1.) DATE: 9/22/2021

2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) PROPOSED COURSE:

Prefix: ENH  Number: 253  Title: Contemporary Global Literature and Film

Credits: 3

CROSS LISTED WITH:

Prefix:  Number:  ; Prefix:  Number:
Prefix:  Number:  ; Prefix:  Number:
Prefix:  Number:  ; Prefix:  Number:

4.) COMMUNITY COLLEGE INITIATOR: FERDINAND HUNTER, ROBERT SOZA

PHONE: 602-286-8732; 480-461-7607  EMAIL: hunter@gatewaycc.edu; robert.soza@mesacc.edu

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC) Policies and Procedures require the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:

Core Areas:  Select core area...  Awareness Areas:  Global Awareness (G)

6.) REQUIRED DOCUMENTATION

☒ Cover Form  ☒ Course Syllabus  ☒ Course Description  ☒ Criteria Checklist for the area  ☒ Table of Contents from the textbook required and list of required readings/books

7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:

☐ DEC prefix  ☒ Elective

Current General Studies designation(s):

Requested Effective date: 2021 Fall  Course Equivalency Guide

Is this a multi-section course?  Yes

Is it governed by a common syllabus? Yes

Chair/Director: David Pegram/Larry Tualla, English IC Co-Chairs

Chair/Director Signature:  

IC Response Received on 10/8/2021

AGSC Action:  Date action taken:  ☐ Approved  ☐ Disapproved

Effective Date:  Select semester
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014
Proposer: Please complete the following section and attach appropriate documentation.

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1. Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.
   - Identify Documentation Submitted: Course syllabus, MCCCD Official Course Description, Course reading and film lists

2. The course must match at least one of the following descriptions: (check all which may apply):
   - a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. **The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.**
     - Identify Documentation Submitted: Course syllabus, MCCCD Official Course Description, Course reading and film lists
   - b. The course is a language course for a contemporary non-English language, and has a significant cultural component.
   - c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.
   - d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue’s place within each culture and the effects of that issue on world cultures.
     - Identify Documentation Submitted: Course syllabus, MCCCD Official Course Description, Course reading and film lists
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets criteria (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>2d: study the cultural significance of a non-U.S. centered global issue</td>
<td><strong>SAMPLE:</strong> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td><strong>SAMPLE:</strong> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
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<td>Criteria 1: Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>Course Description: Characteristics of literary and cinematic mediums. Challenges of adapting literature to film. Global examination of historical, religious, socioeconomic, political, and colonial/post colonial themes depicted in Western and non-Western literature and film (e.g., Africa, Asia, and Latin America) outside the United States. Use of narrative in each medium and how it translates various global/international perspectives and cultural assumptions. Specific genres present in literature and film. Cultural metaphors and symbols used in literature and film..</td>
<td>Course schedule, course reading list (throughout); Course syllabus (“Class Discussion,” “Close Reading,” and “Capstone Project” assignment sequences); MCCCDD Official Course Competencies 3, 4, and 5; MCCCDD Official Course Outline</td>
</tr>
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<td>Criteria 2a: In-depth area studies concerned with an examination of culture specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must</td>
<td>Germaine Dulac, pre-World War II French filmmaker, critic, and theorist, once said, &quot;The films created in each country are marked with their point of origin; they have nationalities.” With that idea in mind, a primary focus of this course is the careful reading, interpretation, and critical</td>
<td>Course schedule, course reading list (throughout); Course syllabus (“Class Discussion,” “Close Reading,” and “Capstone Project” assignment sequences); MCCCDD Official Course Competencies 3, 4, and 5; MCCCDD Official Course Outline</td>
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</table>
| Criteria 2c: The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas. | The critical analysis of the international films and literary works will include analysis of historical and cultural context. In addition, weeks 5, 6, 7, and 8 will analyze, discuss, as well as compare and contrast the history and the progression of the portrayals of Africans by non-African and African writers and filmmakers. In addition in the final module, El Norte and The Farming of Bones: A Comparative Reflection on Migration, Identity, and Resistance, comparative study is the core of the module, and has a comparative analysis essay as its final assignment. | Course schedule, course reading list (throughout); Course syllabus ("Class Discussion," "Close Reading," and "Capstone Project" assignment sequences); MCCCQ Official Course Competencies 5 and 7; MCCCQ Official Course Outline

