

Middle Eastern Literature Resources and Recommendations:

Compiled at the 2019 NEH Seminar “Middle Eastern Millennials through Literature, Culture, and Media” at the University of Arizona

Contents:

- Various titles compiled (at a literature focus group meeting)
- Materials recommended by Byoung Park
- Materials recommended by Noha Ghali
- Katie Logan’s Middle Eastern Sci-Fi Syllabus
- Ashley Lawson’s Iranian Women Writers Syllabus
- Leila Ben-Nasr’s Modern Arab American Literature Syllabus
- Aaron LaDuke’s Modern Middle Eastern Literature Syllabus
- Attached: articles on Islamic Feminism, Women and Work and Islam, Islamophobia, Culture of the Gulf Countries, and a study and review of Ghassan Kanafani’s *Men in the Sun* (all provided by Noha Ghali)

Collections and Anthologies

Opening the Gates: A Century of Arab Feminist Writing (Indiana UP, 2004, 2nd ed)

Tablet & Pen: Literary Landscapes from the Modern Middle East, Reza Aslan ed., (700 page anthology, 20th and 21st Century)

Tremors: New Fiction by Iranian American Writers, [Anita Amirrezvani](#) ed., (27 authors)

U of Texas Press, CMES Modern Middle Eastern Literatures in Translation Series (over 50 titles)

Language for a New Century: Contemporary Poetry from the Middle East Asia and Beyond (800 pages, hundreds of poets)

Iraq + 100 (What will Iraq look like in 2103, 100 years after the US Invasion? 10 contemporary stories in the science fiction genre)

Critical Works

ArabLit.org (quality website with lots of news, articles, and resources)

Arab Women Novelists: The Formative Years and Beyond, Joseph T. Zeidan (one of earlier scholars, historically grounded)

The Arabic Novel: An Historical and Critical Introduction, Roger Allen (an effective primer)

Graphic Novels

Persepolis, Marjane Satrapi (graphic novel)

Baddawi, Leila Abdelrazaq (Palestinian refugee camp Lebanon, 2015, graphic novel)

Samandal (Lebanese comic collective)

A Game for Swallows, Zeina Abirached (Lebanon 1980s childhood, graphic novel)

The Arab of the Future, Riad Sattouf (Libya, Syria, France...graphic novel, four parts)

Various Recommended Titles and Authors

Salt Houses, Hala Alyan (Palestinian-American, 2017)

The Corpse Washer, Sinan Antoon (Iraq, shorter novel, self-translated)

Frankenstein in Baghdad, Ahmed Saadawi (a big starter of discussions of dystopian narratives in the ME)

Cities of Salt, Abdelrahman Munif (Saudi Arabia, oil comes to the Gulf, modern classic)

Season of Migration to the North, Tayeb Salih (Sudan, East-West conflicts, modern classic)

Pillars of Salt, Fadia Faqir (Jordan, 1998, anglophone)

Men in the Sun, Ghassan Kanafani (Palestine, 55 page short story, modern classic)

Celestial Bodies, Jokha Alharthi (Oman, winner Man Booker International 2019)

The Pillar of Salt, Albert Memmi (French colonized Tunisia, semi-autobiographical novel)

I Sweep the Sun Off Rooftops, Hanan al-Shaykh (Lebanon and beyond, 1998, story collection)

A Cup of Sin: Collected Poems, Simin Behbahani (Iran, written over a half century)

Abdelilah Hamdouchi (detective fiction, North Africa, novels)

Midaq Alley, Naguib Mahfouz, Nobel Prize winner (Egypt, also *Cairo Trilogy*)

Women Without Men: A Novel of Modern Iran, Shahrnush Parsipur (Iran, 2012)

The Palace, Kaveh Akbar (Iran, an outside look to America, epic style poem with illustrations, published in *The New Yorker*)

40 Rules of Love and *Bastard of Istanbul*, Elif Shafak (Turkey, critical praise and widely read)

Satan's Stones, Moniru Ravanipor (Iran, short stories...blend realism, myth, superstition)

I the Divine, Rabih Alameddine (Lebanon, issues of sexual identity)

The Sand Child, Tahar Ben Jalloun (Morocco, novel, magical realism, sexual identity)

Mahmoud Darwish (regarded widely as Palestinian national poet, over 30 volumes)

Materials shared and recommended by Byoung Park:

I have used *They Die Strangers*, published by the CMES of U of Texas, and it touches the common experiences of Yemenis or Muslim immigrant workers, (which is also very well reflected in America). It contains a novella and 13 short fictions you can choose to cover.
<https://utpress.utexas.edu/books/abdthp>

I also use a few powerful Kurdish (of Iraqi) poems and an excerpt from *An Introduction to Arabic Poetics* by Adonis.
<https://saqibooks.com/books/saqi/an-introduction-to-arab-poetics/>

To address the Israel-Palestinian conflict, I go with a DVD, *The Promises* (2001)
<https://www.promisesproject.org/film.html>

For the life of Arab-American, let me also suggest you the following DVD: *In My Own Skin: The Complexity of Living as an Arab in America* (only 16 mins)
<https://www.arabfilm.com/item/220/>

Beyond that, I use an excerpt from *The Tales of 1001 Nights* (When I was little, reading and watching the adventures of Sinbad and Alibaba is still quite vivid and vibrant) and I will absolutely go with a few of those books that are introduced during the workshop.

Resources shared and recommended by Noha Ghali:

Recommended films in Arabic with English subtitles...

No.	Film in Arabic	Title in English	Director	Year
1.	الجنة الآن	Paradise Now	Hany Abu-Assad	2005
2.	عمر	Omar	Hany Abu-Assad	2013
3.	عرس رنا	Rana's Wedding	Hany Abu-Assad	2002
4.	الآخر	The Other	Youssef Chahine	1999
5.	الناصر صلاح الدين	Saladin the Victorious	Youssef Chahine	1963
6.	المصير	Destiny	Youssef Chahine	1997
7.	هي فوضى	This is Chaos	Youssef Chahine	2007
8.	اسكندرية...نيويورك	Alexandria...New York	Youssef Chahine	2004
9.	وجده	Wadjda	Haifaa al-Mansour	2012
10.	من أبو ظبي إلى بيروت	From A to B	Ali F. Mostafa	2014
11.	أنا نجوم بنت العاشرة ومطلقة	I Am Nojoom, Age 10 and Divorced	Khadija Al-Salami	2015
12.	ذيب	Theeb	Naji Abu Nowar	2014
13.		Where do we go now	Nadine Labaki	2012

	وهلاً لوين؟			
14.	تمبكتو	Timbuktu	Abderrahmane Sissako	2014
15.	أمريكا	Amreeka	Cherien Dabis	2009
16.	ماي هذا الصيف	May in the Summer	Cherien Dabis	2013
17.	ليلة سقوط بغداد	The Night Baghdad Fell	Mohamed Amin	2005
18.	بيت التوت	The Mulberry House	Sara Ishaq	2013
19.	عسل إسود	Black Honey	Khalid Mar'iee	2010
20.	المخدوعون	The Dupes	Tewfik Saleh	1973
21.	عمارة يعقوبيان	The Yacoubian Building	Marwan Hamed	2006
22.	زيارة السيد الرئيس	Mr. President's Visit	Mounir Rady	1994
23.	حين ميسرة	Until Things Get Better	Khaled Youssef	2007
24.	العاصفة	The Storm	Khaled Youssef	2000
25.	ليلة البيبي دول	Baby Doll Night	Adel Adeeb	2008
26.	في بيتنا رجل	A Man in Our House	Henry Barakat	1961
27.	الرصاص لا تزال في جيبتي	The Bullet Is Still in My Pocket	Hossam Eddine Mostafa	1974
28.	باب الشمس	The Gate of Sun	Yousry Nasrallah	2004

29.	الخبز الحافي	Al-khouz Al-Hafi	Rachid Benhadj	2005
30.	صرخة نملة	Cry of an Ant	Sameh Abdelaziz	2011
31.	قنديل ام هاشم	The Lamp of Umm Hashim	Kamal Attiyah	1968
32.	الإرهابي	The Terrorist	Nader Galal	1994
33.	الأبواب المغلقة	Closed Doors	Atef Hetata	1999
34.	678	678	Mohamed Diab	2010
35.	اللص والكلاب	The Thief and the Dogs	Kamal El Sheikh	1962
36.	يوم 18	18 Days	Yousry Nasrallah, et al	2011
37.	أسماء	Asmaa	Amr Salama	2011
38.	الكرنك	Al-Karnak	Aly Badrakhan	1975
39.	عمر المختار	Lion of the Desert	Moustapha Akkad	1981
40.	الرسالة	The Message	Moustapha Akkad	1977
41.	دعاء الكروان	The Nightingale's Prayer	Henry Barakat	1959
42.	ملك الرمال	King of the Sands	Najdat Anzour	2013
43.	أريد حلاً	I Want a Solution	Said Marzouk	1975
44.	حسن ومرقص	Hassan and Marcus	Rami Imam	2008

45.	يا خيل الله	Horses of God	Nabil Ayouch	2012
46.	الوداع بوناپارت	Adieu Bonaparte	Youssef Chahine	1985
47.	باب الحديد	Cairo Station	Youssef Chahine	1985
48.	لا مؤاخذة	Excuse My French	Amr Salama	2014
49.	الجزيرة 2	El-Gezeira 2	Shereef Arafa	2014
50.	الميدان	The Square	Jehane Noujaim	2013

Here are more links to Egyptian and Palestinian movies with English subtitles and you can access them online for free:

1. The Palestinian movie on girl's soccer

team: <https://www.aljazeera.com/programmes/aljazeeraworld/2012/06/2012626105337593602.html>

2. The Price: <https://vimeo.com/147644849>

3. Cairo

Exist <https://www.youtube.com/watch?v=f7RrCsOQCnY> <https://www.youtube.com/watch?v=u-6zFPyDXLI> - with French subtitles, couldn't find the English version but you can look for it on Amazon.

