

Modern Iran

SPRING 2020 (ASH 4242 31258/3 Credit Hours)

Wednesdays & Fridays 2:00-3:20 PM AL 342

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Office: AL 152 297-3847 Office Hrs: M: 1:00-5:00; WF 3:30-5:00 PM

Course Description:

This course will cover the history of Iran from the pre-modern Safavid Period to the post-Khomeini period of the late twentieth century. Although the survey nature of the course will include a chronological path, we will be moving beyond the political narrative to address cultural, social, and religious developments. Particular points of focus will include the changing but pivotal role of *Ithna ashari* Shi`ite Islam in Iran from the sixteenth century on, the influence of Western countries and powers on Iranian history, internal ideological and political developments in the late-nineteenth and early twentieth centuries, the entrance of Pahlavi Iran into the post World War II socio-political arena, and nature and legacy of Iran's popular Revolution of the late 1970s. The course will be taught in a participatory lecture format—one that expects active participation on the part of the students. There is no deadline under which we are working so questions and discussions are expected and welcome.

Course Goals:

The goal of this course is to explore the rich history of what is often considered an enigmatic country. The rich culture of the Persian people, dating back to the sixth century BCE still plays a role in modern Iran. This course will provide the students an introduction to the culture while offering a survey of its vast history. Students who successfully complete the course will have a better understanding of Persian culture, pre-modern Iranian history, and the role Iran has played on the twentieth- and twenty-first century world stage.

Course Requirements and Grading:

Final course grades will be derived from the following assignments:

Mid-Term Exam	25%	Friday, March 4, 2020
Film Review	15%	Friday, April 1, 2020
Book Review	15%	Friday, April 15, 2020
Final Exam	35%	Wednesday, May 4, 2020
Participation and Discussion	10%	

The Grading Scale is as follows: 100-93 = A; 92-90=A-; 89-88=B+; 87-83=B; 82-80=B-; 79-78=C+; 77-73=C; 72-70=C-; 69-68=D+; 67-63=D; 62-60=D-; 59 and below=F

Course Materials:

Nikki R. Keddie, *Modern Iran: Roots and Results of Revolution* Updated Edition (2006)

Roy Mottahedeh, *The Mantle of the Prophet: Religion and Politics in Iran* (1985—)

Articles available on the course Canvas site

COURSE GUIDELINES

FAU Policies and Procedures:

Disability Policy Statement:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Counseling and Psychological Services (CAPS) Center:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>.

Code of Academic Integrity Policy:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001: (https://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf).

Attendance Policy:

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Conduct in Lecture: Students are required to arrive on time and prepared for lectures. Latecomers are instructed to enter in an unobtrusive manner. Make sure *Pagers, Cellular Phones*, etc. are turned off during lecture, as they will distract others. This last rule is in accordance with FAU policy concerning electronic devices in class. Those who create a disturbance in class will be ordered to leave. **Taping Lectures:** Taping lectures is allowed as long as the student obtains permission from the instructor first. Attendance is required as well, regardless of whether or not one is taping the lecture.

Make-Up Exams: Dates for the exams are located on the syllabus. For unforeseen emergencies, it is the student's responsibility to contact the instructor as soon as possible to re-schedule the exam. Documentation of said emergency is required. Students failing to do so will forfeit their right to make up an exam. Make up exams will take the form of Identification and Essay question exams for the materials covered.

Late Papers: Due dates for the paper assignments are located in the syllabus. Late papers will not be accepted. In the case of medical/family emergencies, proper documentation is required in order for the paper to be accepted for grading. Computer/Printing problems are not emergencies.

The Instructor Reserves the right to make changes to this syllabus; all students will be promptly notified of any changes being made. ☺

