

HHUM205: Dancing in the World

Fall 2018

MW 3:30–4:45 PM, CSPAC 3732 (Schoenbaum) ELMS site: <https://go.umd.edu/HHUM205-0103>

Dr. Kate Spanos

kspanos@umd.edu, 301-405-7311 2814 Clarice Smith Performing Arts Center Office hours: By appointment

Course description

What does it mean to dance in the world? Why do we dance and how do we study dance? In this course, we discuss themes related to why people throughout the world dance: to feel a sense of community; to celebrate; to assert a particular social, racial, or cultural identity; to resist oppression; to pray; to laugh and feel joy; to tell stories; or to create cultural knowledge. The course provides an introduction to approaches for studying dance from historical, ethnographic, and theoretical perspectives. Coursework emphasizes the relationship between scholarship and practice in dance research, and students will be expected to not only discuss and read about dance, but also get up and dance. Assignments throughout the semester lead up to a final project on the student's dance topic of choice.

Course objectives

- ● To learn why people from various communities and cultures around the world dance;
- ● To understand how dance is used as a form of cultural expression;
- ● To introduce the study of dance using ethnographic methods;
- ● To introduce concepts from dance history and theories of dance;

- • To learn how to analyze movements and gestures as forms of embodied knowledge.

Course format

This is a seminar-style class that focuses more on group discussions than on instructor lectures. In general, we will have one class per week that focuses on dance scholarship and one class per week that offers you a “dance experience” or an opportunity to practice dance research methods. We will shift the tables and chairs accordingly. By the end of the semester, you should have a better understanding of how scholarship and practice are intertwined in dance research.

Required readings

No textbooks required; all readings will be posted on ELMS.

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Assignments

Assignment	Value	Due Date
Weekly reflections (10 reflections; 1-2 paragraphs)	50 points (5 points each)	Due at 3:30pm on the day that the reading is due
Research notebook (15 notes; 1 note per week)	50 points	1 per week Final notebook due Dec 5
Four project assignments	100 points (25 points each)	Topic due Sep 12 1. History/Culture due Oct 3 2. Ethnography due Oct 24 3. Interview due Nov 7 4. Analysis due Nov 19
Final presentation/performance	100 points	Nov 26 – Dec 5
Final paper	100 points	Dec 14 (3:30pm)
Attendance and participation	100 points	Ongoing

TOTAL	500 pts	
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No exams or quizzes.

Assignment guidelines and grading rubrics are available on ELMS.

See the [UMD Marking System \(https://go.umd.edu/56s\)](https://go.umd.edu/56s) and [HHUM205 Grading Table](#) on ELMS (under Pages).

● **Weekly Reflections**

Each week, you will write a short 1–2 paragraph reflection on the reading (due on ELMS on the day the reading is due at 3:30pm). These reflections are not meant to be a summary or outline of the reading, but a reflection on what you found interesting, confusing, or surprising. Use the following suggested prompts to get started:

- ● I was interested to learn about _____ because ...
- ● I was confused/surprised by _____ because ...
- ● This reading reminded me of _____ because ...
- ● This reading made me uncomfortable because ...
- ● I agreed/disagreed with the author about _____ because ...

We will discuss these during class, so please bring your reflection with you to class, either on your laptop/tablet or on paper. (Note: There are 11 opportunities to write a reflection, but only 10 will be graded; that is, you have one freebie!)

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● **Semester Project**

Choose a topic

In the first two weeks of class, you will choose a dance topic to study throughout the course of the semester (due **Wednesday, September 12**). You will be expected to attend *at least two live*

events related to that dance, such as a class, workshop, performance, celebration, service, or other. You are encouraged to participate in the event (i.e., get up and dance), but you may also just observe if participation is not appropriate. Some suggested topics for your project are available on ELMS.

Assignments

You will complete four short assignments throughout the semester that will require you to research your dance topic in four different ways:

- 1. Research on historical and cultural context** (2–3 pages; due Wednesday, October 3)
- 2. Ethnographic account of your experience** (2–3 pages; due Wednesday, October 24)
- 3. Interview(s)** (no page count; due Wednesday, November 7)
- 4. Analysis of dance concepts** (2–3 pages; due Monday, November 19)

Assignment guidelines and grading rubrics are available on ELMS.

Student presentations

The last two weeks of the semester are reserved for final student presentations (5–10 minutes each). The format of the final presentations is open-ended -- you could give a performance, show a video, give a short lecture, etc., or a combination of those. With each presentation, you will turn in a description or outline (one page or less) that explains how your presentation touches on the four aspects of your project (history/culture research, ethnographic account, interview, analysis). We will take a few minutes after each presentation for your classmates to provide constructive feedback on your project. See the guidelines and grading rubric on ELMS for more details.

Final paper

The final step is to synthesize the four aspects of your project into a single coherent paper (8–10 pages; due on Friday, December 14 at 3:30pm, our scheduled final exam date). By this point, you will have written four short papers and received feedback from Dr. Spanos and your classmates.

Your job will be to go back and revise previous assignments and fit each section together in a format of your choice, given what you have learned about your topic throughout the semester. See the guidelines and grading rubric on ELMS for more details.

All papers must be double-spaced in 12-point (reasonable) font. All written work must clearly cite any outside quotations and sources using an appropriate and consistent citational practice (MLA, Chicago, etc.). The grading rubrics are posted on ELMS and will be discussed in class. Papers are due via ELMS at the start of class; late work will lose 5 points for each day it is late (after 3:30pm on the due date is the first late day).

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- **Research notebook (50 points)**

Over the course of the semester, you will keep a **digital research notebook** that includes real-world examples relating to class topics and/or your project. You will be required to use **Evernote** (<http://www.evernote.com>) to create and organize your notebook. This **free app** is a useful tool for students/researchers and can be downloaded onto your smartphone, tablet, and/or computer. We will do an in-class tutorial to familiarize you with the app's features; further resources and tutorials are posted on ELMS.

Each week, you will be required to find **at least one example relating to that week's discussion, readings, and/or your project**. Look for **videos, articles, or social media posts** online; pay attention throughout your day for real-world examples and document what you see/hear with **photos, videos, or digital scans**. Include as much variety as possible -- that is, avoid using all social media posts, or all newspaper articles, or all videos. All online examples must be **trackable** (i.e., include links, dates, locations, etc.) and you must **cite any offline articles or books** using an appropriate citational practice (MLA, Chicago, etc.). Each example must be accompanied by a **25 sentence annotation (description)**, explaining how the example relates to class topics. Use the Evernote **tagging** feature to organize your notes. You should have 15 notes by the end of the semester (1 per week).

This assignment is designed to get you to pay attention, stimulate your curiosity, engage with class topics outside of class, think creatively, organize your thoughts on a digital platform, and see your world from other perspectives.