This is a Website only on Egypt. It has politics, culture, technology, sports and more: <https://egyptianstreets.com/>

This link is concerned with 100 recommended books written by Arab women <https://bookriot.com/2017/01/06/100-recommended-books-by-arab-women-for-your-2017-reading-resolutions/>

Here are more recent Arabic movies and short stories:

1) https://egyptianstreets.com/2019/05/24/three-egyptian-films-gaining-attention-at-2019-international-film-festivals/?fbclid=IwAR28bkGMCieE9q4uYIn4dYoksv8m-B09H8aQaYe6hkKbQhKh2Aq_Qn3nC8 - Three very recent Egyptian independent films

2) Hell on Earth: The Fall of Syria and the Rise of ISIS (available on Amazon)

3) 8 Borders, 8 Days <https://new.tugg.com/titles/8-borders-8-days> - on Syria crisis

4) Modern Arabic short stories (in English) <http://incom-shop.eu/LBR-04-Modern-Arabic-Short-Stories-An-Arabic-English-Reader/fr>

5) Video on Edward Said, postcolonial American- Palestinian thinker (I always use this video in my

classes) https://www.aljazeera.com/programmes/aljazeeraworld/2018/11/edward-place-181114122149652.html?fbclid=IwAR32cak2weotwN5qno_ruji8Mp9Thbolty4x4AsoYBiWaOT2u8rLtfwFfWY

Arabic Novellas in English:

1. They Die Strangers - attached is a review on it as well

2. Men in the Sun - Ghassan Kanafani

3. Ibn Fatouma - Nobel Prize Winner Nagib Mahfouz - Egyptian novelist.

4. Yacoubian Building - A novel by Alaa El Aswany and the movie based on the novel is on YouTube with English subtitles

5. I also attached several articles on Islamophobia, Arab feminism, Arab gulf countries culture, and women in Islam.

6. Introduction to Modern Arab Culture - a book with a focus on the Arab world by Bassam Farangia

ENGL 215: Reading Literature
Frankenstein in Baghdad: Fantasy, Dystopia, and World Literary Encounters (CRN 36923)
MW 4:00-5:15
Harris 2110

Instructor: Dr. Katie Logan

Email: kmlogan@vcu.edu

Office: Harris 5169

Office Hours: Tuesdays, 1-3 pm; Wednesdays, 3-4 pm; or by appointment

In 2014, the International Prize for Arabic Fiction (the IPAF) went to Ahmed Saadawi's *Frankenstein in Baghdad*, setting off a wave of think pieces about the state of science fiction and fantasy in Arabic literature. While some argue that the Arab Spring and increased political activity in the Middle East has led to a rise in dystopian and futurist fiction, others point to a long history of fantasy and imagining beginning with texts like *The Thousand and One Nights* and *The Quran*. *Frankenstein in Baghdad* also re-imagines Mary Shelley's original *Frankenstein* story, raising questions about Arabic sci-fi's relationship to Western literary traditions.

In this class, we'll explore readings from a range of time periods, locales, and styles to consider what makes Arabic science fiction and fantasy the genres they are today. We'll ask questions like the following: how do tropes of the fantastic (i.e. jinns, ifrits, and figures like Frankenstein's monster) inform contemporary writing happening today? What kind of writing counts as SF or fantasy and why? Who writes and reads SF and fantasy (i.e. how should we account for gender, nationality, sexuality, race and ethnicity, religion, or class?) How do SF and fantasy help writers make sense of pressing social and political issues like war and rebuilding, ongoing occupation, globalization, and environmental change? By reading recent Arabic and Arab-Anglophone SF and fantasy in conversation with works from the United States and England, we'll learn to identify the ways texts are shaped by cultural and historical contexts while also engaging in global conversations about the genre.

Course Objectives

English 215 is intended to be "an inquiry into literary and cultural texts, emphasizing critical thinking and close reading." By the end of our semester, we will accomplish the following:

- Practicing close reading, i.e. using careful analysis of smaller units of text to draw larger interpretive conclusions about the works we encounter
- Developing comparative readings of texts from different literary traditions and time periods in order to understand how cultural context informs literary production
- Engaging in critical discussions about the genre of science fiction and the ways individual texts borrow from, adapt, or complicate this genre
- Understanding the work of analysis and interpretation as a collaborative effort that we undertake in conversation with peers and colleagues

While this course provides a foundation in literary analysis for students intending to continue into the English major, it also helps non-majors develop crucial critical thinking, analytical, and cross-cultural competency skills that will benefit a variety of fields.

Required Texts

These texts are available at the VCU Barnes and Noble, but of course you're welcome to order them on your own. Just make sure that you're purchasing the copy with this ISBN so that we'll have the same page numbers. Also notice that you'll need *Frankenstein* immediately, but we won't get to *Frankenstein in Baghdad* until after spring break; please plan accordingly. Additional course materials will be made available online through Blackboard.

Frankenstein, Mary Shelley [ISBN: 9780486282114]

Frankenstein in Baghdad, Ahmad Saadawi [ISBN: 9780143128793]

Recommended for Purchase:

Science Fiction: A Very Short Introduction, David Seed [ISBN: 9780199557455]

Grading Breakdown

Attendance and Class Participation (includes possible but infrequent reading quizzes): 25%

Group Context Presentation: 10%

Weekly Discussion Board Post and Response (12 weeks): 30%

Midterm Exam: 15%

Final Exam: 20%

Assignment Descriptions

Reading Quizzes: While I prefer not to administer reading quizzes, we may incorporate a few if it seems like the class is not completing the assigned readings. Quizzes will occur at the beginning of class and will not be repeated if you come in late or are absent. Quiz grades are incorporated into your attendance and participation grade, and I will drop the lowest quiz.

Group Context Presentations: Early in the semester, each student will be placed in a group and assigned a class day and reading. The day's group is responsible for selecting an article, interview, or other short reading that helps the class contextualize and better understand the day's reading (examples might include a brief timeline of "Operation Iraqi Freedom/Operation New Dawn" when we begin *Frankenstein in Baghdad* or an article from that discusses the impact of Mary Shelley while reading *Frankenstein*). I will provide more details and examples for the assignment in the coming weeks.

Weekly Discussion Board Post and Response: For most weeks of the semester, you'll be responsible for posting a brief reading response under the Discussion Board function on Blackboard. You can choose to post for either Monday or Wednesday's class, but your work will need two components: first, an initial post that performs a close reading and/or raises a question about the text, and a second post that responds to a classmate's work. Post One needs to be up at midnight the day before class, and Post Two—your response to your classmates—should be up before noon the day of class. This scheduling gives me and your classmates time to read and think about the Blackboard conversations prior to class.

I will grade these posts for both quality and completion and will ask you to respond to specific prompts during specific weeks. Everyone will post for the first time on Wednesday, January 23rd (since we only have one class that week). You'll be exempt from posts the week of the midterm.

Midterm Exam: The midterm will take place during class time on Wednesday, March 13th. It will be short answer format drawn from reading and class discussion material.

Final Exam: The final will be given during the allotted time for our course (Monday, May 6th at 4-6:50 p.m.). It will feature short answer questions and a longer essay format prompt.

Course Policies

Attendance: Because of the discussion oriented nature of this class, your attendance is crucial for success in the course. Please make note of the following attendance policies:

- I do not distinguish between excused and unexcused absences. As a result, you do not need to email in order to explain your absences.
- You are responsible for work due on the date you miss and for the day's discussion and material. Contact a classmate in order to share notes.
- In this course, you receive three, no questions asked, free absences to use at your discretion. Keep in mind that a semester is long, and illnesses, appointments, family commitments, etc. might pop up. I encourage you to save your absences for those moments. These absences are NOT available to you during your group's context presentation or for the midterm exam.
- Beginning with your fourth absence and continuing with each additional absence, I will deduct ten points from your attendance and class participation grade.
- Because I typically begin class with any pressing announcements, makes sure that you're in class ready to go right at 4 p.m. Arriving more than five minutes after the start of class counts as a tardy; repeat tardies will also result in an attendance grade reduction.
- Arriving more than twenty minutes late for a given class meeting counts as an absence.
- At eight absences, which is 25% of a MW course, you will receive a 0 in attendance in participation. Students who miss this amount of class cannot receive a final grade higher than a C, although it will be difficult to accomplish that grade.
- Reading quizzes cannot be made up at a later date.
- These policies, of course, do not apply to absences for athletes missing class for university sanctioned competition, those observing religious holidays, or students with specific accommodations from [SAEO](#). These students should arrange to meet with me in my office hours to discuss their absences early in the semester (note that the deadline for providing *written* notice to observe religious holidays at VCU is Friday, January 25th).

Inclusive Classrooms

VCU and the University College value inclusive classrooms in which all participants collaborate to maintain an environment where we can think critically about a wide variety of perspectives, backgrounds, and identities. Inclusive classrooms promote a thoughtful exchange of ideas and

insights and support the VCU Mission of developing “a climate of trust, honesty and integrity where all people are valued and differences are recognized as an asset.”

We will spend time this semester discussing how we can work together to make sure we build and maintain this climate, starting with some guidelines and planning early in the semester. From my perspective, here are some small but important things to get us started:

- Official documents may not reflect the name you would like to use in this classroom; I invite you to tell me your name and discuss with me any other related issues, such as what pronouns you use, etc.
- If you encounter barriers or lack of access to course materials or activities, including financial ones, I invite you to talk to me about them.
- If events in class or outside of class are affecting your ability to participate fully, please feel free to ask me for help in identifying resources; I can help you access [Student Counseling Services](#), [Title IX Equity and Access Services](#), or the [Student Accessibility and Educational Opportunity](#) Office as needed.
- If you feel that course materials or class discussions are neglecting a particular perspective, let me know. I am still in the process of learning about diverse perspectives and identities, and we can only grow as a group if we participate in the hard work of asking questions and reshaping our understandings in light of new knowledge and discoveries.

Academic Integrity

Much academic work involves seeking out information and ideas from other sources and incorporating what you find into your own work. Be sure to provide credit whenever material is quoted directly, summarized, or paraphrased. In other words, provide credit not only for others’ language, but their ideas as well. This class will include instruction on how to maintain academic integrity and avoid plagiarism.

Handing in the same work for credit in multiple classes is an honor offense. Consult with your instructor if you have questions.

Respect the work of others and in no way present it as your own.

Read VCU’s [honor system policy here](#).

University Policies

VCU’s full university policies [are available online through the Provost’s office](#). Topics include:

1. [Campus emergency information](#)
2. [Class registration required for attendance](#)
3. [Honor System: upholding academic integrity](#)
4. [Important dates](#)
5. [Managing stress](#)
6. [Mandatory responsibility of faculty members to report incidents of sexual misconduct](#)
7. [Military short-term training or deployment](#)
8. [Student email standard](#)
9. [Student financial responsibility](#)
10. [Students representing the university - excused absences](#)

11. [Students with disabilities](#)
12. [Withdrawal from classes](#)
13. [Faculty communication about students](#)

Semester Schedule (Subject to change)

Please note that readings listed for the particular class meeting are due IN CLASS. For example, you need to have read Yasmin Khan and the VanderMeers before you come to class on Wednesday the 16th.

Week One

M 1/14: What is Science Fiction? What is Fantasy? What are Arab SF and Fantasy?

In class: [Sindbad Sci Fi](#)

W 1/16: Yasmin Khan, [“Arab Science Fiction Shines Light on current Middle East Themes,”](#) and [“Building a Better Definition of Science Fiction,”](#) Jeff and Ann VanderMeer

Recommended: *Science Fiction: A Very Short Introduction*, pp. 1-5

Unit One: Origins

Week Two

M 1/21: NO CLASS

W 1/23: *Frankenstein*, pp. 1-60

Submit your first discussion board post before class today.

Week Three

M 1/28: *Frankenstein*, pp. 61-97

W 1/30: *Frankenstein*, pp. 97-120

Week Four

M 2/4: *Frankenstein*, pp. 120-166

W 2/6: *The Thousand and One Nights* (Husain Haddawy’s introduction and “The Story of the Merchant and the Demon,” pp. 21-36); BB

In class: [Sharif Waked, “To Be Continued . . .”](#)

Week Five

M 2/11: *The Thousand and One Nights*, (“The Story of the City of Brass”); BB

W 2/13: Beth Elderkin, [“The Surprising Intersection of Islam and Sci Fi,”](#) and Rokeya Sakhawat Hossain, [“Sultana’s Dream”](#)

In class: Nesrine Malik, [“What Happened to Arab Science Fiction?”](#)

Unit Two: Encounters

Week Six

M 2/18: *Science Fiction, A Very Short Introduction*, Ch. 2: Alien Encounters

W 2/20: Octavia Butler, “Blood Child”; BB

Week Seven

M 2/25: Brenda Peynado, [“The Kite Maker”](#)

W 2/27: Amal El-Mohtar, [“The Truth About Owls”](#)
(this story also appeared on [LeVar Burton Reads](#), if you want to check out the audio!)