5. Compare and contrast cultural questions of globalization and the values and assumptions between and among cultures.

7. Compare and contrast cultural metaphors and symbols in literature and film. |
Contemporary Global Literature and Film

Course: ENH253  Lecture 3 Credit(s) 3 Period(s) 3 Load
First Term: 2008 Fall  Course Type: Academic
Final Term: Current  Load Formula: S - Standard Load

Description: Characteristics of literary and cinematic mediums. Challenges of adapting literature to film. Global examination of historical, religious, socioeconomic, political, and colonial/post colonial themes depicted in Western and non-Western literature and film (e.g., Africa, Asia, and Latin America) outside the United States. Use of narrative in each medium and how it translates various global/international perspectives and cultural assumptions. Specific genres present in literature and film. Cultural metaphors and symbols used in literature and film.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107

MCCCD Official Course Competencies

1. Compare and contrast the specific characteristics of literature and film. (I)
2. Analyze the art of adapting literature to film. (I)
3. Explain how each medium addresses historical, religious, socioeconomic, political, and colonial/post colonial themes. (II)
4. Explain the use of narrative in literature and film, and describe how the narrative format translates various global perspectives and cultural values and assumptions. (III)
5. Compare and contrast cultural questions of globalization and the values and assumptions between and among cultures. (II, III)
6. Identify and exemplify specific genres used in literature and film. (IV)
7. Compare and contrast cultural metaphors and symbols in literature and film. (V)

I. Literature vs. Film
   A. Characteristics of each medium
   B. Art of adapting literature to film
II. Each Medium’s Consideration of Global Issues and Cultural Questions
   A. Historical and socioeconomic forces
   B. Religious and cultural beliefs
   C. Political power and colonial/post colonial influences
III. Narrative
   A. Forms of narrative
   B. Narrative format as translator of global perspectives, cultural values and assumptions
      1. historical
      2. socio-economic
      3. political
      4. psychological
      5. colonial/post-colonial
IV. Mediums
   A. Literary
   B. Cinematic

V. Cultural Metaphors and Symbols in literature and film
   A. Literary definitions and examples
   B. Cinematic definitions and examples

I. Literature vs. Film
   A. Characteristics of each medium
   B. Art of adapting literature to film

II. Each Medium’s Consideration of Global Issues and Cultural Questions
    A. Historical and socioeconomic forces
    B. Religious and cultural beliefs
    C. Political power and colonial/post colonial influences

III. Narrative
    A. Forms of narrative
    B. Narrative format as translator of global perspectives, cultural values and assumptions
       1. historical
       2. socio-economic
       3. political
       4. psychological
       5. colonial/post-colonial

IV. Mediums
    A. Literary
    B. Cinematic

V. Cultural Metaphors and Symbols in literature and film
    A. Literary definitions and examples
    B. Cinematic definitions and examples
ENH 253: Contemporary Global Literature and Film

Instructor: TBD – Section #: TBD – Fall 2022 – TTh 9.30-10.45am

Student Hours: M 9-11am, T 3-5pm, F 12-1pm, or by appointment (email me)
Office Location: AF128 or Google Meets (see Meet Your Instructor page on Canvas)
Email: TBD
Office Phone: TBD

To successfully participate in this course, students will need access to a computer with a reliable internet connection and the ability to run a web browser compatible with Canvas; for the live online aspects of the course, you will also require a webcam and microphone. Students will need basic computer skills and a working knowledge of the Canvas learning management system.

General Course Description

This course explores how narrative shapes culture and culture shapes narrative through the international study of global literature and film. It investigates how narrative each literature and film translates various global/international perspectives and cultural assumptions. Critical, comparative writing is a core component of this course.

Requisites

Prerequisites: Grade of C or better in ENG101 or ENG107.