Dr. Spanos will conduct **periodic checkins** on your notebooks to make sure you are updating your notebook each week. You will share your notebook with Dr. Spanos (via Evernote sharing

with kspanos@umd.edu), and you should be prepared to share examples with the class. (Thus your work on the notebook will feed into your participation grade.)

You will receive a grade for your notebook at the end of the semester (worth 50 points). You will be graded on the **completeness, quality, organization, variety, and creativity** of your notebook. Guidelines and the rubric are available on ELMS.

- **Attendance and participation (100 points)**

Regular class attendance is expected. You should arrive prepared, having read and written a reflection about the day's reading(s).

All students begin with the maximum 100 points. Your participation will be evaluated based on your willingness to **think, engage, and comment** during class. You are allowed **one free unexcused absence**; every subsequent unexcused absence will result in a **5 point deduction** from

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your attendance grade. Excused absences require a note from a doctor or other authority. Please notify Dr. Spanos if you must miss class for medical, religious, or personal reasons.

Please avoid loud or messy eating/drinking during class. Laptops and tablets will be permitted in class for **notetaking only**; cell phones may not be used in the classroom.

This class should be a space where we can openly discuss without judgment. There is always more than one side to a story, and so it is important that we allow every voice to be heard and considered. Respect for your classmates and instructors is required in this class; remain open-minded to perspectives and beliefs other than your own.

Course communication will happen through email and ELMS announcements, so **check your email regularly**.

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Schedule

* Readings are due on the day they are listed. Subject to change. *

<p>Week 1</p> <p>M Aug 27 W Aug 29</p> <hr/>	<p>Why study dance?</p> <p>Reading: “Five Premises for a Culturally Sensitive Approach to Dance,” Deirdre Sklar (1991) (<i>no reflection required</i>)</p> <p>In-class research methods: Introduction to Evernote In-class dance experience: Irish céili dancing</p> <hr/>
<p>Week 2</p> <p>M Sep 3 W Sep 5</p> <hr/>	<p>How do we talk about dance?</p> <p>NO CLASS (Labor Day)</p> <p>Reading: “Folk Dance,” Joanne Kealiinohomoku (1972); “Definitions of Folk Dance,” Theresa Buckland (1983)</p> <hr/>
<p>Week 3</p> <p>M Sep 10 W Sep 12</p> <hr/>	<p>Dancing the nation</p> <p>Reading: “Perceptions of Irish Step Dance: National, Global, and Local,” Catherine Foley (2001); “Shifting Orientations in Dance Revivals,” Andriy Nahachewsky (2006)</p> <p><i>Project topic choice due</i></p> <p>In-class research methods: Performing Arts Library visit</p> <hr/>
<p>Week 4</p> <p>M Sep 17 W Sep 19</p> <hr/>	<p>Embodied knowledge</p> <p>Reading: “Bharatha Natyam – What Are You?,” Avanthi Meduri (1988) In-class dance experience: Bharatha Natyam with guest Dr. Crystal Davis</p> <p>In-class research methods: “The Dance Event” (observational methods)</p> <hr/>

<p>Week 5 M Sep 24 W Sep 26</p> <hr/>	<p>Dance and ritual</p> <p>Reading: “The Dervishes Dance,” Jale Erzen (2008) In-class dance experience: Tibetan tap dance with guest Allen Xing</p> <hr/>
<p>Week 6 M Oct 1 W Oct 3</p> <hr/>	<p>Dance and the carnivalesque</p> <p>Reading: Excerpt from <i>The Jumbies’ Playing Ground: Old World Influences on AfroCreole Masquerades in the Eastern Caribbean</i>, Robert Nicholls (2012)</p> <p><i>Assignment #1 due (History/Culture)</i></p> <p>In-class dance experience: Recife’s frevo dance</p> <hr/>
<p>Week 7 M Oct 8</p> <hr/>	<p>Dance and gender/sexuality</p> <p>Reading: “Dying Swans,” Alexandra Carter (1999); “Queer Swans,” Suzanne Juhasz (2008); discussion with guest Susan Miller</p> <hr/>

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<p>W Oct 10</p>	<p>Reading: Excerpt from <i>Beyond Words</i>, Carol-Lynne Moore and Kaoru Yamamoto (1988) (<i>no reflection required</i>) In-class research methods: Observation and participant observation</p>
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<p>Week 8 M Oct 15 W Oct 17</p>	<p>Percussive dance</p> <p>NO CLASS – Attend the <i>Fall MFA Dance Thesis Concert</i> at The Clarice (October 12 – 14) and write a reflection (due on ELMS by 3:30pm)</p> <p>Reading: Excerpt from <i>Tap Dancing America</i>, Constance Valis Hill (2009) (<i>no reflection required</i>)</p> <p>In-class dance experience: Percussive dance</p>
<p>Week 9 M Oct 22 W Oct 24</p>	<p>Dances of resistance</p> <p>Reading: Excerpt from <i>Learning Capoeira</i>, Greg Downey (2005); excerpt from <i>Samba: Resistance in Motion</i>, Barbara Browning (1995)</p> <p>In-class dance experience: Capoeira with guest Pablo Regis de Oliveira</p> <p><i>Assignment #2 due (Ethnographic account)</i></p> <p>In-class research methods: Interviewing</p>
<p>Week 10 M Oct 29 W Oct 31</p>	<p>Dance and revolution</p> <p>Reading: “The Toyi-Toyi was our Weapon: the Role of Music in the Struggle against Apartheid in South Africa,” Lindsay Michie and Vangeli Gamede (2013)</p> <p>In-class film: <i>A State of Mind</i></p>

<p>Week 11</p> <p>M Nov 5</p> <p>W Nov 7</p> <hr/>	<p>Dance improvisation</p> <p>Reading: Excerpt from <i>Sharing the Dance</i>, Cynthia Novack (1990) In-class dance experience: Contact improvisation with guest Jonathan DeVilbiss</p> <p><i>Assignment #3 due (Interview)</i></p> <hr/> <p>In-class research methods: Dance analysis exercises</p>
<p>Week 12</p> <p>M Nov 12</p> <p>W Nov 14</p> <hr/>	<p>Tradition and globalization</p> <p>Reading: “Afrobeat: The Music of Fela Kuti,” Lindsay Michie and Ayoyinka Oriola (2013); “Afrobeat(s): The Difference a Letter Makes,” Robin Scher (2016)</p> <hr/> <p>In-class dance experience: Afrobeat with guest Akosua Akoto</p>
<p>Week 13</p> <p>M Nov 19 W Nov 21</p> <hr/>	<p>Project discussions</p> <p><i>Assignment #4 due (Analysis)</i></p> <p>Q&A session and small group discussions about projects NO CLASS – HAPPY THANKSGIVING!</p>