Schedule of Class Meetings Assignments

- 1/13: Introductions and Course Discussion
- 1/15: Topic: The Roots and Practice of Shi'ism
Readings: Momen, pp. 161-171, 172-183, 233-245; Chelkowski, 1-11 (on Blackboard)
- 1/20: Topic: The Rise of the Safavids
Readings: Petrushevsky, 302-326 Jackson, 189-232(on Blackboard)
- 1/22: Topic: The Safavids Ascendant
Readings: Same as 1/20
- 1/27: Topic: The Decline of the Safavids
Readings: Morgan, pp. 143-151 (on Blackboard)
- 1/29: Topic: Post-Safavid Iran
Readings: Morgan, 152-161; Mathee, 121-145 (on Blackboard)
- 2/3: Topic: A new Power in Iran (?): The Qajars
Readings: Keddie, 22-36
- 2/5: Topic: Qajar stability or stagnation?
Readings: Keddie, 37-48
- 2/10: Topic: Qajar Reforms and the Shi'ite Institutions
Readings: Keddie, 48-57
- 2/12: Topic: al-Afghani, Pan-Islam, and Reform
Readings: Keddie, 170-181; al-Afghani, 101-108, 181-187 (on Blackboard)
- 2/17: Topic: Tobacco Revolt and Imperialist Woes
Readings: Keddie, 58-64
- 2/19: Topic: The Constitutional Revolution
Readings: Keddie, 64-80, Shuster, 169-204 (pay close attention to pp. 191-199) (on Blackboard)
- 2/24: Topic: Discussion of Abrahamian's "The Crowd in the Persian Revolution" (on Blackboard)
- 2/26: Topic: Modernization, Bureaucratization, and Dictatorship
Readings: Keddie, 80-104
Recommended: Mottahedeh, Introduction
- 3/2: Topic: Nationalism vs. Communism
Readings: Keddie, 105-131

Recommended: Mottahedeh, Chapter 1

3/4: Mid-Term Examination (in Class)

3/7-3/11: Spring Break

3/16: Topic: Mossadeq: From Triumph to Defeat
Readings: TBD
Recommended: Mottahedeh, Chapter 2

3/18: Topic: The Shah Triumphant
Readings: Mohammed Reza Shah, 132-160, 161-194 (on Blackboard)
Recommended: Mottahedeh, Chapter 3

3/23: Topic: Iranian Culture in the 1960s/1970s
Readings: Keddie, 181-213
Recommended: Mottahedeh, Chapter 4

3/25: Topic: Growth of Political Opposition in the 1960s/1970s
Readings: Khomeini, 181-188 Al-i-Ahmad, 343-357, Shariati, 315-323 (on Blackboard)
Recommended: Mottahedeh, Chapter 5

3/30: Topic: Revolutionary Iran
Readings: Keddie, 214-239
Recommended: Mottahedeh, Chapter 6

4/1: Topic: Who's in Charge??
Readings: Arjomand, 134-174 (on Blackboard)
Recommended: Mottahedeh, Chapter 7
Film Review Due

4/6: Topic: Iran-Iraq War
Readings: Tripp, 223-248 (on Blackboard)
Recommended: Mottahedeh, Chapter 8

4/8: Topic: Life under Khomeini
Readings: Keddie, 240-262
Recommended: Mottahedeh, Chapter 9

4/13: Topic: Society after the Revolution
Readings: Keddie, 285-316
Recommended: Mottahedeh, Chapter 10

4/15: Topic: Political Life after Khomeini
Readings: Keddie, 263-284
Recommended: Mottahedeh, Epilogue
Book Review Due

4/20: Topic: Iran's Modern Journey
Readings: Keddie, 317-322

4/22: Topic: Iran's Path Forward
Readings: Keddie, 323-346

5/4: Final Exam, 1:15-3:45 PM.

ASH 4242—Modern Iran—Spring 2020

Film Review Assignment DUE 1 April 2020

Introduction and Goals:

The assignment is to watch an Iranian film, and write a review of it. The review should *not* be summary of the story told, but rather a review along the lines of any modern film review. The goal of this assignment is to expose students to another aspect of Iranian culture—one that is not easily accessible in the class room. Few of the films are historical in nature; rather, they focus on the story-telling desires of the film-makers.

Assignment Guidelines:

The review must be **four to seven** pages in length (typed, double-spaced, with 1” margins all around). The review is due on in class. As many have never had the opportunity to write a film review, here are a few guidelines and suggestions:

One of the chief tasks is to watch the movie critically; this may take more than one viewing. When you give your opinion, make sure to do so with specific examples from the film.