Course Competencies

In taking this course, students will acquire the ability to do the following:

1. Compare and contrast the specific characteristics of literature and film.
2. Analyze the art of adapting literature to film.
3. Explain how each medium addresses historical, religious, socioeconomic, political, and colonial/post colonial themes.
4. Explain the use of narrative in literature and film, and describe how the narrative format translates various global perspectives and cultural values and assumptions.
5. Compare and contrast cultural questions of globalization and the values and assumptions between and among cultures.
6. Identify and exemplify specific genres used in literature and film.
7. Compare and contrast cultural metaphors and symbols in literature and film.

Required Texts
You will need to purchase or otherwise gain sustained access to the following books, either via the college bookstore or an alternate vendor; you will need to have read them by the time indicated in the course schedule and have them available on the class days assigned for their discussion. (A limited selection and number of copies may be available from the GateWay Library in either digital format or as a short-term loan.)


All other texts and all movies assigned in this course will be made available through Canvas and/or the GateWay Library website and databases.

**Course Projects, Assignments & Other Course Requirements**

**C-1, C-2a, C-2c  Class Discussion (30%)**

**Discussion Leader (30% of Class Discussion grade).** Every student is required to act as Discussion Leader for one week during the course, either by themselves or as part of a small team (to be assigned during our first course meeting). It is the Discussion Leader’s responsibility to prepare topics for discussion based on that week’s readings; select passages from those readings on which we should focus more closely for the day; and prepare questions, prompts, and arguments to keep the discussion going during the meeting – Discussion Leaders are responsible, on the day of the class meeting, for helping me guide class discussion. A copy of the Discussion Leader’s discussion topics, prompts, questions, and other materials will be due at the start of the week for which you are acting as Discussion Leader (see Course Schedule).

**Discussion Questions (60% of Class Discussion grade).** Each week, with the exception of our first class meeting, those students who are not acting as Discussion Leader will submit three discussion questions, prompts, or arguments that will serve to start a new line of inquiry or to extend an ongoing discussion during class. A copy of the prepared Discussion Questions will be due by the start of each week (see Course Schedule).

“Intro to the Course” Assignments (10% of Class Discussion grade). During the first course week, I ask everyone to introduce themselves to the class and to respond to other students; there is also a syllabus quiz.

**C-1, C-2a, C-2c  Close Reading, Explication, and Analysis (20%)** Throughout the semester, you will be required to complete focused textual-analysis assignments in response to the readings assigned for that week. **C-3** These assignments will primarily
serve to acquire and practice important methods of textual analysis and the communication of the insights you gained about a text through that analysis. In addition, these frequent, short textual investigations will also prepare you for your research activities, textual analysis, and writing process as you work on your Capstone Project.

C-1, C-2a **Capstone Project (50%)** Your work in this course will culminate in a two-part multi-media Capstone Project that will take the place of a traditional literary-analysis paper. This capstone project will consist of three elements: 1) a mid-semester audio-visual presentation; 2) an end-of-semester website project; 3) a website project proposal. The first two Capstone Project elements - the presentation and the website project - will be collected and published as part of a course website that will serve as a course portfolio and educational resource.

C-1, C-2a **"Intersections" Presentation (c. 10 mins + c. 750 words) (40% of Capstone Project grade).** For your first, mid-semester presentation you should select one text we will have already read and discussed in class by that time and connect it to a text or other work of art we are not reading or otherwise analyzing for this class; one of these texts can be a movie. The connections you identify and present to the class should be connections of theme or topic - that is, they should highlight the ways in which these texts discuss issues surrounding how narrative shapes culture and culture shapes narrative, specifically how historical, religious, socioeconomic, political, and colonial/post colonial themes raise question about globalization and the values and assumptions between and among cultures; your connections should not be merely those of a comparison, though you can certainly start there.