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<hr/> <p>Week 14</p> <p>M Nov 26 W Nov 28</p>	<p>Student presentations (5 per class)</p> <p><i>(Sign up for slots on ELMS) (Sign up for slots on ELMS)</i></p>
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Week 15 M Dec 3 W Dec 5	Student presentations (5 per class) <i>(Sign up for slots on ELMS)</i> <i>(Sign up for slots on ELMS) Evernote research notebooks due</i>
F Dec 14, 3:30pm	Final papers due

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Attendance Policy:

COURSE PROCEDURES AND POLICIES

Regular attendance and in-class participation are integral components of all dance and theatre classes and seminars. The attendance policy on excused absences in this course is consistent with the University’s policy, which allows students to be excused for the following causes:

1. Illness of the student* or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student’s control

In May 2011, the UMD Senate and President passed a new policy for excused absences at: <http://www.president.umd.edu/policies/docs/V-100G.pdf>. A student may provide a self-signed note when missing a single lecture, recitation, or laboratory, with the understanding that providing false information is prohibited under Code of Student Conduct. Self-signed notes are **NOT** accepted during “**Major Scheduled Grading Events.**” These “Major Scheduled Grading Events” are **scheduled quizzes, papers, research notebook, and final exam.** Specific questions concerning this course’s policy on non-consecutive medical absences may be addressed with the

Director of Undergraduate Studies for the School or the Director of Graduate Studies for the School.

Students are expected to inform the instructor in advance of medically necessary absences, and present a self-signed note documenting the date of the missed class(es) and testifying to the need for the absence. This note must include an acknowledgement that (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct.

Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully; however, as such re-scheduling is not always possible.

Prolonged absence or illness preventing attendance from class requires written documentation from the Health Center and/or health care provider verifying dates of treatment when student was unable to meet academic responsibilities.

Absence due to religious observance will not be penalized, however, it is the student's responsibility to notify the instructor **within the first 3 weeks of class** regarding any religious observance absence(s) for the entire semester.

ACADEMIC INTEGRITY:

The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures.

Allegations of academic dishonesty will be reported directly to the Student Honor Council: <http://www.shc.umd.edu>. Students who engage in academic dishonesty in this course will receive no points for the assignment in question, and will be immediately reported to the Honor Council and Office of Judicial Programs for further action. There will be no warnings. Remember, cheating, plagiarism or other types of fabrication are never worth it.

STUDENTS WITH DISABILITIES:

This course provides appropriate accommodations for students with disabilities. Students with a documented disability should inform the instructors within the add-drop period if academic accommodations are needed. To obtain an



Accommodation Letter prepared by Disability Support Service (DSS), (a division of the University Counseling Center) please call 301-314-7682, e-mail dissup@umd.edu, or visit the Shoemaker Building for more information.

COPYRIGHT NOTICE:

Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

EMERGENCY PROTOCOL:

In the event of an emergency or extended university closure, the means by which the course will be continued will be announced via email/ELMS. Please check your email accordingly.

THIS SYLLABUS IS SUBJECT TO CHANGE:

Students will be notified in advance of important changes that could affect grading, assignments, etc.

COURSE EVALUATIONS are a part of the process by which the University of Maryland seeks to improve teaching and learning. **Your participation** in this official system is critical to the success of the process, and all information submitted to CourseEvalUM is **confidential**. (Instructors can only view group summaries of evaluations and cannot identify which submissions belong to which students.)

ACADEMIC ACCOMMODATIONS FOR STUDENTS WHO MAY EXPERIENCE SEXUAL MISCONDUCT:

This course provides support and resources, including academic accommodations, for students who experience sexual or relationship violence (as defined by the University's Sexual Misconduct Policy). To report an incident and/or obtain an academic accommodation, contact the Office of Civil Rights and Sexual Misconduct at 301-405-1142. If you wish to speak confidentially, contact Campus Advocates Respond and Educate (CARE) to Stop Violence at 301-741-3555. Disclosures made to faculty are not confidential and must be reported to the Office of Civil Rights and Sexual Misconduct. For more information visit www.umd.edu/Sexual_Misconduct/.

DIVERSITY:

This course values the diversity of its student body. As your instructor, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate and unacceptable. (Read the UMD Statement on Classroom Climate at <http://go.umd.edu/5so>.)



HHUM205–0102

Second Year Seminar in Honors Humanities: Cinema and Globalization

Tuesdays and Thursdays: 3:30pm - 4:45pm

Classroom: SYM0209

Instructor: Luka Arsenjuk

email: arsenjuk@umd.edu

Office Hours: by appointment

Course Description:

The course explores how cinema represents globalization. On the path to becoming capable of critically evaluating how cinema reveals and/or obscures the complexity of our globalized world, the students will also learn some basic concepts in the history and theory of globalization. The assumption of the course is that the narratives and images we form of our reality end up establishing the limits of our action and framing our encounters with the world. In this sense, the (cinematic) narratives and images end up shaping the world itself. A critical understanding of the popular (cinematic) stories and imagery of the globalized world is therefore necessary for any kind of serious orientation within it. The intention of the course is to provide students with some ways of orienting themselves in relation to the processes of globalization.

Course Materials:

- Text to purchase: Alberto Toscano & Jeff Kinkle, *Cartographies of the Absolute* (Zero Books, 2010) [CA]
- All other texts will be provided via ELMS/Canvas.
- All films will be provided for viewing on the web or via ELMS/Canvas.

Assignments and Grading:

Assignment #1 (due Oct 1): Visit and write a short report (3 pages) about the exhibition by the US, Berlin-based artist Trevor Paglen currently on view at the Smithsonian American Art Museum. The title of the exhibition is *Sights Unseen* and it offers a retrospective look at most of Paglen's work. This assignment will serve as the basis for our discussion of Paglen's work later in the semester. The exhibition is free to attend and the Smithsonian American Art Museum is located at 8th and F Streets NW in Washington, DC. Exhibition web page: <https://americanart.si.edu/exhibitions/paglen>. More detailed instructions will be provided in class and via email during the semester. (25%)

Assignment #2 (due Nov 3): Based on the course materials for week 9, you will write a 3-page paper about globalization and the city, using the example of Baltimore. More detailed instructions will be provided during the semester, but the paper will examine how globalization has affected the development of cities (and Baltimore in particular) and what aspects of globalization do representations of cities (such as the representation of Baltimore in *The Wire*, for instance) allow us to see or hide from our view. (20%)

Assignment #3 (due Nov 27): In week 13, we will watch and discuss two films that deal with the encounter of contemporary Europeans with immigrants crossing the Mediterranean from the shores of Northern Africa. The two films focus mostly on the European protagonists. For your assignment you will find and analyze a film that, on the contrary, tells the story of immigration from the perspective of the migrants themselves. In your short paper (3 pages), you will also compare the film of your choice to the two films discussed in class. More details about the assignment will be provided during the semester. (20%)

Assignment #4 (Due Dec 15): During our final week, we will focus on the question of the cinematic representation of global climate catastrophe. In a short paper (3 pages), you will discuss how climate change relates to globalization and analyze the predominant ways cinema has represented the ongoing climate disaster related to global warming. More detailed instructions to follow. (25%)

