:

- Adhere to university mask guidance:
<https://utexas.app.box.com/s/ymob0b4vimv4j9gnhskpsqywwadk3f10>

- Vaccinations are widely available, free and not billed to health insurance. The vaccine will help protect against the transmission of the virus to others and reduce serious symptoms in those who are vaccinated: <https://uthealthaustin.org/patient-resources/covid-19-updates/covid-19-vaccination>
- Proactive Community Testing remains an important part of the university's efforts to protect our community. Tests are fast and free: https://healthyhorns.utexas.edu/coronavirus_proactive_testing.html
- Visit <https://protect.utexas.edu> for more information

Senate Bill 212:

Beginning January 1, 2020, Texas Senate Bill 212 requires all employees of Texas universities, including faculty, to report any information to the Title IX Office regarding sexual harassment, sexual assault, dating violence and stalking that is disclosed to them. Texas law requires that all employees who witness or receive any information of this type (including, but not limited to, writing assignments, class discussions, or one-on-one conversations) must be reported. If you would like to speak with someone who can provide support or remedies without making an official report to the university, please email advocate@austin.utexas.edu. For more information about reporting options and resources, visit <http://www.titleix.utexas.edu/>, contact the Title IX Office via email at titleix@austin.utexas.edu, or call 512-471-0419. Although graduate teaching and research assistants are not subject to Texas Senate Bill 212, they are still mandatory reporters under Federal Title IX laws and are required to report a wide range of behaviors we refer to as sexual misconduct, including the types of sexual misconduct covered under Texas Senate Bill 212. The Title IX office has developed supportive ways to respond to a survivors and compiled campus resources to support survivors.