C-1, C-2a **Your discussion should involve a careful investigation supported by the kinds of close reading, explication, and textual analysis you will have acquired and practiced in your weekly Close Reading assignments. The goal is to present to the class a text or other work of art they may not know yet, relate it to one that is known to the class, and analyze it in relation to one or two topics and themes that are the focus of this course and of our class discussions.**

Your presentation will take the form of an audio-visual recording using a digital platform of your choice (YouTube or other video, voiced-over PowerPoint recording, etc.). It can include a mixture of supporting media like audio, visual elements, hands-on materials, etc. from other sources, though these should not be the focus or main element of your presentation; most of the presentation should be of your own making.

C-1, C-2a **Along with your presentation, you will also submit a script (c. 750 words) that can take the form of extended bullet-point notes; this script will serve as a reference point and an accessibility aid to support your presentation. You will therefore need to ensure that your script offers a good approximation of your presentation: lists of keywords or telegraphic bullet points will not be sufficient. (The word count indicates the approximate minimum length that a detailed presentation script will require if it is to be**
Presentation scripts are due at the same time as the presentation itself (see Course Schedule).

C-1, C-2a, C-2c, "Literature, Film and the Global Order" Web Project (c. 2,000 words/15 mins) (50% of Capstone Project grade). For your second, end-of-semester presentation you should select two texts of your choice (must be different from the texts you used in the “Intersections” Presentation, can be selected from among the texts we read in this course or from outside of it but have to fit the course focus on non-Western Lit and Film; one of these texts can be a movie) with the goal of discussing one way in which interpretation of these texts can help us better understand a current or historical international issue.

C-1, C-2a To make a compelling case for the value that the texts we read can bring to our world, you should therefore offer an insightful analysis of an important topic or theme in your selected texts and show how such careful attention to Global Lit/Film can alert us to current or incipient developments in the world outside of the text or the classroom. The goal is to identify the value and power of Literature and Film beyond the “merely” fictional or Euro-American context: if the texts we read are at least in part generated out of a desire to investigate or re/imagine human histories and futures, then how can those texts serve to point out problems and opportunities in our world so as to illuminate, enrich, or improve our current lives.

C-1, C-2a This web project will be designed and built in Google Sites and can consist of any combination of written text, images, video, audio, game, etc. – in that respect this is a project that is open to creative interpretation and execution – though the focus should be on clear communication of your analyses and insights to an audience presumed to know fairly little about the subject. Each project should contain about 1,500 words worth of text, 15 minutes worth of original audio/video material, or a combination of various media elements, as appropriate and previously discussed with the course instructor.

C-1, C-2a Web Project Proposal (c.300 words) (10% of Capstone Project grade). Before I let you loose on your web project, I will require you to submit a short provisional summary of your planned project, followed by a 1-on-1 virtual conference (to be scheduled later in the semester) where we will discuss your ideas and design for the project. Only once I have given you feedback and the green light can you move ahead with your intended project.

You will find more detailed descriptions, deadlines, and supporting materials for all course assignments in our course shell on Canvas.

Two VERY Important Notes:

Being Prepared for Class
It should go without saying that I expect you to read and think about the assigned texts in time for those class meetings in which we are scheduled to discuss them. I also expect you to always have the texts available while we discuss them: careful close reading and discussion of a text requires frequent reference to the text itself, and lack of availability of the text for reference potentially means lack of depth of discussion. So please come prepared.

Reaching Out and Asking Questions: It’s What Successful Students Do
You have two amazing resources on campus that can help you in developing your reading, writing, and research: the Learning Center and the Library! Studies have shown that repeat visits to a tutoring center or discussions with a librarian from early in a research project dramatically increase student success, so I strongly encourage you to do these things early and often. For your set of Discussion Leader materials as well as for your Capstone Projects, I will give you 5 points of extra credit the first time that you go to the Learning Center to develop your assignment in consultation with a tutor and/or a librarian and show me proof that you did so (request documentation from the tutor/librarian).