SPRING BREAK

Week Eight

No discussion board posts this week

M 3/11: Midterm Review

W 3/13: Midterm

Unit Three: Dystopias and Futures

Week Nine

M 3/18: *Science Fiction*, Ch. 4: Utopias and Dystopias, and *Black Mirror* (episode TBA)

W 3/20: Jill Lepore, “A Golden Age for Dystopian Fiction,” BB

In class: “Submarine,” Mounia Akl

Week Ten

M 3/25: Joey Ayoub, [“In Conversation with Mounia Akl”](#)

W 3/27: Sam Metz, [“Fiction of Dystopian Times”](#)

Week Eleven

M 4/1: *Frankenstein in Baghdad*, 1-40

W 4/3: *Frankenstein in Baghdad*, 40-89

Week Twelve

M 4/8: *Frankenstein in Baghdad*, 89-141

W 4/10: *Frankenstein in Baghdad*, 142-195

Week Thirteen

M 4/15: *Frankenstein in Baghdad*, 195-244

Recommended: G.K. Chesterton, [“How to Write a Detective Story”](#)

W 4/17: *Frankenstein in Baghdad*, 244-281

Week Fourteen

M 4/22: *Science Fiction*, Ch. 5: “Fictions of Time,” Hassan Blasim, introduction to *Iraq +100*, and Hassan Abdulrazzak, “Kuszib” (BB)

In class: [“Through the Lens of Science Fiction, Iraq’s Distant Future is Reimagined,”](#)

Yasmin Khan

W 4/24: Ibrahim Al-Marashi, “Najufa” (BB) and [“Two Contributors Reflect,”](#) Tor/Forge

Week Fifteen

No discussion board posts this week

M 4/29: Exam Prep

Final Exam: Monday, May 6th at 4-6:50 p.m. (location TBA)



ENGL 232: Iranian Women Writers



TH 1:00-2:15

English Annex 11

Instructor: Dr. Ashley Lawson

Email: lawson_a@wwvc.edu

Office: English Annex 30A (third floor, turn right at top of stairs)

Mailbox: 1704

Office Hours: Tues. 10:00-12:00; Wed. 1:00-2:00, 4:30-5:30; & by appointment. [During the scheduled times, you can either come visit me in my office or find me on Google Hangout, which you can access on the web or by downloading the app.]

Required course materials:

(You must own/rent/check out your own copy of each and bring it with you to class on the assigned days. If you fail to do so, you will be counted absent for that class session.)

1.) Marjane Satrapi—*The Complete Persepolis* (978-0375714832)

***On reserve in the library for the first two weeks of class.*

2.) Zoya Pirzad—*Things We Left Unsaid* (978-1851689675)

3.) Forugh Farrokhzad—*Sin: Selected Poems* (978-1557289483)

4.) Shahrnush Parsipur—*Women Without Men* (978-1558617537)

5.) Azareen Van der Vliet Oloomi-- *Call Me Zebra* (978-0544944602)

6.) Other assigned readings to be downloaded from our course Blackboard page (see schedule for instructions)

--Notebook and a writing utensil--to be brought to each class meeting for taking notes, completing in-class writing assignments, etc.

--A sturdy folder to save syllabus for future reference and in which to collect handouts, returned assignments, etc.

Course description:

From our modern perspective, it is hard to believe that before 1979 the West knew (and therefore cared) very little about the small Middle Eastern country of Iran. But after the Islamic revolution, the embassy hostage crisis, and the Iraq/Iran war all dominated Western headlines in the late 1970s and 1980s, we have been transfixed. More recently, not long after September 11th, American president George W. Bush brought Iran firmly to the forefront of our consciousness by declaring it part of the “Axis of Evil,” even though none of the perpetrators of that horrific crime were of Iranian descent. Though the Obama administration eased tensions somewhat by removing economic sanctions placed during Bush’s era, President Trump quickly re-implemented those sanctions upon taking office and has recently taken to calling out Iranian leaders IN ALL CAPS on Twitter.

Thanks to this turbulent history, generations of Westerners have come of age watching news cycles that feature updates about Iran on an almost daily basis, yet we tend to know very little about the lives, beliefs, and culture of normal Iranian citizens. Our preconceptions about Iran are so heavily influenced by political propaganda that is almost impossible to imagine Iranians as

people with which we might have something in common. We imagine a country filled with citizens who support their iron-fisted regime without question. Similarly, we see a place that requires women to wear the veil and assume that all female citizens there are oppressed, degraded, and disrespected. The truth, as we will learn this semester, is much more varied and complicated.

The purpose of this course is to provide a deep dive into the literary works produced by Iranian women in order to shine light on the people of Iran, their history, their beliefs, and their struggles from the viewpoint of those who have so often been most acutely subjected to the whims of politics, religion, and culture: Iranian women. Rather than attempting to provide a chronological survey representing the entirety of Iranian literary history, we will look at relatively recent texts that represent three sets of key themes: home/history; resistance/religion; and exile/immigration.



Course objectives:

After completing this course, each student will be able to:

1. Demonstrate critical reading skills by using key terms of literary study with fluency in order to analyze the course texts and authors either verbally or in written form;
2. Analyze and explain the linguistic, political, social, economic, or cultural systems of Iranian societies.
3. Compare and contrast the values and cultural elements of Iranian societies across time and place, especially as related to gender;
4. Position works of literature within that specific historical, social, and artistic context.

This course also satisfies the International Cultural Studies requirement of the General Studies Curriculum.



What to expect:

This is a 200-level literature course that follows a “flipped classroom” model. What that means is that students are expected not only to read the assigned texts before each class period but also to prepare their thoughts so that they can be just as engaged as the professor during our class meetings. During our class session, lecture will be used sparingly (especially after we move past the introductory material in the first couple of weeks), and discussion will be our dominant mode.

More specifically, here is what a typical class cycle will look like: you will be given a reading assignment to complete on your own time for almost every class period (since this is a 200-level course, expect to read as much as 50-75 pages for some class sessions). To assess your comprehension of the section you have read, you will complete a DIY worksheet (more on that later) and/or a quiz. Class sessions will consist primarily of discussions to which all students are expected to

contribute (see below for more details on participation), along with regular group work. At the end of class, every student will complete a reflection exercise that will help the professor build the lesson for the next class session (so you need to make sure to stay engaged during discussion, whether you are vocally participating or not). By regularly practicing your analytical skills, you should notice greater success on the exams and the final essay. While much of my feedback outside of class discussion will take the form of written responses to your assignments, you are also welcome to visit me during my office hours for an individual conference about the reading or your progress in the course thus far.

Coursework:

Below is a preliminary description of each of the major assignments for this course. More details on each will be provided as the semester progresses:

You will complete two written exams during the semester, each worth 200 points or together 40% of your final grade. Exams will include a mix of short answer/multiple-choice questions that test reading comprehension and longer answer/essay sections that test knowledge of deeper themes and connections between texts. We will discuss expectations for the exam and review the eligible material prior to each test date. (Please note that exams cannot be made up, except due to extenuating circumstances like legitimate, inflexible, school-related scheduling conflicts, at the professor's discretion.) [Learning outcomes met: 1/2/3/4]

Instead of a final exam, you will write an essay worth 200 points or 20% of your final grade. The writing prompt will ask you to examine the third unit of the course's theme in greater depth by comparing and contrasting one of the selected films and the final two assigned texts. More details on this assignment will be provided well in advance of the deadline. [Learning outcomes met: 1/2/3/4]



Throughout the semester, you will complete Do-It-Yourself (DIY) worksheets, cumulatively worth 15% of your final grade. These assignments will have two parts: the discussion question portion that must be completed *before* class and cannot be turned in late, and the responses to those questions, which you will complete at the end of class. (Students who do not turn in a worksheet that day will have a different assignment to work on.) You will need to complete a certain number of these before the three deadlines listed on the syllabus. A handout will be provided with further details during the first week of the semester. [Learning outcomes met: 1/2]

As a rule, no one (including me) likes quizzes, but they will be given throughout the semester to assure that students are keeping up with the reading. Sometimes quizzes will take the form of short answer or multiple-choice questions about details of the text; at other times, quizzes will take the form of a short “free-write” written response asking your opinion on a particular element of the reading. An average of your quiz grades, with 1-2 of the lowest grades dropped (depending on the total number of quizzes administered), will be worth 15% of your final grade. [Learning outcome met: 1]

Please note that, unfortunately, quizzes cannot be made up. The exception to this rule is pre-approved school-related absences, such as athletics (games only), school field trips, graduate

school tests, etc. In order to be eligible for the make-up assignment, you must *notify the professor via email* at least two days prior to the class you will miss. (Athletes should provide a hard copy of your schedule at the beginning of the semester with relevant dates marked, but you should also remind the professor in writing prior to missed classes.) Additionally, you should submit a one-page, double-spaced summary of the missed class's reading assignment (including major plot points, character development, etc.) *before* that class session. While you cannot know whether your missed class will include a quiz or not, students who attend that class are similarly in the dark, so it is only fair to those students that you complete this assignment before that missed class.

The final 10% of your grade will cover participation. Your participation grade will be assessed primarily by your engaged participation during class meetings, group work, and in-class writing assignments. (See below.) [Learning outcomes met: 1/2/3/4.]

*You also have an on-going opportunity for extra credit. You can earn up to 50 points toward your quiz grade for participating in a Twitter conversation about the course material—both the assigned texts as well as any readings about current events affecting Iran, women and Islam/the Middle East you come across on your own time. You may also respond to your classmates or professor's tweets as well, as long as you have at least one independent tweet of your own during that week. For tweets about the assigned readings, you may write comments or questions in a less formal fashion than the way you would word it for that class assignment. So, whereas in a reading response you might write, "Marjane's casual play as a young girl reflects the ways the adult political world has infiltrated their minds, not matter how hard their parents work to protect them from exposure to the turmoil," in a tweet you can document the impressions that lead to you that conclusion—something like, "I couldn't believe when Marjane went after her friend with a fist full of nails. She wanted to torture him?!? She's just a little girl!!!!" (You are also allowed to use emojis, abbreviations, etc.) This is a good way to express confusion or ask questions about the texts as well, as you could potentially get many answers from your professor and peers.

In order to make sure you get the extra credit points, shoot for a minimum of 3-4 tweets per week. I will try to check in throughout the week to take part in the conversation (I'm @DrLawsonWV), but tweets will be counted and recorded every week on Friday. Make sure to hashtag each tweet with #wvwceng1232 so that I can find them and give you credit. (Tweets without the hashtag will not be counted.) They will be added to the gradebook on Blackboard at the end of the semester.

Here is a rubric to give you an idea of how tweets will be assessed.

50 points = engages in the Twitter conversation almost every week of the semester; at least half of the total number of tweets are original posts (meaning: not replies); consistently makes perceptive, thoughtful, and original comments about the readings; makes useful connections to the current world, including sharing links to other Iran-related readings.

40 points = engages in the Twitter conversation most weeks of the semester; tweets a mix of original posts and replies; makes fairly thoughtful or productive comments about the readings; tries to make some connections to current events.

30 points = engages in the Twitter conversation about half of the weeks; tweets a mix of

original posts and replies; makes some thoughtful or productive comments about the readings.

20 points = engages in Twitter conversation less than half of the weeks; mostly replies to others' tweets or posts comments that repeat ideas expressed in class. Does not make many connections to current events.

10 points = engages in Twitter conversation a few weeks; most replies to others' tweets or posts comments that repeat ideas expressed in class. Does not make connections to current events.

If you would like to see models for this type of engagement, you can look at the tweets from a class that a colleague of mine did this with at the University of Nebraska. You can search the hashtag #ENGL814 (or just go here: <https://twitter.com/hashtag/ENGL814?src=hash>). [Learning outcomes met: 1/2/3/4.]

Grading: A point system will be used to determine your final grade for the course:

<i>Points</i>	<i>Assignment</i>
400	Exams (200 points each)
200	Final essay
150	DIY Worksheets
150	Average of quiz grades
100	Participation

Total points possible- 1000 points

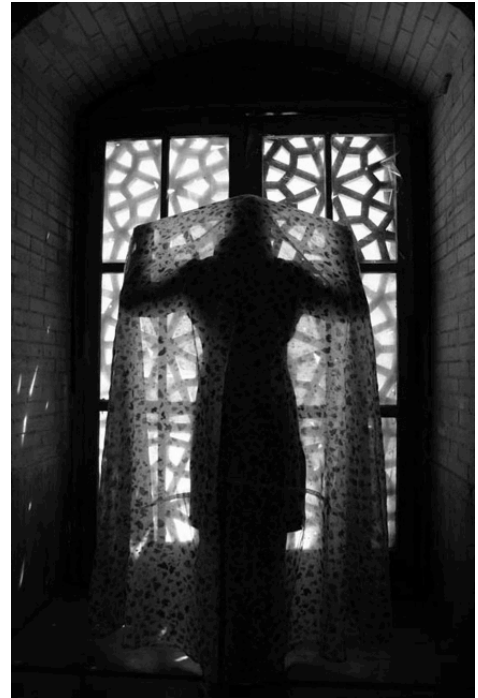
Letter grades breakdown as follows:

A+=1000-980, A=979-930, A-=929-900, B+=899-880, B=879-830, B-=829-800, C+=799-780, C=779-730, C-=729-700, D+=699-680, D-=629-600, F=590-0

Participation:

--Class participation is factored into your final grade and is therefore important to your success in this course. I believe that a student's participation can take a variety of forms, including speaking up during daily class discussions, thoughtful engagement with other students' ideas during these discussions, contributions to informal group work, completing the required reading for each class period, timely (that means before class) printing of readings and assignments, approaching the professor outside of class, and putting deliberate effort into in-class writings like the end of class one-minute paper (more on that to come).

--As you can see, "participation" means much more than just showing up to class on any given day; it requires active engagement in class life. Please be aware that if I ask you a question and your response indicates that you have not done the reading or followed along with the group discussion, your participation grade may be lowered as a result. However, I do not expect you to walk in each day with a full mastery of the assigned text or the course concepts. Asking questions (of the instructor or of your fellow classmates) or requesting clarification if you don't understand something (ditto) absolutely counts as "participation," since we will all likely benefit from such inquiries. Your participation will not be lowered for asking relevant questions, only if



you demonstrate a consistent unwillingness or inability to contribute meaningfully to our class discussions.

--While students who arrive to class more than 15 minutes late will be counted as absent, students who consistently arrive a few minutes after class has begun will also receive a significant deduction to their participation grades as well.

-- The quality of your participation will be assessed twice during the semester: first, at mid-term you will be given a tentative grade (meaning: the grade I would give you if the class were to end at that point) and, finally, as part of your overall grade for the course (see grade breakdown).

Course policies--attendance:

--Attendance: Showing up prepared for class is vital to your success in this course, so attendance is built into your participation grade. You are allowed three absences over the course of the semester with no penalty. If you have four or more unexcused absences, for each absence your final grade will be lowered by half a letter grade (50 points). (Please note the above policy that students who arrive to class more than 15 minutes late will be counted as absent.)

--On the other end, perfect attendance will add bonus points to your participation grade at the end of the semester.

--Missing six or more class sessions will result in automatic failure of the course. Excused



absences (severe illness with written verification from a medical professional, death in the family, athletic events) may be approved at the instructor's discretion.

--You have until the beginning of the next class to turn in any assignments you miss during your absence. You may also drop off the assignment to the professor's office prior to that.

--Please see the policy above about missing quizzes due to excused absences.

Technology policies:

I know that we live in a world in which we increasingly spend more and more of our time attached to screens of various kinds for both personal and professional reasons (myself included!). However, it is my belief that in the English classroom, with a few exceptions, technology creates temptation and distraction more than it helps us. Our goal is to work together to create a learning environment in which each student can be successful;

thus, technology (usually laptops) will be used if the scenario warrants. Otherwise, technology devices (including laptops, smart phones, e-readers—Kindles, iPads, etc.) are prohibited during class—even for readings, for note-taking, etc. To be clear, here are the “do’s and don’ts” related to technology for our class:

Do:

--DO let the professor know if you need an exception made to the tech prohibition due to a Learning Center-approved accommodation.

--DO keep up with your email inbox. Check your school email regularly. Please note that in most cases I will use Blackboard's email function to send both group and individual messages, so please check it regularly—at least once a day. (Unless you have already changed this setting, this most likely goes to your assigned @wvwc.edu student address.)

--DO also check Blackboard regularly. Any non-time sensitive messages for the group will be posted on our course Blackboard page's announcement section. For example, I sometimes post

links to interesting secondary material (that is, material that will not be on the exam) here or instructions for using our Blackboard page for a specific assignment. Additionally, if I ever need to cancel my office hours, I will post an announcement, so you may want to check it before you stop by the office.

--DO check Blackboard's gradebook regularly to keep track of your grades in this course. This is a convenient method both for you and for me, because it allows both of us to keep an eye on your progress. It also allows you to double-check me to make sure I haven't entered any numbers incorrectly by mistake.

--DO be conscientious about email communication: I am happy to correspond with students via email, but do us both a favor and format your message as follows: clearly identify the topic of your email in your subject line, identify yourself and your course/section number in the first line of your message, and do not use text message-style abbreviations in the body of your email.

Email doesn't have to be super formal, but it shouldn't look like a text message either.

Don't:

--DON'T send assignments via email. They will not be accepted. All assignments turned in either before or after the due date (whether because of a class absence or because of a previously arranged extenuating circumstance) must be brought to the professor's office either to be submitted in person during office hours or to be slipped under the door if I am not in.

--DON'T send an email about course or assignment logistics ("How much is this assignment worth?" "When is my essay due?" "What am I supposed to do for this assignment?"), before taking the following steps to see if I have already given you the info you seek: check your syllabus, check the "handouts" folder on Blackboard, and ask your classmates. If you still cannot answer your question on your own, then do feel free to get in touch.

--DON'T send emails super late at night, super early in the morning, or 20 minutes before class expecting an immediate response. I try to respond to emails within 24 hours, but please be aware that I generally do not check email outside of reasonable business hours (approximately 8 AM-8 PM). Please note that delays (whether technological or personal) may lead to a longer wait time. Urgent matters are therefore best discussed in person, after class or during office hours.



Course policies--miscellaneous:

--This should go without saying, but, sadly, I have found it to be a consistent problem in many of my courses, so let me state the obvious: you need to own/rent your own copy of the books.

Whether because of cost or because of laziness, many students try to share a text, but that puts you at the mercy of another person's whims both in preparing for class and during. If cost is your issue, then please talk to me about it privately. There are lots of ways we can try to solve that problem. If you choose not to buy all of your books at the beginning of the semester, make sure to keep looking ahead at the reading schedule so that you have the book *prior* to the first day we cover it. Shipping mix-ups, credit card problems, backorders, etc. will not be considered adequate excuses if you show up to class without the required text.

--I am always happy to discuss your grades, but I ask that you address all questions on this topic *in person*, not via email. Come talk to me during my office hours, or make an appointment with me (this you *can* do through email) to talk with me before or after class. This will prevent any

possible confusion and will allow us to talk back and forth in a more immediate, productive fashion.

--Assignment style guide: All written assignments—whether reflections, rough drafts, or final drafts of writing projects—should be completed in MLA format. You should use 12-point Times New Roman font, double-spaced, with one-inch margins. You must staple all pages together, or you will be penalized with a deduction. Give each assignment a clear, specific title, and place page numbers in the upper right hand corner of each page. Repeated failure to use this format



will result in deductions from your participation grade, so please see me in advance of the first assignment if you have any questions.

--Expectations for classroom behavior and conduct: Students should be forewarned that this course will address sensitive and potentially contentious topics in readings or class discussion, including but not limited to: race and ethnicity, sex, gender, sexuality, immigration, nationality, religion, etc. You probably won't agree with everything you read

or hear, but we will try to cover all possible viewpoints on the various topics we cover. You should feel free to speak your mind on any and all of the subjects we discuss, but keep in mind that your classmates will also have this right. Disrespectful behavior will not be tolerated. If you ever feel uncomfortable about the course context, the classroom dynamic, or personal issues related to both, please get in touch with the professor, either in person or via email. You don't need to suffer in silence!

--Academic Integrity: Plagiarism has become a major problem on campuses across the country, so it is important for us to define what exactly qualifies as such. The WVWC Student Handbook defines plagiarism as a violation of academic integrity and describes it as follows:

appropriating the original work of another with the intent of falsely misrepresenting work as one's own; includes using the exact words of another without identification of the material as a direct quotation or without citing the exact source; paraphrasing the work of another person without citing the exact source (note that a correct paraphrase requires complete transformation of the passage not a simple change of a few phrases or words); using facts, figures, statistics, graphical representations or interpretations which are not original with the writer or speaker without citing the original source; knowingly aiding or abetting another who is plagiarizing.

I take plagiarism very seriously, as does the English department and the college as a whole. Discovery of plagiarism in this course on *any* assignment is grounds for failure of the assignment and/or the course. If you are struggling with an assignment, please come talk to me rather than risking failing the course and/or other disciplinary action.

--Social Justice Statement: I concur with the College's commitment to social justice and expect to foster a nurturing learning environment based upon open communication, mutual respect, and nondiscrimination. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

--Disabilities: West Virginia Wesleyan College ensures that no qualified person shall, by reason of a disability, be denied access to, excluded from participation in, or denied the benefits of any program or activity operated by the College or be subjected to discrimination under any of its programs or activities. The College shall make reasonable accommodations to the known limitations of an otherwise qualified student with a disability to enable the qualified

student with the disability to have equal access to educational opportunities, programs and activities. Section 504 of the Rehabilitation Act of 1973 [29 U.S.C. 794(a)] and Americans with Disabilities Act of 1990 (ADA) [42 U.S.C. § 12101, et seq.].

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements, according to our Student Handbook (<http://www.wvwc.edu/Students/pdf/StudentHandbook.pdf>), with the Director of the Learning Center (473-8499).

A few friendly suggestions for success in this course:

Many students find literature-based courses tricky, especially in terms of translating classroom discussions into study material for exams. I have done and will do whatever I can to optimize your learning experience, but, despite these accommodations, students still sometimes struggle with wading through all the information we may cover to focus on the most relevant and useful bits. So, here are some things you can do to ensure that you are pinpointing and retaining key material:

--Take notes! Write down *everything I put up on the board*, and try to keep at least general notes about the topics we cover in class. On the other hand, don't get too obsessed with writing down every single word that comes out of my mouth, because you might miss something. Use the first couple weeks of the semester to find a happy medium, if possible. I am happy to take a look at your notes during my office hours to give you tips, if you want assistance in this area.

--Mark up your book! When either I or one of your classmates points to a specific quote from a text, you should circle/underline/otherwise annotate it. Then, when you go back to look for passage support for your writing projects or when you are studying for an exam, you will not need to re-read a whole text, but, rather, you can just refresh yourself on these key moments.

--Save all handouts, even prompts for group discussion. (And if you lose one or miss a day of class, go find it in the "handouts" folder on Blackboard.) I organize these handouts around the most important ideas from each day's reading, so the same concepts are likely to show up again on writing assignments.

--Pay close attention to any Powerpoint presentations I use in class, and review these before all exams. (There's a folder to store these on Blackboard too.)

--Make friends with your classmates. They will be a valuable resource whom you can ask questions about class logistics, bounce ideas off of, and to whom you can vent, if necessary. I do not usually build exam study time into our class meetings (there is already so much to get through!), though I do usually give you an idea of what to expect from the exam (as in: what type of questions, which authors and writings to review, etc.) at the end of the class session prior. You are welcome to form study groups with your peers, and I encourage that you do so. On the other hand, please be careful about collaborating with classmates prior to writing assignments. Even if you simply brainstorm together or proofread each other's work, you are putting yourself at risk for plagiarism.

--ASK QUESTIONS DURING CLASS! I put this one in all caps because I have found, to my frustration, that often the students who feel the most overwhelmed in the class are also the most quiet. If you do not understand something your classmate or I said, raise your hand and ask for clarification. There's a very good chance that you are not the only one in the room who feels confused. Plus, if you wait until right before a big project is due to figure it out, you will have to wade through an even bigger pile of information to reach understanding. (Or you might forget all about it.)

--A plug for the WVWC Writing Center: Wesleyan's Writing Center provides all students with one-to-one assistance with writing assignments for all courses, as well as graduate school application essays, timed-essay preparation, resumes, and cover letters. They are located in the

English Annex, Room 20 (second floor). The Writing Center is a *free* (!) resource. I highly recommend that you take advantage of it this semester. Walk-in sessions are available, but appointments are helpful. For more information, talk to me or go to:
<http://www.wvwc.edu/services/writingcenter/>.



ENGL 232: Schedule of assignments

The following schedule includes topics we will be discussing, reading assignments, and due dates for assignments. Please keep in mind that this is just a tentative draft of a schedule, and we may amend various readings or due dates as needed throughout the semester. *All readings are identified by either the author's last name or are marked with a "BB" for items posted on Blackboard.*

Instructions for retrieving readings from Blackboard (marked "BB" on schedule):

1. Sign into Blackboard, and click on the link to our course.
2. Click on the "Content" link located in the toolbar on the left side of the page, then select the folder labeled "Readings." Select the link for the appropriate month. You should then see a list of links to the various documents, organized by date. Click on the appropriate link to access it.
3. Download and save the essay/article/story/etc., then print it out. Bring it with you to class.

Week 1	Unit 1: History/Home
T Aug 21	<u>Discuss:</u> Introduction to ENGL 232; syllabus and class expectations
H Aug 23	<u>Read for class:</u> introductory packet on Blackboard: Introduction to <i>Let Me Tell You Where I've Been: New Writing By Women of the Iranian Diaspora</i> by Persis M. Karim; "Women's Duty" by Tara Fatemi; "Iranian Women" by Mojdeh Marashi; "Love in a Time of Struggle" by Azedeh Moaveni
Week 2	
T Aug 27	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 1-53) Due: First DIY worksheet
H Aug 29	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 54-102)
Week 3	
T Sep 4	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 103-153)
H Sep 6	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 1-57)
Week 4	
T Sep 11	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 58-114)
H Sep 13	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 115-167)
Week 5	
T Sep 18	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 168-221)
H Sep 20	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 222-276)
Week 6	
T Sep 25	<u>Read for class:</u> Pirzad, <i>Things We Left Unsaid</i> (p. 277-334) Deadline for first round of DIY worksheets
H Sep 27	Exam #1
Week 7	Unit 2: Religion/Rebellion
T Oct 2	<u>Read for class:</u> Farrokhzad, <i>Sin</i> (p. 3-40)
H Oct 4	<u>Read for class:</u> Farrokhzad, <i>Sin</i> (p. 41-81)

Week 8	
T Oct 9	<u>Read for class:</u> Parsipur, <i>Women Without Men</i> (p. 1-45)
H Oct 11	<u>Read for class:</u> Parsipur, <i>Women Without Men</i> (p. 46-86)
Week 9	
T Oct 16	<u>Read for class:</u> Parsipur, <i>Women Without Men</i> (p. 87-113)
H Oct 18	<i>No class—Fall Recess</i>
Week 10	
T Oct 23	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 155-222)
H Oct 25	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 223-275)
Week 11	
T Oct 30	<u>Read for class:</u> Satrapi, <i>Persepolis</i> (p. 276-341) Deadline for second round of DIY worksheets
H Nov 1	Exam #2
Week 12	
Unit 3: Exile/Immigration	
T Nov 6 / H Nov 8	<i>No regular class meetings this week—Attend one of the evening film viewings and read the corresponding packet on Blackboard</i>
Week 13	
T Nov 13	<u>Read for class:</u> Oloomi, <i>Call Me Zebra</i> (p. 1-56)
H Nov 15	**Visit from Dr. Farzaneh Milani** <u>Read for class:</u> Oloomi, <i>Call Me Zebra</i> (p. 59-110) Due: Mandatory DIY worksheet Time and location TBA: Talk by Dr. Milani—“The Life and Poetry of an Iranian Icon: Forugh Farrokhzad” <i>You may write a 1-2 page response to Dr. Milani’s talk for extra credit. Due on Tuesday, November 27.</i>
T Nov 20 / H Nov 22	<i>No class—Thanksgiving Break</i>
Week 14	
T Nov 27	<u>Read for class:</u> Oloomi, <i>Call Me Zebra</i> (p. 110-165)
H Nov 29	<u>Read for class:</u> Oloomi, <i>Call Me Zebra</i> (p. 169-241)
Week 15	
T Dec 4	<u>Read for class:</u> Oloomi, <i>Call Me Zebra</i> (p. 241-292) Deadline for third round of DIY worksheets
Friday, Dec. 7	Due by noon: Final essay

English 2275: Modern Arab American Literature
AUTUMN 2012

Instructor: Leila Ben-Nasr

Class meets: 11:10AM – 12:30PM Wednesdays & Fridays

Location: University Hall 0082

Office hours: Denney Hall 449, 9:30AM – 11:00AM Wednesdays & Fridays, and by appointment.

Contact: ben-nasr.1@osu.edu

Mailbox: Denney 421

Course Number: 8035

GOALS AND LEARNING OUTCOMES FOR THE GENERAL EDUCATION CURRICULUM

2. Breadth: C. Arts and Humanities

Goals:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

(1) Literature Expected Learning Outcomes:

1. Students learn to analyze, appreciate, and interpret significant literary works.
2. Through reading, discussing, and writing about literature, students learn to understand and evaluate the personal and social values of their own and other cultures.

Course Description:

Joe Kadi in his introduction to the seminal collection, *Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists* (1994), refers to the Arab community's "invisibility" (xix) as "the most invisible of the invisibles" (xix). In the Post 9/11 Era this distinction is no longer as apt as it was in the mid-nineties, but indeed the stigma of Arabs and Muslims as terrorists and fundamentalists has created an entirely new kind of (in)visibility/hyper-visibility.

Visibility is an issue that continues to challenge ethnic writers in the U.S. and abroad. Much of the visibility that surrounds Arabs in the popular imagination today continues to be shaped by racism, bigotry, misinformation and propaganda. Arab American writers challenge this kind of mindless mainstream demonization and Hollywood vilification at a human level. Their work evokes the complex, personal, communal, national, cultural, historical, political and religious realities that manifest themselves at home and elsewhere. This course is invested in making visible the many contributions of Arab American novelists, poets, playwrights, comics, filmmakers, artists, scholars, activists, and communities.

We will explore the following guiding questions:

- ☞ How do Arab American writers negotiate difference across cultural, religious, political, geographic and linguistic spaces to delineate self and community representation?
- ☞ How do Arab American writers work against the grain of anti-Arab racism, stereotypes, orientalist discourse and imperialist ideologies?
- ☞ In what ways do Arab American writers adopt a framework of resistance in their work, especially with respect to Palestinian dispossession and displacement, civil wars and tensions that continue to plague large parts of the Arab world, Post 9/11 disenfranchisement and the War on Terror?
- ☞ How have Arab Americans used the arts for cultural and political expression?
- ☞ To what extent do Arab American writers interrogate and challenge tropes of sentimentality, apology, propaganda, exoticization, nostalgia and authenticity?

The course is also committed to developing your skills as an analytical writer, engaged reader and critical thinker.

Required Texts: Please purchase the following primary texts for the course (available at OSU bookstores, SBX & online at amazon.com).

Abu-Jaber, Diana. *Arabian Jazz*. New York: Harvest, 1993. Print.

ISBN 9780393324228

Alameddine, Rabih. I, *The Divine: A Novel in First Chapters*. New York: W.W. Norton, 2001. Print.

ISBN 9780393323566

Bilal, Wafaa and Kari Lydersen. *Shoot an Iraqi: Art, Life and Resistance Under the Gun*. San Francisco: City Lights, 2008. Print.

ISBN 9780872864917

El Guindi, Yussef. *Back of the Throat*. New York: Dramatists Play Service Inc., 2006. Print.

ISBN 9780822221852

Geha, Joseph. *Through and Through: Toledo Stories Second Edition*. (1990) Syracuse: Syracuse UP, 2009. Print.

Be sure to purchase the 2nd Edition, ISBN 9780815632108.

Jarrar, Randa. *A Map of Home*. New York: Penguin, 2008. Print.

ISBN 9780143116264

Kahf, Mohja. *E-Mails from Scheherazad*. Gainesville: University Press of Florida, 2003. Print.

ISBN 9780813026213

Raffo, Heather. *9 Parts of Desire*. Evanston: Northwestern University Press, 2006. Print.

ISBN 9780810123458

Yunis, Alia. *The Night Counter*. New York: Shaye Areheart Books, 2009. Print.

ISBN 9780307453631

Additional texts (literary criticism, ethnographic texts, theoretical models, supplemental material) for the course will be provided via Carmen in the form of word documents, pdf files, hyperlinks, streaming videos etc. You are expected to access and read materials in advance of our class meeting. Bringing a hard copy of the day's reading(s) to class is absolutely imperative. Please print the readings in advance making your own marginal notes as you read. You may bring your laptop to class if you prefer in lieu of printing the articles, but be sure to have your OSU wireless account set up in advance. A tentative schedule is included in the syllabus, but be alert for modifications, additions, changes etc. I will make these changes well in advance to give you plenty of time to be prepared for class.

Assignments & Expectations:

We are first and foremost a community of readers, writers and life-long learners. All voices will be treated with respect for differing opinions and common courtesies of fairness, tolerance, and civility will be observed at all times. The most fundamental skill required for a good writer is to be a good reader. We will seek to improve our reading and writing efforts as we become acquainted with relevant and pressing issues in Arab American literature and culture.

Discussions

Participation in class discussions will not only be solicited, but is also an integral part of the course work. Obviously, informed participation is the key to a successful discussion, and will represent a significant percentage of your course grade. It is absolutely crucial that you come to class having read the assigned reading(s) for the day. Active listening, reading and questioning are important components of participation.

Presentations (15%)

Group and individual presentations are a staple in every curriculum. We will all share in the roles of teacher and student. Please be prepared to engage in well-planned, collaborative and informative presentations. Most presentations will be impromptu given particular class work. You will be asked to provide a more formal presentation of your research project toward the end of the quarter.

Writing Assignments ((IWA)10% +(FWA1)20% +(FWA2)20% = 50%)

All writing assignments must be typed in 12 point times new roman font, double spaced, and conform to MLA style as set forth in the *MLA Handbook for Writers of Research Papers Seventh Edition*.

Informal Writing Assignments: We will engage in a series of informal writing assignments in class primarily related to the readings for the week. These prompts often involve close textual analysis as well as more self reflexive opportunities to engage with the course material. These informal writing assignments in class will constitute 10% of the overall course grade.

Formal Writing Assignments: Two additional more formal writing assignments are required (1250-1500 word count minimum). Both assignments are designed to bring your own critical voice into conversation with those of scholars, academics and experts within the fields of Arab American literature & studies.

Assignment 1: Paper one asks you to write an *article review essay* of an article, published in a scholarly journal, devoted to Arab American studies. Selection of the article to be reviewed is entirely up to you so long as the article deals in a robust way with a discussion of Arab American culture, history, politics, religion, literature, art etc. Details will be forthcoming.

Assignment 2: Paper two asks you to write a *film review essay*. You are asked to analyze the representation of Arabs &/or Arab Americans in a film of your choice. This paper is divided into two parts. Part one asks you to keep viewing notes in the form of a running log of before, during and after notes. Part two asks you to analyze the data you have collected from your viewing notes in terms of our class discussions, the work of Jack Shaheen and other model film review essays. Details will be forthcoming.

Analytical Research Paper (35%)

For the final for the course, you will be required to develop a formal *analytical research paper* (7-8 pages / 2500 word count minimum) that will be drafted in stages: annotated bibliography, outline/partial draft, peer review, final draft. Details will be forthcoming. This assignment is designed to give you as much flexibility as possible within the context of a research query.

Assignment grade distributions are as follows:

- Presentations – Formal & Informal (15%)
- Informal Writing Assignments (10%)
- Formal Writing Assignments (40%)
- Analytical Research Paper (35%)
 - [Proposal & Annotated Bibliography (10%)]
 - [Partial Draft (5%)]
 - [Peer Review (5%)]
 - [Final Draft (15%)]

Statement on Writing Revisions

Revision is a fundamental part of the writing process. All students are afforded the opportunity to revise any major writing assignment for the course upon receiving instructor feedback. A major writing assignment is defined as any assignment that is worth 10% or more of the overall course grade. Students may earn full credit on a revised submission provided the revision is submitted within one week of the posted instructor feedback and suggestions for revision have been taken seriously. The only exception to this provision is the final draft of the analytical research paper given the lack of time available to calculate final grades for the course. Students do have the option of submitting a complete partial draft of the final analytical paper during the peer review process. Instructor feedback is provided on all partial drafts including complete drafts.

Course Policies:

Attendance is important to the success of this class and to your development as a writer and reader. Therefore, *each unexcused absence after two will result in the lowering of your final grade by a third of a grade.* Excused absences, such as those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade. *Five unexcused absences will automatically result in failure for the course.* Please understand that all absences are deemed unexcused absences unless documentation is provided to support an excused absence. This documentation must be provided within one week of the original absence. Please contact me via e-mail in the event of any absence. I will return your e-mail with a message indicating the work we completed in class and any expectations for future assignments.

Tardiness is disruptive to the classroom environment, and prevents you from fully participating and assimilating the information and materials discussed in class. Excessive tardiness will lower your participation grade. Please avoid it. Know that I keep track of tardy minutes. If you accrue an excessive amount of tardy minutes, they will be converted into one or more unexcused absences and will adversely affect your grade. (See the Attendance Policy).

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct ([COAM](#)) and failure for the course. Please remember that at no point during our course work should the work of others be presented as your own. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

Student Work must be completed and submitted on time. All assignments should be turned in according to the assigned due date. Late assignments will receive a full letter grade deduction (For example an A- would be lowered to a B-) for each day that it is late. After three days the assignment grade will be forfeited if prior arrangements for an extension have not been made.

The grade will not be affected when a draft or final graded assignment is late for reasons that would result in an excused absence. Students who know they will miss the deadline when the assignment is due must contact the instructor as soon as possible in advance of the deadline to arrange for submission of the assignment at a later time. This is to be used for emergencies only please.

Grading Scale Authorized by OSU					
Grade	Weight		Final Scale	From	To
A	4.0		A	3.85	4.00
A-	3.7		A-	3.50	3.84
B+	3.3		B+	3.15	3.49
B	3.0		B	2.85	3.14
B-	2.7		B-	2.50	2.84
C+	2.3		C+	2.15	2.49
C	2.0		C	1.85	2.14
C-	1.7		C-	1.50	1.84
D+	1.3		D+	1.15	1.49
D	1.0		D	1.00	1.14
E	0.0		E	0.00	0.99

Class Cancellation Policy: In the unlikely event that class must be canceled due to an emergency or weather, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting. Cancellations will occur primarily at the discretion of the college. If OSU closes the campus then please assume that our class will not meet.

Resources:

The OSU Writing Center is available to provide free, professional writing tutoring and consultation. You may set up an appointment by calling 688-4291 or by dropping by the center at 475 Mendenhall Laboratories. If you are interested in on-line writing advice, visit the OWL (On-Line Writing Lab) at www.cstw.osu.edu.

The Writing Center offers the following free services:

Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.). Face-to-face tutorials by appointment at their main location in 475 Mendenhall Lab (50-minute tutorials, scheduled by appointment only): M-F 8:30 a.m. - 5:18 p.m.. Online tutorials via the chat function on Carmen. Walk-in tutorials at our satellite location (20-minute tutorials, walk-in only). Online appointment scheduling, available 24/7.

Counseling and Consultation Services are available to OSU undergraduate students. For more information call (614) 292-5766 or visit the [CCS Website](#). CCS offers counseling and therapy to help individuals address personal, mental health, academic, and career concerns. Both individual and group counseling are available. In counseling, CCS works together to help individuals develop more personal awareness and the skills needed to overcome problems and help them grow and develop in ways that allow them to take advantage of the educational opportunities at the university.

The Student Advocacy Center is “committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University” (SAC Mission Statement). Stop by the Student Advocacy Center at 1120 Lincoln Tower, 1800 Cannon Drive. Office hours are 8:00 AM to 5:30 PM Monday through Friday. Telephone: (614) 292-1111; e-mail: advocacy@osu.edu; website: [SAC](#).

The Office for Disability Services provides services to any student who feels s/he may need an accommodation based on the impact of a disability. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; [OSU Office for Disability Services Web Site](#).

Tentative Schedule / Timeline: (Subject to Changes)

Week 1: Introduction & Racial Formations in the U.S. Context	
<p>Wednesday August 22 (UH 0082) Day 1 Course Introduction – Overview of Syllabus & Class Expectations <i>100 Questions & Answers About Arab Americans: A Journalist's Guide</i> By the Detroit Free Press</p>	<p>Friday August 24 (UH 0082) Day 2 Majaj's "Arab Americans and the Meaning of Race" (Carmen pdf) Naber's "Arab Americans and U.S. Racial Formations" (Carmen pdf)</p>

Week 2: Racial Formations in the U.S. Context (continued)	
Wednesday August 29 (UH 0082) Day 3 Geha's <i>Through & Through Toledo Stories 2nd Edition</i>	Friday August 31 (UH 0082) Day 4 Geha's <i>Through & Through Toledo Stories</i> (continued).
Week 3: Ethnicity, the American Heartland, Patriotism & 9/11	
Wednesday September 5 (UH 0082) Day 5 Yussef El Guindi's "Stage Directions for an Extended Conversation" (Carmen pdf) Samia Serageldin's "It's Not About That" (Carmen pdf)	Friday September 7 (UH 0082) Day 6 Salaita's "Ethnic Identity and Imperative Patriotism: Arab Americans Before and After 9/11" (Carmen pdf) Charara's "Going Places" (Carmen link)
Week 4: Of Grief & Grievance – The Aftermath of 9/11	
Wednesday September 12 (UH 0082) Day 7 Selected 9/11 Poetry (Carmen pdf/links) Metres's "Beyond Grief and Grievance: The Poetry of 9/11 and Its Aftermath" (Carmen link)	Friday September 14 (UH 0082) Day 8 Yezbick's "The Arab American National Museum: Sanctioning Arabness for Post-9/11 America" (Carmen pdf) Youmans's "Domestic Foreign Policy: Arab Detroit as a Special Place in the War on Terror" (Carmen pdf) * <i>Article Review Essay Due Midnight Sunday, September 16th.</i>
Week 5: Cultural Negotiations, Representations & Appropriations	
Wednesday September 19 (UH 0082) Day 9 Abu-Jaber's <i>Arabian Jazz</i> Field's "A Prophet in Her Own Town: An Interview with Diana Abu-Jaber" (Carmen pdf)	Friday September 21 (UH 0082) Day 10 Abu-Jaber's <i>Arabian Jazz</i> (continued). Salaita's "Sand Niggers, Small Shops, and Uncle Sam: Cultural Negotiation in the Fiction of Joseph Geha and Diana Abu-Jaber" (Carmen pdf)
Week 6: Representation of Arabs in Hollywood & the American Media	
Wednesday September 26 (UH 0082) Day 11 Film – Shaheen's <i>Reel Bad Arabs</i> Selection Shaheen's <i>Guiltily Hollywood's Verdict on Arabs after 9/11</i> (Carmen)	Friday September 28 (UH 0082) Day 12 Film – <i>Projecting Culture: Perceptions of Arab and American Films</i> (USC initiative) Salloum's <i>Planet of the Arabs & Arabs A-Go-Go</i>
Week 7: Identity Formation in the Diaspora: Coming of Age in Arab America	
Wednesday October 3 (UH 0082) Day 13 Jarrar's <i>A Map of Home</i>	Friday October 5 (UH 0082) Day 14 Jarrar's <i>A Map of Home</i> (continued).
Week 8: Art & Diaspora	
Wednesday October 10 (UH 0082) Day 15 Bilal's & Lydersen's <i>Shoot an Iraqi: Art, Life & Resistance Under the Gun</i>	Friday October 12 (UH 0082) Day 16 Bilal's & Lydersen's <i>Shoot an Iraqi: Art, Life & Resistance Under the Gun</i> (continued). * <i>Film Review Essay Due Midnight Sunday, Oct. 14th.</i>
Week 9: Performance, Drama & Embodying the War on Terror	
Wednesday October 17 (UH 0082) Day 17 Raffo's <i>9 Parts of Desire</i>	Friday October 19 (UH 0082) Day 18 El Guindi's <i>Back of the Throat</i>

Week 10: Resistance, Community & American Muslim Identities	
Wednesday October 24 (UH 0082) Day 19 Kahf's <i>E-Mails from Scheherazad</i> Kahf's "The Pity Committee and the Careful Reader: How Not to Buy Stereotypes about Muslim Women" (Carmen pdf)	Friday October 26 (UH 0082) Day 20 Kahf's <i>E-Mails from Scheherazad</i> (continued). Abdelrazek's "Negotiation and Resistance in Mohja Kahf's <i>E-Mails from Scheherazad</i> " (Carmen pdf) Abdurraqib's "Community and Identity in the Poetry of Mohja Kahf" (Carmen pdf)
Week 11: Ethnographic Discourse & Life Narratives	
Wednesday October 31(UH 0082) Day 21 Selection Malek's <i>A Country Called Amreeka: Arab Roots, American Stories</i> (Carmen pdf) Selection Bayoumi's <i>How Does It Feel to Be a Problem?: Being Young & Arab in America</i> (Carmen pdf)	Friday November 2 (UH 0082) Day 22 Film – Salloum's <i>Slingshot Hip Hop</i> or Rola Nashef's <i>Detroit Unleaded</i> short film. <i>* Proposal & Annotated Bibliography for Analytical Research Paper Due Midnight Friday, November 2nd.</i>
Week 12: War, Trauma & Storytelling	
Wednesday November 7 (UH 0082) Day 23 Alameddine's <i>I, the Divine: A Novel in First Chapters</i>	Friday November 9 (UH 0082) Day 24 Alameddine's <i>I, the Divine: A Novel in First Chapters</i> (cont). Fadda-Conrey's "Transnational Diaspora and the Search for Home in Rabih Alameddine's <i>I, the Divine: A Novel in First Chapters</i> " (Carmen pdf) Garrigós's "The Dynamics of Intercultural Dislocation: Hybridity in Rabih Alameddine's <i>I, the Divine</i> " (Carmen pdf)
Week 13: Arab & Arab American Stereotypes in American Popular Culture	
Wednesday November 14 (UH 0082) Day 25 Stockton's "Ethnic Archetypes and the Arab Image" (Carmen pdf) Jarmakani's "Desiring the Big Bad Blade: Racing the Sheikh in Desert Romances" (Carmen pdf)	Friday November 16 (UH 0082) Day 26 Yunis's <i>The Night Counter</i> <i>*Partial Drafts of Analytical Research Paper Due Today. Peer Review in Class Today!</i>
Week 14: Thanksgiving Holiday	
Wednesday November 21 Thanksgiving Holiday No Classes. Offices Closed.	Friday November 23 Thanksgiving Holiday No Classes. Offices Closed.
Week 15: Of Home & Homelands: Exile & Belonging / Humor & Unlaughter	
Wednesday November 28 (UH 0082) Day 27 Yunis's <i>The Night Counter</i> (continued).	Friday November 30 (UH 0082) Day 28 <i>Arab American Comedy Tour</i> – Various Comedians Sandel's <i>West Bank Story</i> Salaita's "The Heart of Darkness Redux, Again" (Carmen pdf) <i>* Course Evaluations – In Class & Online</i>

Week 16: Finals Week**Thursday December 6 (UH 0082) Finals Day 31**

Your analytical research project serves as the final for the course. Our final period (12:00PM – 1:45PM) will be devoted to brief presentations of your final research papers to the class. Be prepared to discuss your research efforts with the class and to read a brief excerpt of your discussion aloud.

** Final Drafts of the Analytical Research Papers are due in the Carmen dropbox by 12:00PM today! No exceptions.*

Self Introduction Statement – Please answer the following prompts on a separate piece of notebook paper and submit it by the end of class today. In your best and most correct writing style, please write a one to two-page self-introduction so that I might know how to best meet your needs in this course. Use a separate sheet of notebook paper to record your response. Remember to use your best writing skills. Under no circumstances should this be a one paragraph essay. Please do not feel obligated to answer any prompts that make you feel uncomfortable. You may include, although not necessarily in this order, the following topics:

Part I.

- ∞ Write a brief reflection on your interest in the course. What previous experience do you have in studying the work of Arab Americans, Arabs, the Arab world and/or the Middle East? Have you read anything written by Arab American or Arab writers? Have you spent any time in the Arab world or the Middle East? Do you speak Arabic? Please share with me any information that you deem appropriate.

Part II.

- ∞ Your strengths and weaknesses academically
- ∞ Your strengths and weaknesses in writing/reading
- ∞ Your favorite hobbies, clubs, extracurricular activities
- ∞ Your work schedule outside of school
- ∞ Special talents or interests that you have that may not have been included above
- ∞ Your plans or tentative plans for your college / career (think long-term)
- ∞ If you were stranded on a deserted island...
 - What luxury item would you like to have? (Keep in mind you do not have access to electricity.)
 - What book would you take?
 - What CD/music playlist would you take? Explain each of your choices.

Part III.

- ∞ If there is anything I should know as a teacher that would help you to get along better in this classroom, please tell me.

Don't worry, I'm not searching for any deep psychological insight into your psyche. I just want to get a sense of what is important to you. Please take this endeavor seriously.



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Northwestern University in Qatar	
ENG 242 Topics in Literature: Modern Middle Eastern Literature	
4/0/4 - 1 NU-Q unit = 4 US credits	
Instructor: Aaron LaDuke, PhD Email: aaron.laduke@northwestern.edu Phone: 4454-5057 (office) 3346-6002 (mobile) *If you do not receive a response to an email within 24 hours or have a pressing matter, feel free to contact my mobile number. Office Location: 2-311 Office Hours: Tues 1:30-3:30 and Thurs 10:30-12:30 and by appointment Class Times: Tues/Thurs 3:30-5:20 Classroom: 2-254	
PREREQUISITES:	None
DESCRIPTION:	This course will examine 20 th and 21 st Century Middle Eastern literature through a wide range of voices and locations. The genre focus of the course will be the novel. The thematic focus will be place, space, and borders.
RATIONALE:	This elective course in the Liberal Arts Program offers an introduction to the fundamentals of literary study. It provides students with a set of literary terms and tools; introduces them to the practice of implementing a specific critical lens or investigating a specific genre; cultivates writing skills and formal analysis in the discipline; and offers a foundation for further literary study.
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: 1. Analyse written texts through the use of literary devices, close readings, and the critical lens of place, space, and borders. 2. Achieve a complex understanding of Modern Middle Eastern literature as well as place, space, and borders as a method of critical inquiry. 3. Produce analytical arguments on a variety of texts. Literary Tools Developed: <ul style="list-style-type: none">• Genre Conventions



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	<ul style="list-style-type: none"> • Literary Devices • Close Reading Skills • Use of a Specific Critical Perspective • The Literary Analysis Essay 														
<p>METHODS OF TEACHING AND LEARNING:</p>	<ul style="list-style-type: none"> • Lectures, class discussions, guided practice, group work • Formative assessments through Canvas with instructor feedback • Peer and instructor feedback during the writing process 														
<p>INDICATIVE READING:</p>	<p>REQUIRED TEXTS: <i>Season of Migration to the North</i>, Tayeb Salih <i>Cities of Salt</i>, Abdelrahman Munif <i>Men in the Sun</i>, Ghassan Kanafani <i>Salt Houses</i>, Hala Alyan <i>Persepolis</i>, Marjane Satrapi <i>Celestial Bodies</i>, Jokha Alharthi (All NUQ students will receive a copy of the novel in early February.) <i>Death is Hard Work</i>, Khaled Khalifa <i>The Day the Leader Was Killed</i>, Naguib Mahfouz (e text) *Other, shorter texts will be available on Canvas</p>														
<p>ASSESSMENT:</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">SUMMATIVE</td> </tr> <tr> <td>Group Presentation</td> <td style="text-align: right;">10%</td> </tr> <tr> <td>Exam</td> <td style="text-align: right;">20%</td> </tr> <tr> <td><i>Celestial Bodies</i> Essay</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Final Essay on Independent Text</td> <td style="text-align: right;">35%</td> </tr> <tr> <td colspan="2" style="text-align: center;">FORMATIVE</td> </tr> <tr> <td>Various Reading Response Methods</td> <td style="text-align: right;">10%</td> </tr> </table>	SUMMATIVE		Group Presentation	10%	Exam	20%	<i>Celestial Bodies</i> Essay	25%	Final Essay on Independent Text	35%	FORMATIVE		Various Reading Response Methods	10%
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<i>Celestial Bodies</i> Essay	25%														
Final Essay on Independent Text	35%														
FORMATIVE															
Various Reading Response Methods	10%														
<p>ASSESSMENT DETAILS:</p>	<p>Reading Responses: Students will respond to each reading assignment through notes, short writings, Perusal, and possibly other methods. Some of these responses will be completed in class. (Lowest score dropped.) A “LitNote” consists of plot, theme, style, question, personal reaction/relation on about the space of an index card (or longer).</p>														



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	<p>Group Presentation: Before each unit (which will be structured around a country or region), a group of students will make a presentation about the history, government, economics, religion, and culture of that place.</p> <p>Exam: Students will be assessed on the texts of the first half of the course through short answer, quotation responses, and a short essay.</p> <p>Essay: Students will write an essay (1000-1200 words) on Jokha Alharthi's novel <i>Celestial Bodies</i>. (The author will be visiting NUQ on March 29th.)</p> <p>Final Essay (Analysing a Self-Chosen Text): Students will choose their own Modern Middle Eastern work, make a short presentation, and write an essay based on this text and the theme of the course. (Due Thursday of finals week or before.) Novel choice proposals may begin after spring break. It will be a good idea to start thinking early on what place and work you want to explore for this culminating and most important assessment of the course. If you are particularly drawn to a county studied in class, you might think about other texts with that setting. Further, this course most certainly has literary omissions related to areas and countries of the Middle East (notably Turkey, Iraq, Lebanon, Jordan, and Afghanistan.) If you start to sense a gap in the course, that could be a promising direction for your final text choice. A suggested list of titles appears at the end of the syllabus, but your choice does not need to come from these works.</p> <p>*A detailed description and rubric will be handed out prior to all of these assignments.</p>
	<p>Attendance: Students should not miss more than (3) classes. Three times late or being absent from class for more than ten (10) minutes counts as an absence. Missing more than (6) classes prevents a student from receiving credit for the course.</p>



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In Class Decorum: Avoid behaviour that distracts in any way from the learning environment. This could include 1) cell phone usage, distracting laptop usage, 2) talking while others are speaking, and 3) leaving the classroom. (Please use the mid-class transition or after as the time to leave the classroom.) If there are issues with classroom decorum, I will contact students through email, alerting them to the problem, and hopefully the matter can be resolved in this way.

Class Discussions: I am in the practice of calling on students in class during discussions. This is not a method of checking student preparation, but I do like to make students aware of this. Of course it is important to come to class prepared to participate, having completed the reading or work for the day.

Late work: Major assignments handed in late are penalized a letter grade per day. Reading responses cannot be made up, but the lowest grade is dropped.

Contacting the instructor: Please use email as the primary method of contacting me. Be sure that your email is written in a professional manner with a greeting and closing. If you do not receive a response to your email within 24 hours, feel free to text me. Past classes have created a WhatsApp group for the class, which has been helpful.

University Policy Statements

Students with Disabilities: Any student requesting accommodations related to a disability or other condition is required to register with Accessible NU-Q (4454-5073) and provide professors with an accommodation notification from Accessible NU-Q, preferably within the first two weeks of class. All information will remain confidential. For more information visit:

<http://www.northwestern.edu/accessiblenu/faculty/general-information/index.html>

Academic Integrity: Students are expected to comply with University regulations regarding academic integrity.

<http://www.northwestern.edu/provost/policies/academic-integrity/>



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IN QATAR

If you are in doubt about what constitutes academic dishonesty, speak to the instructor before the assignment is due and/or examine the University web site. Academic dishonesty includes, but is not limited to cheating on an exam (e.g., copying others' answers, providing information to others, using a crib sheet) or plagiarism of a paper (e.g., taking material from readings without citation, copying another student's paper). Failure to maintain academic integrity on an assignment will result in a loss of credit for that assignment—at a minimum. Other penalties may also apply, including academic suspension. The guidelines for determining academic dishonesty and procedures followed in a suspected incident of academic dishonesty are detailed on the website.

Sexual Harassment Policy: It is the policy of Northwestern University that no member of the Northwestern community—students, faculty, administrators, staff, vendors, contractors, or third parties—may sexually harass any other member of the community. Sexual harassment is any unwelcome conduct of a sexual nature, which includes, but is not limited to, unwelcome sexual advances; the use or threatened use of sexual favors as a basis for academic or employment decisions; conduct that creates a hostile, intimidating, or offensive academic or working environment; conduct that has the effect of unreasonably interfering with an individual's work performance; and other verbal, nonverbal, or physical conduct of a sexual nature that is sufficiently severe, persistent, or pervasive to limit a person's ability to participate in or benefit from an educational program or activity. Sexual harassment is a type of conduct prohibited under the University's Policy on Sexual Misconduct, Stalking, and Dating and Domestic Violence, which can be found at www.northwestern.edu/policies.

For more information, visit: <http://www.northwestern.edu/sexual-harassment>

Diversity/Safe Space: I am firmly committed to diversity and equity whereby barriers are removed to create space for all individuals to fully engage in all areas of campus life. Each student's voice has something of value to contribute and students are therefore encouraged to communicate and participate during class meetings. We must take care to respect the individual



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IN QATAR

	<p>backgrounds, personal identities, intellectual approaches, and demographics expressed by everyone. Individual differences can deepen our understanding of one another and the world around us, thus making us global citizens. I strongly adhere to Northwestern University's non-discrimination policy (http://www.northwestern.edu/hr/equalopp-access/equal-employment-opportunity/nondiscrimination.html) and reserve our classroom as a safe space for unique and meaningful dialogue. Remember to keep confidential all issues of a personal or professional nature that are discussed in class.</p>
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Schedule of Assignments

Tues Jan 14

Topic: course introduction

Work Due: n/a

Thurs Jan 16

Topic: Space, place, and borders/literary tools

Work Due: Read Cresswell's "Introduction: Defining Place" (on Canvas)/ Quiz on Literary Tools (handout on Canvas)

Tues Jan 21

Topic: Palestine (instructor presentation) and *Men in the Sun*

Work Due: Read *Men in the Sun* (do not need to read other stories in the collection) (LitNote on Canvas)

Thurs Jan 23

Topic: Palestine and *Salt Houses*

Work Due: Read "Salma" (first chapter) in *Salt Houses* (response in class)

Tues Jan 28

Topic: Iran (group presentation) and *Persepolis*

Work Due: Read *Persepolis* (LitNote on Canvas)

Thurs Jan 30

Topic: Iran and *Persepolis*

Work Due: Read "Bearers of Culture: Images of Veiling in Marjane Satrapi's *Persepolis*" Esmaeil Zeiny Jelodar, Noraini Md. Yusof, Khalil Mahmoodi (response in class)



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Tues Feb 4

Topic: Sudan (group presentation) and Salih's *Season of Migration to the North*
Work Due: Read *Season of Migration to the North* 3-86 (LitNote on Canvas)

Thurs Feb 6

Topic: Sudan and *Season of Migration to the North*
Work Due: Finish reading *Season of Migration to the North* (response in class)

Tues Feb 11 (no class Qatar National Sports Day)

Thurs Feb 13

Topic: Egypt (group presentation) and Mahfouz's *The Day the Leader Was Killed*
Work Due: Read *The Day the Leader Was Killed* (LitNote on Canvas)

Tues Feb 18

Topic: Syria (group presentation) and Khalifa's *Death is Hard Work*
Work Due: Read *Death is Hard Work* Part One and Two (LitNote on Canvas)

Thurs Feb 20

Topic: Syria and *Death is Hard Work*
Work Due: Read *Death is Hard Work* Part Three (response in class)

Tues Feb 25

Topic: Reflection and Synthesis Discussion
Work Due: n/a

Thurs Feb 27

Topic: **Exam**
Work Due: n/a

Spring Break

Tues March 10

Topic: Oman and the Gulf (group presentation) and Munif's *Cities of Salt*
Work Due: Read *Cities of Salt* chapters 1-6 (LitNote on Canvas)

Thurs March 12



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Topic: Oman and the Gulf

Work Due: Read *Cities of Salt* chapters 7-9 (response in class)

Tues March 17

Topic: Oman and the Gulf

Work Due: Read *Celestial Bodies* 1-79 (LitNote on Canvas)

Thurs March 19

Topic: Oman and the Gulf

Work Due: Read *Celestial Bodies* 80-120 (response in class)

Tues March 24

Topic: Oman and the Gulf

Work Due: Read *Celestial Bodies* 121-199 (LitNote on Canvas)

Thurs March 26

Topic: Oman and the Gulf

Work Due: Read *Celestial Bodies* 200-243 (response in class)

Tues March 31

Topic: Discuss Alharthi visit

Work Due: n/a

Thurs April 2

Topic: Peer Review

Work Due: Rough Draft of *Celestial Bodies* essay (should have at least 600 words)

Tues April 7

Topic: short fiction and poetry of the Gulf

Work Due: *Celestial Bodies* **Essay Due**

Thurs April 9

Topic: short fiction and poetry of the Gulf

Work Due: n/a

Tues April 14

Topic: Individual meetings (no class meeting)

Work Due: final essay novel choice

Thurs April 16



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Topic: Presentations

Work Due: short presentation for the final essay

Tues April 21

Topic: Presentations

Work Due: short presentation for the final essay

Thurs April 23

Topic: CTECHS and course wrap

Work Due: n/a

Thurs April 30: Final Essay Due by end of day (11:59pm) on Canvas

A Short List of Possible Titles for the Final Essay

*Students are **not** required to choose from this list.

*The NUQ library stacks feature a wide collection of Middle Eastern literature.

The Gulf

The Corsair, Abdulaziz Al-Mahmoud (Qatar)

The Holy Sail, Abdulaziz Al-Mahmoud (Qatar)

Cities of Salt, Abdelrahman Munif (Saudi Arabia)

Girls of Riyadh, Rajaa Alsanea

Gathering the Tide: An Anthology of Contemporary Arabian Gulf Poetry

Oranges in the Sun: Short Stories from the Arabian Gulf

Yemen

They Die Strangers, Mohammad Abdul-Wali (diaspora, plight of emigrant workers)

North Africa

The Pillar of Salt, Albert Memmi (French colonized Tunisia, semi-autobiographical novel)



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Abdelilah Hamdouchi (detective fiction, North Africa, novels)

Midaq Alley, Naguib Mahfouz, Nobel Prize winner (Egypt, also *Cairo Trilogy*)

The Sand Child, Tahar Ben Jalloun (Morocco, novel, magical realism, sexual identity)

Yacoubian Building, Alaa al Aswani

Iran

Persepolis I & II, Marjane Satrapi (graphic novel)

A Cup of Sin: Collected Poems, Simin Behbahani (Iran, written over a half century)

Women Without Men: A Novel of Modern Iran, Shahrnush Parsipur (Iran, 2012)

Satan's Stones, Moniru Ravanipor (Iran, short stories...blend realism, myth, superstition)

Lebanon

A Game for Swallows, Zeina Abirached (Lebanon 1980s childhood, graphic novel)

I Sweep the Sun Off Rooftops, Hanan al-Shaykh (Lebanon and beyond, 1998, story collection)

I the Divine, Rabih Alameddine (Lebanon, issues of sexual identity)

The Prophet, Khalil Gibran

Jordan

Pillars of Salt, Fadia Faqir (1998, anglophone)

Syria

The Arab of the Future, Riad Sattouf (Libya, Syria, France...graphic novel, four parts)

Palestine

Baddawi, Leila Abdelrazaq (Palestinian refugee camp Lebanon, 2015, graphic novel)



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Salt Houses, Hala Alyan (Palestinian-American, 2017)

Mahmoud Darwish (regarded widely as Palestinian national poet, over 30 volumes)

In Search of Walid Masoud, Jabra Ibrahim Jabra

Turkey (recommendations from Professor Banu Akdenizli)

40 Rules of Love and *Bastard of Istanbul*, Elif Shafak (Turkey, critical praise and widely read)

Tales From the Garbage Hills, Berji Kristin (1993, captured the lives of the migrants who built the shanty towns in Istanbul)

What Have you Carried Over? Poems if 42 Days and Other Works, Gülten Akın (poet)

Two Green Otters, Buket Uzuner

The Wren, Reşat Nuri Güntekin, (1922, made into a TV series, very popular in the region)

The Black Book, *Snow*, and other novels Orhan Pamuk (Nobel Prize winner)

Dracula in Istanbul, Ali Rıza Seyfioglu

Iraq

The Corpse Washer, Sinan Antoon (shorter novel, self-translated)

Frankenstein in Baghdad, Ahmed Saadawi (a big starter of discussions of dystopian narratives in the ME)

Iraq + 100 (What will Iraq look like in 2103, 100 years after the US Invasion? 10 contemporary stories in the science fiction genre)

Afghanistan

The Kite Runner, Khaled Hosseini

A Thousand Splendid Suns, Khaled Hosseini