Assignment #5 (Due any time before end of semester, Dec 18): 2-page report about a talk you will attend on campus during the semester. The talk does not have to fit the topic of the course very narrowly, but should be broadly related to it. Please check with the instructor before attending. You can find a couple of suggestions for possible talks to attend in the syllabus. (10%)

Course Schedule:

Week One. Introduction

- August 28. Intro. No reading/viewing
- August 30. Giacomo Marramao, “Nostalgia for the Present”

Week Two. The World and the Globe

- September 4 & 6. Marramao, “Nostalgia for the Present” (cont’d)
Viewing: *The World* (Jia Zhangke, 2004)

Week Three. Globalization, Capitalism, Crisis — The Logic

- September 11 & 13. David Harvey, “Geopolitics of Capitalism”
Viewing: *The Big Short* (Adam McKay, 2015)

Week Four. Globalization, Capitalism, Crisis II — The Historical Perspective

- September 18 & 20. Giovanni Arrighi, *The Long 20th Century*, “Introduction” + “Chapter 1”
Viewing: *Jaws* (Steven Spielberg, 1975)

Week Five.

- September 25 & 27. No class: instructor away. Work on assignment #1.

Assignment #1 due October 1.

Week Six. Cognitive Mapping

- October 2 & 4. Fredric Jameson, “Cognitive Mapping”; Optional Reading: Fredric Jameson, “Totality as Conspiracy”
Viewing: *Contagion* (Steven Soderbergh, 2011); Optional Viewing: *The Parallax View* (Alan Pakula, 1974)

Week Seven. Cartographies of the Absolute

- October 9 & 11. *CA*, “Introduction”
Viewing: *Gomorra* (Matteo Garrone, 2008)

Week Eight. The Aesthetics of the Economy

- October 16 & 18. *CA*, Part I + Chapter 5

Week Nine. Cities

- October 23 & 25. *CA*, Part II (only Chapters 3 & 4); Fredric Jameson, “Realism and Utopia in *The Wire*”; Linda Williams, *On the Wire* (selection)
Viewing: *The Wire* (selected episodes). Optional Viewing: *Wolfen* (Michael Wadleigh, 1981)

Week Ten. Globalization and War: Necropolitics, and Grievability of Life

- October 30. Achille Mbembe, “Necropolitics”; Judith Butler, “Precariousness and Grievability—When Is Life Grievable?”
Viewing: *Eye in the Sky* (Gavin Hood, 2017); Optional Viewing: *Drone* (Tonje Hessen Schei, 2015)
- November 1. Jerry Christensen (UC Irvine) talk

Assignment #2 due November 3.

Week Eleven. Monsieur le Capital and Madame la Terre

- November 6 & 8. *CA*, Part III;
Viewing: *Manufactured Landscapes* (Jennifer Baichwal, 2006); *The Forgotten Space* (Allan Sekula & Noel Burch, 2010)

Week Twelve. Monsieur le Capital and Madame la Terre (cont’d)

- November 13. Readings of selected texts from *Trevor Paglen: Sites Unseen* exhibition catalogue and discussion of Paglen’s work currently on view at the Smithsonian American Art Museum

- November 15. Talks by Nico Baumbach (Columbia University) and Abe Geil (University of Amsterdam)

Thanksgiving Break—No classes this week

- November 20&22

Week Thirteen. Migration

- November 27 & 29. Daniel Trilling, “Should We Build a Wall Around North Wales?”; Giovanna Faleschini Lerner, “From the Other Side of the Mediterranean: Hospitality in Italian Migration Cinema”
Viewing: *Fire at Sea* (Gianfranco Rosi, 2016); Optional Viewing: *The House by The Sea* (Robert Guédiguian, 2017)

Assignment #3 due November 27.

Week Fourteen. Global Ecological Disaster

- December 4 & 6. Stephen Rust, “Hollywood and Climate Change”; Stephen Keane, *Disaster Movies: The Cinema of Catastrophe* (selection)
Viewing: *Children of Men* (Alfonso Cuarón, 2006)

Assignment #4 due December 15.

Assignment #5 due any time before the end of semester, December 18.

Course Procedures and Policies:

The official university ‘one-stop’ spot for checking Undergraduate policies can be found at <http://www.ugst.umd.edu/courserelatedpolicies.html>.

A more extensive explanation of Undergraduate policies can be found at <http://www.ugst.umd.edu/documents/CourseRelatedPolicies.pdf>.

Academic integrity: <https://www.president.umd.edu/sites/president.umd.edu/files/documents/policies/III-100A.pdf>.

The UMD Honor Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures.

Allegations of academic dishonesty will be reported directly to the Student Honor Council:
<http://www.shc.umd.edu>.

Students who engage in academic dishonesty in this course will receive no points for the assignment in question, and will be immediately reported to the Honor Council and Office of Judicial Programs for further action. There will be no warnings. Remember, cheating, plagiarism or other types of fabrication are never worth it. Definitions for plagiarism, fabrication, cheating, etc. can be found at: <http://www.ugst.umd.edu/courserelatedpolicies.html>.

Accessibility and Disability Support: (<https://www.counseling.umd.edu/ads/>). Students with a documented disability should inform the instructors within the add-drop period if academic accommodations will be needed. NB: You are expected to meet with your instructor in person to provide them with a copy of the *Accommodations Letter* and to obtain your instructor's signature on the *Acknowledgement of Student Request* form. You and your instructor will plan together how accommodations will be implemented throughout the semester. To obtain the required Accommodation Letter, please contact Disability Support Service (DSS) at 301-314-7682 or dussup@umd.edu.

Food and housing struggles: If you cannot afford food or a safe and stable place to live, school and work responsibilities are incredibly difficult. Please talk to me, if you are comfortable. A confidential conversation means we can look together at all aspects of campus and community help. For example, the Office of Student Affairs maintains the [UMD Student Crisis Fund](#) to provide emergency financial assistance. Through this fund—combined with campus counseling, academic, and support resources—you may be able to meet some of these pressing needs. This fund requires an application and can take some time. For food, you can visit the [Campus Food Pantry](#) immediately.

Copyright notice: Class lectures and other materials are copyrighted. They may not be reproduced for anything other than personal use without written permission from the instructor. Copyright infringements may be referred to the Office of Student Conduct.

Academic accommodations for students who experience sexual misconduct:
<http://www.president.umd.edu/administration/policies/section-vi-general-administration/vi-160a-0>.

The University of Maryland is committed to providing support and resources, including academic accommodations, for students who experience sexual or relationship violence as defined by the University's Sexual Misconduct Policy. To report an incident and/or obtain an academic accommodation, contact the Office of Civil Rights and Sexual Misconduct at 301-405-1142. If you wish to speak confidentially, contact Campus Advocates Respond and Educate (CARE) to Stop Violence at 301-741-3555. As 'responsible university employees' faculty are required to report any disclosure of sexual misconduct, i.e., they may not hold such disclosures in confidence. For more information: <http://www.umd.edu/ocrsm/>.

Diversity:
<https://www.president.umd.edu/sites/president.umd.edu/files/documents/policies/III-900A.pdf>

Feel free to compose your own statement, such as

The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

For information on elms, counselling, health, learning workshops, tutoring, writing help, student rights in undergrad courses, questions about graduation or add/drop/withdraw, please see <http://www.ugst.umd.edu/courserelatedpolicies.html>.

Professor Colleen C. Ho Office: TLF 2143 Email: coho@umd.edu Office hours: M 2:30-3:30 pm, W 11:00 am-12:00 pm

Honors Humanities 205

Genghis Khan and the Mongols: Destroyers of Worlds, Patrons of Culture

FALL 2018 MW 1:00-2:15 pm TLF 2108

This course examines the Mongols' conquests and their impact on world history. The themes of the course are: military expansion, interfaith exchanges, the transfer of culture and commodities along vital trade routes such as the Silk Road, and the portrayal of the Mongols in film and pop culture. Students will read translations of sources originally in Mongolian, Chinese, Latin, Persian, Arabic, and Armenian to better understand contemporary perceptions of the Mongols not only as conquerors and overlords, but as patrons and fosterers of culture as well. We will also examine how the figure of Genghis/Chinggis Khan has been strategically and propagandistically used by modern politicians and academics, and watch the film *Mongol* (2007) to see one modern portrayal of the historical figure. The legacy of the Mongol Empire is still visible today, making medieval Eurasia especially relevant for current study of world history.

Required readings: The order of the readings in the syllabus is the order you should read them in.

1. Textbook = *Genghis Khan and the Mongol Empire*, ed. William W. Fitzhugh, Morris Rossabi, and William Honeychurch (Mongolian Preservation Foundation & Smithsonian Institution, 2013). Hereafter **GK + chapter number**.
2. Morris Rossabi, *The Mongols and Global History: A Norton Documents Reader* (W.W. Norton, 2010). Hereafter **(R)**.
3. Excerpts from Christopher Atwood, *Encyclopedia of Mongolia and the Mongol Empire* (Facts on File, Inc., 2004). Hereafter **Atwood**.
4. All other readings will be available on the course website unless otherwise noted.

*Note on spelling: There is no standardized way to spell Mongolian names. In class and on PowerPoint slides, I will provide variations of words in parentheses, which will be important when you conduct research for your paper. Transliteration of Chinese terms follows the pinyin system.

COURSE GOALS

COURSE POLICIES

Computer and Cell Phone Policy: You may use your personal laptop or tablet in class for CLASS PURPOSES ONLY. E-mail, online chatting, websurfing, Facebooking, computer games, or other activities not related to class are not permitted during class time. Silence your cell phone and other

Read primary and secondary sources about historical people, cultures, and events.

Understand a society, people, place, and time from historical documents.

Develop the analytical tools to conduct research on a paper topic.

Write a well-researched and evidence-supported argumentative paper.

Discuss historical subjects with classmates in an informed and congenial manner.

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electronic devices before the beginning of class. I do not recommend photographing slides – students who rely on the slides WITHOUT taking notes on the oral lecture do poorly on exams.

Email me at coho@umd.edu, NOT through ELMS. When corresponding via email, include a subject line that relates to HHUM 205, a salutation, complete sentences, and a closing. Academic emails are a form of professional communication, so treat them that way. Allow 24 hours for a thoughtful response, longer if I'm traveling. If you have not heard back from me within three days, send a polite reminder with the original email.

Academic Integrity: The University of Maryland has a nationally recognized Code of Academic Integrity administered by the Student Honor Council. It is very important for you to be aware of the definitions and consequences of cheating, fabrication, facilitation, and plagiarism. Students who engage in academic dishonesty in this course will receive no points for the assignment in question, and will be immediately reported to

the Honor Council and Office of Judicial Programs for further action. For more information see <http://shc.umd.edu/SHC/Default.aspx>.

Plagiarism Policy: The University of Maryland has a student administered Honors Code and an Honors Pledge, available on the web at <http://www.shc.umd.edu/SHC/HonorPledgeInformation.aspx>. The code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, facilitating academic dishonesty, submitting fraudulent documents, and forging signatures. All quotations taken from other authors must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well.

Honor Pledge: The following **University of Maryland Honor Pledge** should be handwritten and signed on the front page of all papers and other academic exercises submitted for evaluation in this course:

I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination.

Students with Accessibility Needs: The University of Maryland is committed to providing appropriate accommodations for students with all abilities. Students with a documented disability should speak with their professor within the first two weeks of the semester if academic accommodations are needed. For further questions contact the Accessibility and Disability Service (ADS), a division of the University Counseling Center, at 301-314-7682 and adsfrontdesk@umd.edu, or visit the Shoemaker Building for more information. If you require ADS accommodations for exams, submit the Test Authorization form to your professor one week in advance.

Attendance and Absences: Students are expected to attend class regularly. Students claiming an excused absence must notify their professor in a timely manner and provide appropriate documentation. See https://faculty.umd.edu/teach/attend_student.html for what qualifies as an excused absence. Prolonged absence or illness preventing attendance requires a note from a health care provider or self-signed note verifying dates of treatment when student was unable to meet academic responsibilities. *A self-signed note, which students may provide one time per semester, is not appropriate as an excuse for missing major assignments.* Students are responsible for determining what course material they have missed. See

Colleen C. Ho (umd.edu)

HHUM 205: Question about research paper

Dear Prof. Ho,

I'm having trouble coming up with an argument for my research paper. I have chosen two primary sources, but can't think of a way to connect them in one coherent argument. I can't make your office hour on Monday because I have class, is there another time you're available to talk about the paper? On Monday I can come to your office before class.

Best,
Student

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<http://www.ugst.umd.edu/courserelatedpolicies.html>. In case of religious observances and athletic events, it is the student's responsibility to notify their professor **by email** within the first 3 weeks of class.

Statement of Diversity: The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, accessibility needs, ethnicity, gender expression, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

Grade Complaints: If you have a grade complaint on an exam or paper, submit your complaint to your professor *in writing* more than 24 hours after you receive the grade and no more than *one*

week after. You must address the comments and respectfully explain why you think you should receive better grade. Angry grade complaint emails received within 24 hours of receiving the grade will be ignored.

Cancellations Due to Weather or Other Emergencies: In the event of severe weather or other emergencies, please check the UMD website. Class will not be held if the university is closed. If the university is open but class must be cancelled, I will alert you via e-mail and an announcement on ELMS as soon as possible.

Changes to the Syllabus: This syllabus may be subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

Copyright Notice: Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

University policies: See <http://www.ugst.umd.edu/courserelatedpolicies.html> for further information. COURSE EXPECTATIONS

1. *Class attendance and participation.* Your performance in the course will suffer if you miss too many classes. **Your ACTIVE participation in class is one of the most important parts of your course grade.** Sitting silently in class while perusing the internet will get you AT BEST a C for the day. Class is an opportunity for you to ponder the material, ask questions, and receive insight from your peers. Please engage with your peers in a respectful manner.
2. *Readings* completed before each class for which they are assigned. Bring the readings in soft or hard copy to class. Note that some days have larger reading assignments than others. *Plan ahead.*
3. *Field trip to the Freer-Sackler Gallery* on **Saturday, September 15.** We will meet in front of the Arthur M. Sackler Gallery at 11:00 am. We will take a tour together and you will fill out a worksheet that may require you to take photos without flash of museum objects. If you are unable to join the class that day, you are responsible for visiting the gallery and completing the worksheet within one week.

4. *Questions on ELMS.* To push you to do the readings in a timely manner, demonstrate that you understand the readings, and encourage you to participate in class, you will be responsible for

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coming up with ONE critical question every day there are readings. Your question is due to ELMS by 9:00 am on Monday and Wednesday mornings. Be prepared to ANSWER the question prior to yours and to generally discuss ALL of the questions in class the next day – that means that you are responsible for reviewing them before class. *If you are the first to post a question answer the question you find most interesting. **If you are the last to post a question answer the first question. See the “Guide to Asking Questions” handout for more details.

5. *Midterm exam* in class on **Wednesday, October 10 (7.2)**. Bring a blue or black pen. Make-up exams will be permitted only in cases of emergency. It is your responsibility to notify me immediately if you are prevented from attending the midterm.
6. Your *research paper* is due by 1:00 pm, uploaded to ELMS and a hard copy with signed UMD honor pledge turned in class, on **November 19 (13.1)**. It will be 7-8 double-spaced pages (2,000- 2,400 words NOT including footnotes). You may write on any topic we discuss in the course with the professor’s approval. The following assignments will help you focus your topic.
 - Paper topic proposal due **October 17 (8.2)**.
 - Annotated bibliography due **October 31 (10.2)**.
7. *Oral final exam* during the last week and finals period of class. You will schedule a 15 minute time slot to present your exam to the professor. You will receive a list of questions

in advance and respond to one chosen at random.

8. *Self-evaluation*: To be turned in at your final exam. On one side of one piece of paper describe your learning in this course, in terms of the considerations listed below, the course objectives, and any other factors you think appropriate. Give yourself an advisory grade. I do not promise to give you that grade, but I do promise to take it and your self-evaluation seriously when assigning grades.

GRADE DISTRIBUTION

You must attempt to complete each portion of your grade. For example, you must take the final, even if you can mathematically pass the course with a zero for the final. In addition, earning a failing grade on the midterm will result in mandatory make-up work.

Participation 20% ELMS questions 15% Midterm 15% Paper topic proposal 5% Annotated bibliography 5% Research paper 20% Final exam 20%

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GRADES

Broadly speaking, this is how I view each of the following course grades.

- **A** You did everything I asked of you, and you did it extremely well. You worked very hard, completed all the assignments, attended class clearly prepared, communicated congenially with your classmates and the professor, learned a great deal, and showed conspicuous intelligence. The quality of your work was outstanding. Denotes excellent mastery of the subject and outstanding scholarship.
- **B** You did all the work, and you did it well. You worked hard and learned a good deal. You completed all the assignments, attended class clearly prepared, and communicated congenially with your classmates and the professor. The quality of your work was good.

Denotes good mastery of the subject and good scholarship.

- **C** You did all the work. It is clear that you learned a number of things, though those things may not hang together in a systematic and critical understanding of the course material. You completed all the assignments, attended class inconsistently prepared, and communicated poorly with your classmates and the professor. The quality of your work was adequate. Denotes acceptable mastery of the subject.
- **D** You did most of the work, including all the major course requirements. You may have learned some things, but it is not clear that you learned anything important. You did not complete all of the assignments, was rarely prepared for class, and hardly communicated with your classmates and the professor. The quality of your work was less than adequate. Demonstrates

F You have demonstrated an obstinate ignorance. You did not complete the course requirements. You missed five or more classes, failed to complete all the assignments, attended class rarely prepared, and hardly communicated with your classmates and the professor. You have proved unwilling or unable to do college level work in this subject area. Denotes failure to understand the subject and unsatisfactory performance.

understanding of the subject, marginal performance, and it does not represent satisfactory progress

toward a degree.

Week 1: Introduction

Aug 27 Aug 29

SCHEDULE Introduction: *How does the environment shape civilization?*

Nomadism

1. GK 3: Young, "Mongolia: Ancient Hearth of Central Asia."
2. GK 8: Honeychurch, Fitzhugh, and Amartuvshin, "Precursor to Empire."
3. PDF. Michal Biran, "Introduction: Nomadic Culture," in *Nomads as Agents of*

Cultural Change: The Mongols and their Eurasian Predecessors (University of Hawai'i Press, 2015), 1-9.

4. Sima Qian, Account of the Xiongnu, from *The Records of the Grand Historian*, 43-66.

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borderline

Week 2: Central Asia

Sept 3 Sept 5

LABOR DAY NO CLASS

Steppe Peoples in Central Asia

1. GK 9: Skaff and Honeychurch, "Empire Building before the Mongols: Legacies of the Turks and Uyghurs."
2. PDF. Orkhon Inscriptions, *Islamic Central Asia: An Anthology of Historical Sources*, ed. Scott Cameron Levi and Ron Sela (Indiana University Press, 2010), 51-55.

Week 3: Multireligious Central Asia

Sept 10

Religion, part 1

1. PDF. Damien Keown, *Buddhism: A Very Short Introduction* (Oxford University Press, 2014), 17-31, 76-87.

2. PDF. "Life of the Buddha," *Buddhist Sources: A Reader*, ed. Carl Olson (Rutgers University Press, 2005), 26-37.
3. GK 5: Sneath, "Masters of the Steppe: Peoples of Mongolia."
4. PDF. Confucius, On government and filial piety, *The Analects*, in *Sources of Chinese Tradition*, 2nd ed., vol. 1, ed. William T. de Bary and Irene Bloom (Columbia University Press, 1999).
5. PDF. Laozi, On government and The Way, from *Daodejing*, *Sources of Chinese Tradition*.

Religion, part 2

1. Interactive UNESCO map of Silk Road cities.
<https://en.unesco.org/silkroad/network-silk-road-cities-map-app/en>
2. Hans J. Klimkeit and R. Meserve, "Religions in the Central Asian Environment," in *History of Civilizations of Central Asia: The age of achievement: A.D. 750 to the end of the fifteenth century*, Vol. IV, ed. Charles E. Bosworth and M.S. Asimov (Paris: UNESCO Publishing, 2000), 62-78.
3. GK 6: Buyandelger, "Mongolian Shamanism: The Mosaic of Performed Memory."
4. Fred M. Donner, "The historical context," in *The Cambridge Companion to the Qur'ān*, ed. Jane Dammen McAuliffe (Cambridge: Cambridge University Press, 2006), 23-39.

Sept 15 (Saturday): FIELD TRIP

Meet in front of the Arthur M. Sackler Gallery at 11:00 am.

1050 Independence Ave SW, Washington, DC 20560

Week 4: Chinggis (Genghis) Khan's Rise to Power

Sept 17

The Rise of Chinggis Khan

1. **Watch episode 1** "In the Skin of the Wolf" of *The Trail of Genghis Khan*.
2. GK 10: Togan, "Genghis Khan Emerges: Power and Polity on the Steppe."
3. GK 11: Rossabi, "Genghis Khan."
4. GK 14: Kahn, "Introduction to 'The Secret History of the Mongols.'"
5. (R) "On Mongol ancestors and Chinggis Khan's early life," *The Secret History of*

the Mongols, 43-59.

6. GK 15: Bira, "Rule by Divine Right."

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Sept 19

7. (R) Rashid al-Din, "On Chinggis Khan's early life," *Compendium of Chronicles*, 59-68.
8. Atwood: Juvaini.
9. PDF. Juvaini, "Chingiz-Khan's rise to power," *The History of the World Conqueror*, trans. John A. Boyle (Manchester University Press, 1997 [1958]), 34- 39.

Chinggis's Early Conquests

1. GK 21: Dunnell, "Xi Xia: The First Mongol Conquest."
2. PDF. "On the Wars in Cathay and the West," *The Secret History of the Mongols:*

The Origin of Chingis Khan, adapted by Paul Kahn (North Point Press, 1984), 146-

157.

3. (R) Juvaini, On Chinggis Khan in Central Asia, 70-84.

4. GK 29: Dunn, "Ibn Battuta."

5. (R) Ibn Battuta, On the origin of the Tatars and their devastation, *The Travels of Ibn Battuta*, 84-87.

6. (R) Rashid al-Din, Genghis Khan heads for Samarkand, 87-90.

Week 5: The Empire Expands

Sept 24

Sept 26

How did Chinggis do it? Mongol Military Tactics

1. **Watch episode 2** "The Land that God Forgot" of *The Trail of Genghis Khan*.

2. GK 26: May, "The Mongols at War."

3. (R) John of Plano Carpini, "On Mongol customs and war," *Mission to Asia*, 26-36.

Mongol Administrative Practices

1. **Watch episode 3** "Ships of the Desert" of *The Trail of Genghis Khan*.

2. PDF. "The developing empire," *The Secret History of the Mongols*, ed. Kahn, 114-

145.

3. PDF. Juvaini, *The History of the World Conqueror*, trans. Boyle, 23-34.

Week 6: Chinggis Khan's Heirs

Oct 1

Ögödei's Succession and Rule

1. PDF. Juvaini, "On the sons of Chingiz-Khan," *The History of the World Conqueror*, trans. Boyle, 40-44.

2. PDF. "Chinggis appointing Ögödei" and "The Reign of Ogodei Khan," *The Secret History of the Mongols*, ed. Kahn, 152-156, 166-177.

3. PDF. Rashid al-Din, "Of the History of Ögetei Qa'an," *The Successors of Genghis Khan*, trans. John A. Boyle (Columbia University Press, 1971), 17-19, 29-33, 76-94.
4. (R) Rashid al-Din, Mongols' campaign in West Asia, 104-115.

Further Conquests

1. (R) Marco Polo, On the Order of the Assassins, *The Description of the World*, 101-103.
2. PDF. Juvaini, "The Il-Khan Hülegü Captures the Castles of the Heretics," *Islamic Central Asia: An Anthology of Historical Sources*, 142-149.
3. Atwood: Abbasid Caliphate.

Oct 3

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Week 7: The Mongols in the Middle East

Oct 8

The Ilkhanate

1. PDF. Rashid al-Din, "Of the History of Möngke Qa'an," *The Successors of Genghis Khan*, trans. Boyle, 199-207, 218-222.
2. Atwood: Il-Khanate.

3. PDF. Kirakos Gandzakets'i, "The destruction of the land of the Romans [Rum]," "The destruction of Baghdad," *History of the Armenians*, trans. Robert Bedrosian, §59-60.
4. GK 22 and 23: Morgan, "The Mongolian Western Empire" and "Rashid al-Din."
5. (R) Grigor of Akanc, On the caliph and Möngke Khan, 98-100.
6. PDF. Ibn al-Athir, On the Mongol invasion.

MIDTERM in class Week 8: Mongol Women and Culture

Oct 10

Oct 15 Oct 17

*Discuss the research paper: **Meet at computer lab.***

Mongol Women and Culture

1. **Upload paper topic proposal to course website.**
2. GK 12: Rossabi, "Mongol Women."
3. PDF. William of Rubruck, "Tartars and their Customs," from *The Mission of Friar*

William of Rubruck: His Journey to the court of the Great Khan Möngke, 1253-

1255, trans. Peter Jackson (Hackett Publishing Company, 2009), 72-96.

4. (R) Juvaini, "On Mongol women," *History of the World Conqueror*, 165-170.
5. (R) Rashid al-Din, "On Mongol women," *Compendium of Chronicles*, 170-174.

Week 9: The Mongols and Europe

Oct 22

The Golden Horde and the Conquest of Russia

1. **Watch episode 4** "No Place for Nomads" of *The Trail of Genghis Khan*.

2. Atwood: Batu.

3. PDF. Rashid al-Din, "Of the History of Jochi Khan," *The Successors of Genghis*

Khan, trans. Boyle, 97-100, 107-108, 117-123.

4. GK 24: Waugh, "The Golden Horde and Russia."

5. (R) On the Mongols, *Chronicle of Novgorod*, 95-98.

6. István Vásáry, "The Jochid realm: the western steppe and Eastern Europe," *The*

Cambridge History of Inner Asia: The Chinggisid Age, ed. Nicola di Cosmo, Allen J. Frank, and Peter B. Golden (University of Cambridge Press, 2009), 67-85 (concentrate on 67-76).

The Mongols and Armenia

1. GK: Fitzhugh, "The Battle of Sajo River," 199.

2. Atwood: Central Europe and the Mongols, Lesser Armenia.

3. PDF. Vardan Areweltsi, *Compilation of History*, translation by Robert W.

Thomson, "The Historical Compilation of Vardan Areweltsi," *Dumbarton Oaks*

Papers 43 (1989): 125-128, 220-222 (§96-97).

4. PDF. Kirakos Gandzakets'i, *History of the Armenians*, trans. Robert Bedrosian,

§22, 29, 58.

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Oct 24

Week 10: Enemies

Oct 29

Oct 31

Mongols vs. Mamluks

1. Atwood: Ain Jalut and Mamluk Egypt.

2. (R) On Baybars I, 115-120.

3. PDF. Ibn 'abd al-Zahir, On Baybars and March against the Mongols.
4. GK 28: Rossabi, "Emissaries East and West" (Rabban Sauma only), 219. 5. (R) Rabban Sauma, On his journey to Europe, 158-164.

Mongol Conquest of China

1. **Annotated bibliography due to course website.**

2. GK 27: Rossabi, "The Vision in the Dream: Kublai Khan and the Conquest of China."
3. PDF. Rashid al-Din, "Of the History of Qubilai Qa'an," *The Successors of Genghis*

Khan, trans. Boyle, 270-278, 284-286. **Week 11: Mongol Rule**

Nov 5

Mongol Rule in China

1. GK 28: Rossabi, "Emissaries East and West" (Marco Polo only).
2. GK 30: Louis, "The Yuan Synthesis: Chinese Influence on the Mongol Culture (1271-1368)."
3. GK 32: Kallander, "A Marriage of Convenience: Goryeo-Mongol Relations in the Thirteenth and Fourteenth Centuries."
4. GK 33: Delgado, Sasaki, and Hayashida, "The Lost Fleet of Kublai Khan: Mongol Invasions of Japan."
5. (R) Marco Polo, excerpts from *The Travels of Marco Polo*, 128-139.
6. Explore Tom Conlan's website, <http://learn.bowdoin.edu/asian-studies/mongol-invasions/>.

Debating Religion

1. **Watch episode 5** "Taking the Reins" of *The Trail of Genghis Khan*.
2. Atwood: Shamanism.
3. (R) John of Marignolli, On his travels, from *Recollections of Eastern Travel*, 36-39. 4. (R) Changchun, On Daoism and Chinggis Khan, *The Travels of an Alchemist*, 90-

94.

5. (R) Phags-pa lama, excerpt from *Prince Jin-gim's Textbook of Tibetan Buddhism*,

144-148.

6. PDF. William of Rubruck, "Religious debate at court," *Mission of Friar William of*

Nov 7

Rubruck, trans. Jackson, 226-235. **Week 12: Religion and Culture**

Nov 12

Islam in the Ilkhanate

1. Atwood: Islam in the Mongol Empire.

2. PDF. Sheila Blair and Jonathan M. Bloom, "The Arts in Iran and Central Asia

under the Ilkhanids and their Successors," *The Art and Architecture of Islam, 1250-*

1800 (Yale University Press, 1994), 21-35.

3. Stefano Carboni and Qamar Adamjee, "Folios from the Great Mongol Shahnama

(Book of Kings)."

a. http://www.metmuseum.org/toah/hd/khan6/hd_khan6.htm b. <https://www.metmuseum.org/toah/works-of-art/33.70/>

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Nov 14

c. <https://www.metmuseum.org/toah/works-of-art/52.20.2/>

Pax Mongolica: Trade along the Silk Road

1. **Watch episode 6** "The Last Frontier" of *The Trail of Genghis Khan*.

2. (R) Francesco Pegolotti, "Information regarding the journey to Cathay," 148-152. 3. (R) Marco Polo, On traveling, 152-155.

4. GK 18: Erdenebat and Pohl, "The Crossroads in Khara Khorum: Excavations at the

Center of the Mongol Empire.”

5. GK 19: Hüttel, “The Search for Khara Khorum and the Palace of the Great Khan.” 6. GK 25: Kramarovsky, “Conquerors and Craftsmen: Archaeology of the Golden

Horde.”

7. GK 31: Vogelsang, “Chinese Influence on Iranian Art in the Mongol Empire.”

8. PDF. James Watt, “A Note on Artistic Exchanges in the Mongol Empire,” in *The*

Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353

(Yale University Press, 2002), 62-73.

Week 13: The Mongols in Film

Nov 19 *The Mongols in film*

1. **PAPER DUE in class and on ELMS.**

2. **In class:** Begin *Mongol* (Sergei Bodrov, 2007). Finish *Mongol* at home and post ELMS question by Nov. 26 (14.1)

Nov 21 **NO CLASS. ENJOY YOUR THANKSGIVING! Week 14: Post-Chinggis Eurasia**

Nov 26

Nov 28

The Timurids

1. Atwood: Timur.

2. PDF. Ibn Arabshah, “Timur and his Steppe Campaigns,” *Islamic Central Asia: An*

Anthology of Historical Sources, 165-171.

3. PDF. Ruy González de Clavijo, “Festivities at the Court of Timur,” in *Narrative of*

the Embassy of Ruy González de Clavijo to the Court of Timour at Samarcand 1403-1406, trans.

C. R. Markham (Hakluyt Society, 1859), 144-163.

Post-medieval Mongolia

1. GK 36: Crossley, "Mongolia from Empire to Republic, 1400-1921."
2. PDF. Sagang Sechen, "Mongol-Oirad Rivalry," from *The Precious Summary*, trans.

Charles R. Bawden, *Mongolian Traditional Literature: An Anthology* (London: Kegan Paul, 2003), 53-58.

3. GK 37: Bira, "Buddhism in Mongolia."
4. PDF. Sagang Sechen, "The Second Conversion of the Mongols to Buddhism," from *The Precious Summary*, trans. Bawden, *Mongolian Traditional Literature: An Anthology* (London: Kegan Paul, 2003), 63-68.

5. PDF. Chebegdoriji, "The Story of a Shamaness," trans. Bawden, in *Mongolian Traditional Literature* (2003), 809-810.

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Week 15: Post-imperial Mongols

Dec 3

Dec 5

Mongolia in the 20th and 21st centuries

1. PDF. Tserendash Namkhainyambuu, "Introduction," "A Manual for Herders," *Bounty from the Sheep: Autobiography of a herdsman*, trans. Mary Rossabi (The White Horse Press, 2000), 1-28, 103-150.
2. PDF. Morris Rossabi, "Chapter 8: A New Mongolia in a New World," *Modern Mongolia: From Khans to Commissars to Capitalists* (UC Press, 2005), 199-224.

The Legacy of the Mongols

1. GK 17: Shiraishi, "Searching for Genghis: Excavations of the ruins at Avraga." 2. GK 38: Schurr, "Genetic Legacy of Genghis Khan."
3. GK 40: Lkhagvasuren, "Today's Genghis Khan: From Hero to Outcast to Hero"

Again.”

4. PDF. Timothy May, “Lingering Mongol Influence,” *The Mongol Conquests in*

World History (London: Reaktion Books Ltd., 2012), 97-106. **Week 16: Final exam**

Dec 10 *Oral final exams to be scheduled individually* 1:00-2:15 pm Dec 12 *Oral final exams to be scheduled individually* 1:30-3:30 pm

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