Course Schedule

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<tr>
<th>Week</th>
<th>Readings &amp; Assessments</th>
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<tr>
<td>1 8/23-29</td>
<td>“Seeing is Believing”: Reading the World Around Us</td>
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<td>Discussion of what is means to read, to be an informed reader, how we make sense of the world</td>
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<td>Discussion and written analysis of the images of the Mehmed Paša Sokolović Bridge/Bridge over the River Drina.</td>
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<td>First Close Reading Based on Initial, Personal Perceptions</td>
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<td><strong>C-1, C-2a Close Reading due 9/5 (11:59pm)</strong></td>
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<td>2 8/30-9/5</td>
<td>“Seeing is Believing”: Reading the World Around Us</td>
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<td>Discussion of the initial student writing</td>
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<td>Read and Discuss:</td>
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View and Discuss:

*Quo Vadis, Aida?* (Jasmila Zbanic, Bosnia, 2021)

Second Close Reading Based on Fiction Sources

**C-1, 2a, 2c Close Reading due 9/5 (11:59pm)**

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<td>“Seeing is Believing”: Reading the World Around Us</td>
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Read and Discuss:


Third Close Reading Based on Nonfiction Sources

**C-1, 2a, 2c Close Reading due 9/12 (11:59pm)**

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<td>“Seeing is Believing”: Reading the World Around Us</td>
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Discuss the roles of initial perception/feeling about texts, the roles of fiction and nonfiction in deepening understanding, and what it means to be an informed reader.
**Fourth Close Reading:** Hand in revised argument about Mehmed Paša Sokolović Bridge and reflective work on the role of personal perception, fiction and non-fiction on establishing a text’s meaning. How do layers of information change how one understands a cultural text? Its meaning to various communities? Its role as a symbol of violence/resistance, survival/death, etc.?

**C-1, 2a Close Reading due 9/19 (11:59pm)**

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**Representing Africa: Tropes and Themes**

View and Discuss:

- Chimamanda Adichie: “The Danger of a Single Story” (TED)

Read and Discuss:

- David Murphy. “Africans Filming Africa: Questioning Theories of an Authentic African Cinema.”
- Achebe, Chinua, “Girls at War” (Nigeria, 1958)
- Emecheta, Buchi, “Head Above Water” (Nigeria)

Choose 1 film on Africa to present a critical and cultural analysis to class.

**Presentation:** You will prepare a 5 minute oral presentation for class based on the film that you’ve selected to write your critical essay on. In it, you will present your main ideas and your peers will have the opportunity to ask you questions that will help you refine your critical review. I will provide you with a rubric.

**C-1, 2a Close Reading due 9/26 (11:59pm)**

- Lecture on African cinema

Read and Discuss:

- Ama Ata Aidoo, “A Gift from Somewhere” (Ghana)
- Chimamanda Ngozi Adiche, “Jumping Monkey Hill” (Nigeria)
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<tr>
<th>Date</th>
<th>Reading and Discussion</th>
<th>Read and Discuss</th>
<th>View and Discuss</th>
<th>Presentations</th>
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<tr>
<td>7/10/4-10</td>
<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/3 (11:59pm)</td>
<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/10 (11:59pm)</td>
<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/17 (11:59pm)</td>
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<td>8/10/11-17</td>
<td><strong>Afrofuturism</strong></td>
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<td>Read and Discuss</td>
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<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/3 (11:59pm)</td>
<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/10 (11:59pm)</td>
<td><strong>C-1, 2a, 2c</strong> Close Reading due 10/17 (11:59pm)</td>
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<td>9/10/18-24</td>
<td><strong>Images of the Middle East</strong></td>
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<td>Read and Discuss</td>
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*Black Girl* (Sembene Ousmane, Senegal, 1966)

**Ngũgĩ wa Thiong’o, “The Upright Revolution: Or Why Humans Walk Upright”** (Kenya)

**Leila Aboulela, “Fork in the Road” and “Missing Out”** (Sudan)

**Talking About Trees** (Suhaib Gasmelbari, Sudan 2019)

**Tlotlo Tsamaase, “Eclipse Our Sins”** (Botswana)

**Chinelo Onwualu, “What the Dead Man Said”** (Nigeria)

**Pumzi,** (Wanuri Kahiu, Kenya 2017)


“Introduction” to *Are You Listening? Voices From the Middle East*, The Outreach Center, Center for Middle Eastern Studies, Harvard University. Available free as a PDF download: http://www.fas.harvard.edu/mideast/outreach