You will want to evaluate the director’s goal in making the film (his/her thesis if you will). Start the review by giving the movie a “grade” (e.g., thumbs up/down, stars, etc.) Next provide a brief narrative of the plot/film, providing highlights. You need to provide a detailed plot or summary. For examples of this style see <http://www.newyorker.com/critics/cinema>. What are the main themes of the movie? Does the director use different techniques (cinematic, narrative, etc.) to convey his/her message? Do these work? Is there a message to the film? If so, what is it? Your main goal is to convince the reader of whether or not they should see the movie.

Things *not* to do:

- 1) Summarize the plot, point by point
- 2) Forget to proofread your review. Your ideas mean nothing if they are not understood or the reader is distracted by typographical errors, or grammatical/punctuation problems.

***COME SEE ME DURING OFFICE HOURS TO ASK QUESTIONS/GET SUGGESTIONS!!
I AM HERE TO HELP. Happy Viewing!***

Film Selection: All are available in the FAU Library system. Choose a film early and make sure to give yourself enough time for at least two viewings. Take notes during the viewings to aid in your review. Follow the guidelines posted on the Blackboard site. If you find other Iranian films held by the FAU Library that you would like to review, please consult with me to authorize your choice.

Bashu, The Little Stranger : The tale of an orphan of the Iran-Iraq war and his quest for stability and understanding.

Nargess: A love triangle involving a thief, a lover, and an angelic figure.

Noon va goldoon, A moment of Innocence: Based upon events in the early life of the director, Mohsen Makhmalbaf, the redemptive story tells the tale of an anti-Shah protestor who finds himself in the hands of the SAVAK secret police.

Gabbeh: A literal “magic carpet” tale of an elderly couple who learns the story of their carpet from a woman who arises from it to reveal its secrets.

Leila: A young couple, childless but deep in love, is pressured by family members to change their marital situation in order to produce an heir. A fascinating glimpse into the conflict between traditional and modern marriage in Iran.

Bacheha-ye aseman, Children of Heaven: A tale of a young brother and sister who conspire to keep the loss of the little girl’s shoes from their parents.

Ta`em guilass, A Taste of Cherry: The story of man, intent on committing suicide, who drives around Tehran, looking for someone to help him in his quest.

Sib, The apple: A story of two young daughters kept as virtual prisoners in their home by their destitute father and blind mother; eventually the local government is informed of their plight by their neighbors.

Ayneh, The Mirror: A girl left at school is forced to wander the streets of Tehran alone, meeting strangers along the way home.

Banu-yi urdibihist, The May Lady: A filmmaker inadvertently finds solutions from her own film to deal with her chaotic and often tragic personal life.

The Colour of Paradise: The tortured tale of a blind son and his father; the father fears the son will ruin his chances for a new wife, while the son only sees the beauty in life.

Bad ma ra khahad bord: A documentary maker, travels to a remote village to film the rituals surrounding the death of a beloved elderly woman from the village; unfortunately for the filmmaker, the woman refuses to die as planned.

Ruzi kih zan shudam, The day I became a woman: Three portraits of women in different stages of life in Modern Iran.

Takhte siyah, Blackboards: Itinerant teachers travel to recently bombed Iranian Kurdistan looking for students; their blackboards must be used for more than teaching as the journey becomes harder and more treacherous.

Il cerchio, The Circle: A film, looking at the inner lives of women in modern Iran; their stories intertwine and provide a clear message of kinship and hope.

Kluzap nima-yi nazdik: The story of an unemployed film-lover, mistaken for a controversial director, who is jailed and must await trial for the man he admires...

Nimah-i pinhan, The Hidden Half: A story of tales untold of the revolution as a husband and wife learn more about each other in the most remarkable of circumstances.

Raye makhfi, Secret Ballot: Election day on a remote island in Iran finds a soldier and a female election officer sharing in a strange journey.

Gumshudiyi dar Araq: Set during the Iran-Iraq war, a man talks his sons into helping him recover his beloved wife, who had left him years before, but who is now in dire straits.

Crimson Gold: Murder and suicide and the personal story of tragedy and alienation behind them.

10: The conversations of a female taxi driver with ten different women passengers over a series of days.

Buy-i kafur, itr-i yas, the smell of camphor, the fragrance of jasmine: The strange tale of a filmmaker who believes the Angel of Death is nigh.

Turtles can fly: A tale set in an Iran-Iraq refugee camp just prior to the onset of the 2003 Iraq war. The boys find all manner of ways, both basic and magical to find mines...

Afsaid, Offside: The 2006 Bahrain-Iran World Cup match is the setting for competition among nations...and genders

Persepolis: An animated autobiographical account of a young girl's life from the early stages of the revolution through to the post-Khomeini era; a story of dreams lost, dreams deferred, and the abiding love of family and home.

BOOK REVIEW GUIDELINES

(Based on materials from R.S. Humphreys)

Each student will be required to write a book review and hand it in on or before **Friday, 15 April 2020**. These book reviews should be **four to seven** pages (double-spaced typewritten) in length. Late papers will lose one letter grade or more without documentation of an emergency—Plan ahead and be prepared in case of unforeseen problems. Use the following points as a guide and all should be well:

1) Consult with me about the topic/titles you are interested in—*Remember*, the work must be a scholarly study of some topic pertaining to Iranian History. In addition, you may choose to cover topics that not only deal with the central Islamic lands, but with al-Andalus (Muslim Spain) and North Africa as well.

I will work with each of you individually to help you find a title that interests you. We will first exhaust the holdings of FAU and the surrounding library systems. From there we will work with Inter-Library Loan and/or my own collection.

Make sure to choose early and secure the title. 18 March 2020 is the deadline for submitting titles. Changes may be made—but make sure to leave ample time for the final product.

2) Read the work . . . Yes, this goes without saying, but it is important to stress the role of critical reading. To write an effective book review you will want to re-read certain sections and have the main ideas clear in you head. Bear the following points in mind as you read and take notes.

In any review, the first step is to be sure that the reader knows what book you are talking about. At the top of the first page, give the publication date: author's name; full title of the book; place of publication, publisher, and date; and number of pages. Use the following format:

Ira M. Lapidus. *A History of Islamic Societies*. Cambridge: Cambridge University Press, 1988. 1002 pp.

Aside from one or two opening remarks, your first job is to tell your reader what the book is about.

In your opening paragraph, identify the subject matter. Be specific in this regard (i.e. "Author X has written a lengthy work on Islamic History" is not sufficient)

3) Your next major task is to identify and discuss the author's interpretation of his/her subject matter. What is the author's main thesis (i.e. the point that he/she wishes to prove in the book.)? Is this thesis explicit or is it tucked away "between the lines." What are the author's presuppositions (as to what is important, what is relevant evidence, etc?)

4) Related to this previous point—is there an goal of sorts on the author's part? Why did they write the book do you suppose? Sometimes this is clearly stated—and at times it is clear only to the reader.

5) Above all these works are based on a scholar's research—utilizing a variety of resources, both textual (manuscripts, etc.) or material (coinage, architecture, etc.). What kinds of evidence does the author use? Why does he/she choose this evidence and not other kinds (If you feel this is important to the work as a whole) Most authors will outline their sources and why they chose them in the preface or in a bibliographic essay at the back of the book. Look for this, and look at the footnotes to see whether they have lived up to their professional principles.

6) A major duty of the professional reviewer is to evaluate the book he/she is examining—whether it has used all the relevant sources, whether its author has studied other contributions to the subject, whether it adds anything new to our knowledge or comes up with a significant new interpretation of established knowledge. *That being said*, this sort of thing one can seldom be expected to do as an undergraduate and/or someone new to the field. In other words, my goal in assigning these book reviews is not to show you what you do not know—but rather to give you the opportunity to study something that interests you—and in as an efficient manner as possible. What you can do is say what kind of contribution the work has made to your understanding of the subject—what new problems it has made you aware of, what questions it has led you to ask, what directions you would like to follow in further inquiries. A statement of this kind is an appropriate (but not necessary) way to conclude your book review.

WHAT NOT TO DO:

*** Simply regurgitate the facts from the book—summarizing the main points, issues etc. This is not a review—and you will not receive full credit for works in this vein.

*** Use excessive quotes/block quotes from the work. This draws away from your discourse and overly pads a paper. Instead, use smaller statements, footnotes to pages in the work, to illustrate your points.

*** Turn in a paper late and/or with typographical, grammatical errors. Make sure to proofread and revise the work *prior* to handing it in.

Eric J. Hanne