Discussion and Written Analysis: Each student will select one of the short stories below and write an essay comparing and contrasting the selected story to the graphic novel, *Persepolis*:

- “Three Cloistered Girls,” by Assia Djebar
- “Me and My Sister,” by Aliffla Rifaaat
- “My Father Writes to My Mother,” by Assia Djebar
- “The Shame,” Youssef Idris
- “The Assassination of Light at the River’s Flow,” by Khayriyah Ibrahim as-Saqqa’

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<th>C-1, 2a, 2c</th>
<th>Close Reading due 10/24 (11:59pm)</th>
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<tbody>
<tr>
<td>10</td>
<td>Read and Discuss:</td>
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<tr>
<td>10/25-31</td>
<td>Marjan Satrapi’s <em>Complete Persepolis</em></td>
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<thead>
<tr>
<th>C-1, 2a</th>
<th>Close Reading due 10/31 (11:59pm)</th>
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<tbody>
<tr>
<td>11</td>
<td>Read and Discuss:</td>
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<tr>
<td>11/1-7</td>
<td>“Bearers of Culture: Images of Veiling in Marjane Satrapi’s <em>Persepolis</em>” Esmaeil Zeiny Jelodar, Noraini Md. Yusof, Khalil Mahmoodi</td>
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Marian Quigley, “Drawing on Experience: Animation as History in *Persepolis*”

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<tr>
<th>C-1, 2a</th>
<th>Close Reading due 11/7 (11:59pm)</th>
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<tr>
<td>12</td>
<td>View and Discuss:</td>
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<tr>
<td>11/8-14</td>
<td><em>Persepolis: Where Do We Go Now?</em> (Lebanon, 2011)</td>
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<td>Date</td>
<td>Topic</td>
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<tr>
<td>13 11/15-21</td>
<td>View and Discuss:</td>
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<td></td>
<td>Assigned Reading for Week 14: <em>The Farming of Bones</em></td>
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<td>Assigned for Week 15: Student Research: Nonfiction Sources</td>
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<tr>
<td>C-1 2a, 2c</td>
<td><strong>Close Reading due 11/21 (11.59pm)</strong></td>
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<tr>
<td>14 11/22-28</td>
<td>Read and Discuss:</td>
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<td>Comparative Discussion:</td>
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<td></td>
<td><em>El Norte</em> and <em>The Farming of Bones</em></td>
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<td>Assigned for Next Week: Discussion of Student Research: Nonfiction Sources</td>
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<tr>
<td>15 11/29-12/5</td>
<td>Discussion:</td>
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<td>Student Research and <em>El Norte</em> and <em>The Farming of Bones</em></td>
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<tr>
<td>C-1, C-2a, 2-c</td>
<td><strong>Close Reading due 12/5 (11.59pm)</strong></td>
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<tr>
<td>16 12/6-12</td>
<td><em>El Norte</em> and <em>The Farming of Bones</em>: A Comparative Reflection on Migration, Identity, and Resistance</td>
</tr>
<tr>
<td>Paper due end of Finals Week: Hand in comparative research paper about <em>El Norte</em> and <em>The Farming of Bones</em>. Ensure strong integration of your independent research, analysis of both texts, and clear argumentation establishing your interpretations of the works.</td>
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<tr>
<td>C-1, C-2a, C-2c Web Project due 12/12 (11.59pm)</td>
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<tr>
<td>Finals Week 12/13-16</td>
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<tr>
<td>End-of-Semester Capstone Project Showcase [date tbc]</td>
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List of Required Readings, ENH253

Fiction:


Non-Fiction:


“Introduction” to Are You Listening? Voices From the Middle East, The Outreach Center, Center for Middle Eastern Studies, Harvard University. Available free as a PDF download: http://www.fas.harvard.edu/mideal/outreach.


Film:


