

1.) DATE: <b>9/22/2021</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
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:  <input type="checkbox"/> 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 requires 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.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b> Core Areas: <b>Humanities, Arts and Design (HU)</b> Awareness Areas: <b>Select awareness area...</b>	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective  Current General Studies designation(s):  Requested Effective date: <b>2021 Fall</b> 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 <span style="float: right;">Chair/Director Signature: <b>IC Response Received on 10/8/2021</b></span>	

AGSC Action: Date action taken:  Approved  Disapproved

Effective Date: **Select semester**

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, <b>critical</b> analysis, or creation of written, aural, or visual texts; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of textual traditions.	Course syllabus, MCCCCD Official Course Description, Course reading list
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Course syllabus, MCCCCD Official Course Description, Course reading list
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on <b>demonstrable critical analysis</b> of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the <b>demonstrable critical analysis</b> of literature and the development of literary traditions	Course syllabus, MCCCCD Official Course Description, Course reading list
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>● Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>● Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>● Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
ENH	253	Contemporary Global Literature and Film	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C-1: Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	The course is built around an exploration and analysis of core cultural and social systems that are the basis of non-Western societies: the historical, political, socioeconomic, and the colonial/postcolonial. The intent is to ensure students gain a deeper understanding of how these systems have evolved over the course of the 20th and 21st centuries, and how they have impacted and are expressed in text.	General Course Description; Course Competencies; Course Reading List (throughout); "Intersections" Presentation; "Literature, Film, and the Global Order" Web Project; Week 3 Fourth Close Reading; Weeks 13-16 Comparative Assignment.
C-2: Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Germaine Dulac, pre-World War II French filmmaker, critic, and theorist, once said, "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 analysis of international primary evidentiary material such as literary texts, movies, and associated visual, aural, and textual materials.	Course schedule, course reading list (throughout); Course syllabus ("Class Discussion," "Close Reading," and "Capstone Project" assignment sequences); MCCCC Official Course Competencies 1-7; MCCCC Official Course Outline  <ol style="list-style-type: none"> <li>1. Compare and contrast the specific characteristics of literature and film.</li> <li>2. Analyze the art of adapting literature to film.</li> <li>3. Explain how each medium addresses historical, religious, socioeconomic, political, and colonial/post colonial themes.</li> <li>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.</li> <li>5. Compare and contrast cultural questions of globalization and the values and assumptions between and among cultures.</li> <li>6. Identify and exemplify specific genres used in literature and film.</li> <li>7. Compare and contrast cultural metaphors and symbols in literature and film.</li> </ol>

<p>C-4d: Concerns the analysis of literature and the development of literary traditions.</p>	<p>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 and discuss the history and the progression of the portrayals of African and Africans by non-African and African writers and filmmakers.</p>	<p>Course schedule, course reading list (throughout); Course syllabus (“Class Discussion,” “Close Reading,” and “Capstone Project” assignment sequences); MCCCCD Official Course Competencies 1-7; MCCCCD Official Course Outline; Reading, Written, and Classroom Assignments Weeks 5-8.</p>
<p>C-4d: Concerns the analysis of literature and the development of literary traditions.</p>	<p>The critical analysis of the international films and literary works will include analysis of historical and cultural context. Specifically, weeks 9, 10, 11, and 12 will analyze and discuss the history and the progression of the portrayals of Arabs and the Arab World by non-Arabs and Arab writers and filmmakers.</p>	<p>Course schedule, course reading list (throughout); Course syllabus (“Class Discussion,” “Close Reading,” and “Capstone Project” assignment sequences); MCCCCD Official Course Competencies 1-7; MCCCCD Official Course Outline; Reading, Written, and Classroom Assignments Weeks 9-12.</p>

## Contemporary Global Literature and Film

Course: **ENH253**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Academic**

First Term: **2008 Fall**

Load Formula: **S - Standard Load**

Final Term: **Current**

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

#### **C-4d** I. Literature vs. Film

- A. Characteristics of each medium
- B. Art of adapting literature to film

#### **C-1** 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

##### **C-2** A. Forms of narrative

##### **C-1** 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

C-2 IV. Mediums

- A. Literary
- B. Cinematic

C-4d V. Cultural Metaphors and Symbols in literature and film

- A. Literary definitions and examples
- B. Cinematic definitions and examples

C-2; C-4d I. Literature vs. Film

- A. Characteristics of each medium
- B. Art of adapting literature to film

C-1 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

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C-2 A. Forms of narrative

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1. historical
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5. colonial/post-colonial

C-2 IV. Mediums

- A. Literary
- B. Cinematic

C-4d 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

**C-1, C-2** 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: Grade of C or better in ENG101 or ENG107.

## Course Competencies (C-1, C-2, C4-d)

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.)

Danticat, Edwidge. *The Farming of Bones*. SoHo Press, Inc., 1998.

Sacco, Joe. *Safe Area Gorazde*. Jonathan Cape, 2007.

Satrapa, Marjan. *The Complete Persepolis*. Pantheon, 2004.

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

### 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-2, C-4d 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. 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.

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.

"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.C-1, C-2, C-4d 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-4d 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.

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 useful as an accessibility aid.) Presentation scripts are due at the same time as the presentation itself (see Course Schedule).

“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 C-1, C-2 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 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.

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.

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

Week	Readings & Assessments
1 8/23-29	<p>“Seeing is Believing”: Reading the World Around Us</p> <p>Discussion of what it means to read, to be an informed reader, how we make sense of the world</p> <p>Discussion and written analysis of the images of the Mehmed Paša Sokolović Bridge/Bridge over the River Drina.</p> <p>First Close Reading Based on Initial, Personal Perceptions</p> <p>Close Reading due 9/5 (11.59pm)</p>
2 8/30-9/5	<p>“Seeing is Believing”: Reading the World Around Us</p> <p>Discussion of the initial student writing</p> <p>Read and Discuss:</p> <p>Sacco, Joe. <i>Safe Area Gorazde</i>. Jonathan Cape, 2007.</p> <p>Andric, Ivo. <i>The Bridge on the Drina</i>. UP Chicago, 1977. (selection; uploaded in folder)</p>

	<p>View and Discuss:</p> <p style="text-align: center;"><i>Quo Vadis, Aida?</i> (Jasmila Zbanic, Bosnia, 2021)</p> <p>Second Close Reading Based on Fiction Sources</p> <p>Close Reading due 9/5 (11.59pm)</p>
<p>3 9/6-12</p> <p>C-1</p>	<p>“Seeing is Believing”: Reading the World Around Us</p> <p>Read and Discuss:</p> <p>Beaumont, Peter. “Battle over the bridge of lost souls.” <i>The Guardian</i>, 11 Dec. 2004. <a href="http://www.theguardian.com/world/2004/dec/12/balkans.warcrimes">www.theguardian.com/world/2004/dec/12/balkans.warcrimes</a>. Accessed 23 Aug. 2017.</p> <p>Borger, Julian. “War is over – now Serbs and Bosniaks fight to win control of a brutal history.” <i>The Guardian</i>, 23 Mar. 2014. <a href="http://www.theguardian.com/world/2014/mar/23/war-serbs-bosniaks-history-visegrad">www.theguardian.com/world/2014/mar/23/war-serbs-bosniaks-history-visegrad</a>. Accessed 28 Sep. 2017.</p> <p>“Bridge on the Drina.” <i>Visegrad: Official presentation of the Tourist organization of Visegrad</i>, 2017, <a href="http://visegradturizam.com/en/atracije/na-drini-cuprija/">visegradturizam.com/en/atracije/na-drini-cuprija/</a>. Accessed 10 Aug. 2017.</p> <p>Irwin, Rachel and Velma Šarić. “Calls for War Memorials Divide Bosnia.” <i>Institute for War and Peace Reporting</i>, 6 Dec. 2010. <a href="http://iwpr.net/global-voices/calls-war-memorials-divide-bosnia">iwpr.net/global-voices/calls-war-memorials-divide-bosnia</a>. Accessed 23 Aug. 2017.</p> <p>Muminovic, Dijana. <i>Bodies in the Water: Uncovering Evidence of Genocide in Bosnia</i>, n.d., <a href="http://viewfind.com/story/beneath-my-land">viewfind.com/story/beneath-my-land</a>. Accessed 15 Aug. 2017.</p> <p>Strasser, Max. “In Višegrad.” <i>LRB Blog</i>, London Review of Books. 23 July 2015, <a href="http://www.lrb.co.uk/blog/2015/07/23/max-strasser/in-visegrad/">www.lrb.co.uk/blog/2015/07/23/max-strasser/in-visegrad/</a>. Accessed 20 Aug. 2017.</p> <p>“Welcome to Visegrad.” <i>Visegrad: Official presentation of the Tourist organization of Visegrad</i>, 2017, <a href="http://visegradturizam.com/en/">visegradturizam.com/en/</a>. Accessed 10 Aug. 2017.</p> <p>Third Close Reading Based on Nonfiction Sources</p> <p>Close Reading due 9/12 (11.59pm)</p>
<p>4 9/13-19</p>	<p>“Seeing is Believing”: Reading the World Around Us</p>

	<p>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.</p> <p><b>C-1, C-4d Fourth Close Reading:</b> 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.?</p> <p>Close Reading due 9/19 (11.59pm)</p>
<p>5 9/20-2 6</p>	<p>C-4d <b>Representing Africa: Tropes and Themes</b></p> <p>View and Discuss:</p> <p>Chimamanda Adichie: "The Danger of a Single Story" (TED)</p> <p>Read and Discuss:</p> <p>David Murphy. "Africans Filming Africa: Questioning Theories of an Authentic African Cinema."</p> <p>Ayisi, Florence and Catalyln Bryalla. "The Politics of Representation and Audience Reception: Alternative Visions of Africa." <i>Research in African Literatures</i>, vol. 44, no. 2, Summer 2013, pp. 125–141. <i>EBSCOhost</i>, doi:10.2979/</p> <p>Achebe, Chinua, "The Sacrificial Egg" (Nigeria, 1958)</p> <p>Achebe, Chinua, "Girls at War" (Nigeria, 1958)</p> <p>Emecheta, Buchi, "Head Above Water" (Nigeria)</p> <p>Choose 1 film on Africa to present a critical and cultural analysis to class.</p> <p><b>Presentation:</b> 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.</p> <p>Close Reading due 9/26 (11.59pm)</p>
<p>6 9/27-1 0/3</p>	<p>C-4d <b>Lecture on African cinema</b></p> <p>Read and Discuss:</p> <p>Ama Ata Aidoo, "A Gift from Somewhere" (Ghana)</p>

	<p>Chimamanda Ngozi Adiche, “Jumping Monkey Hill” (Nigeria)</p> <p>View and Discuss:</p> <p><i>Black Girl</i> (Sembene Ousmane, Senegal, 1966)</p> <p>Close Reading due 10/3 (11.59pm)</p>
<p>7 10/4-1 0</p>	<p>C-4d Read and Discuss:</p> <p>Ngũgĩ wa Thiong’o, “The Upright Revolution: Or Why Humans Walk Upright” (Kenya)</p> <p>Leila Aboulela, “Fork in the Road” and “Missing Out” (Sudan)</p> <p>View and Discuss:</p> <p><i>Talking About Trees</i> (Suhaib Gasmelbari, Sudan 2019)</p> <p>Close Reading due 10/10 (11.59pm)</p>
<p>8 10/11- 17</p>	<p>C-4d Afrofuturism</p> <p>Read and Discuss:</p> <p>Tlotlo Tsamaase, “Eclipse Our Sins” (Botswana)</p> <p>Chinelo Onwualu, “What the Dead Man Said” (Nigeria)</p> <p>View and Discuss:</p> <p><i>Pumzi</i>, (Wanuri Kahiu, Kenya 2017)</p> <p>Presentations</p> <p>“Intersections” Presentation due 10/17 (11.59pm)</p>
<p>9 10/18- 24</p>	<p>C-4d Images of the Middle East</p> <p>Read and Discuss</p> <p>Shaheen, Jack G. “Reel Bad Arabs: How Hollywood Vilifies a People.” <i>The Annals of the American Academy of Political and Social Science</i>, vol. 588, 2003, pp. 171–193. JSTOR, <a href="http://www.jstor.org/stable/1049860">www.jstor.org/stable/1049860</a>. Accessed 29 June 2021.</p>

	<p>Serdouk, Ali. "Hollywood, American Politics, and Terrorism: When Art Turns into a Political Tool." <i>Arab Studies Quarterly</i>, vol. 43, no. 1, 2021, pp. 26–37. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/10.13169/arabstudquar.43.1.0026">www.jstor.org/stable/10.13169/arabstudquar.43.1.0026</a>. Accessed 29 June 2021.</p> <p>Alsultany, Evelyn. "Representations of Arabs, Muslims, and Iranians in an Era of Complex Characters and Storylines." <i>Film Criticism</i>, vol. 40, no. 1, Jan. 2016, pp. 1–2. <i>EBSCOhost</i>, doi:10.3998/fc.13761232.0040.102.</p> <p>"Introduction" to <i>Are You Listening? Voices From the Middle East</i>, The Outreach Center, Center for Middle Eastern Studies, Harvard University. Available free as a PDF download: <a href="http://www.fas.harvard.edu/mideast/outreach">http://www.fas.harvard.edu/mideast/outreach</a></p> <p>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, <i>Persepolis</i>:</p> <p style="padding-left: 40px;">     "Three Cloistered Girls," by Assia Djebar      "Me and My Sister," by Aliffa Rifaat      "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-Saqqaf   </p> <p>Close Reading due 10/24 (11.59pm)</p>
<p>10 10/25- 31</p>	<p>C-4d <b>Read and Discuss:</b></p> <p style="padding-left: 40px;">Marjan Satrapi's <i>Complete Persepolis</i></p> <p>Close Reading due 10/31 (11.59pm)</p>
<p>11 11/1-7</p>	<p>C-4d <b>Read and Discuss:</b></p> <p>"Bearers of Culture: Images of Veiling in Marjane Satrapi's <i>Persepolis</i>" Esmail Zeiny Jelodar, Noraini Md. Yusof, Khalil Mahmoodi</p> <p>Marian Quigley, "Drawing on Experience: Animation as History in <i>Persepolis</i>"</p> <p>View and Discuss:</p> <p style="padding-left: 40px;"><i>Persepolis</i> (Vincent Paronnaud, Marjane Satrapi, 2008)</p> <p>Close Reading due 11/7 (11.59pm)</p>
<p>12 11/8-1 4</p>	<p>C-4d <b>View and Discuss:</b></p> <p style="padding-left: 40px;"><i>Persepolis: Where Do We Go Now?</i> (Lebanon, 2011)</p>



	<p>Web Project Proposal due 11/14 (11.59pm)</p>
<p>13 11/15- 21</p>	<p>C-1 <i>El Norte</i> and <i>The Farming of Bones</i>: A Comparative Reflection on Migration, Identity, and Resistance</p> <p>View and Discuss:</p> <p><i>El Norte</i>. Directed by Gregory Nava, performances by Zaide Silvia Gutiérrez and Ernesto Gómez Cruz, Independent Production Films/American Playhouse, 1983.</p> <p>Assigned Reading for Week 14: <i>The Farming of Bones</i> Assigned for Week 15: Student Research: Nonfiction Sources</p> <p>Close Reading due 11/21 (11.59pm)</p>
<p>14 11/22- 28</p>	<p>C-1 <i>El Norte</i> and <i>The Farming of Bones</i>: A Comparative Reflection on Migration, Identity, and Resistance</p> <p>Read and Discuss:</p> <p>Danticat, Edwidge. <i>The Farming of Bones</i>. SoHo Press, Inc., 1998.</p> <p>Comparative Discussion:</p> <p><i>El Norte</i> and <i>The Farming of Bones</i></p> <p>Assigned for Next Week: Discussion of Student Research: Nonfiction Sources</p>
<p>15 11/29- 12/5</p>	<p>C-1 <i>El Norte</i> and <i>The Farming of Bones</i>: A Comparative Reflection on Migration, Identity, and Resistance</p> <p>Discussion:</p> <p>Student Research and <i>El Norte</i> and <i>The Farming of Bones</i></p> <p>Close Reading due 12/5 (11.59pm)</p>
<p>16 12/6-1 2</p>	<p>C-1 <i>El Norte</i> and <i>The Farming of Bones</i>: A Comparative Reflection on Migration, Identity, and Resistance</p>

	<p><b>Close Reading:</b> Hand in comparative analysis about <i>El Norte</i> and <i>The Farming of Bones</i>. Ensure strong integration of your independent research, analysis of both texts, and clear argumentation establishing your interpretations of the works.</p> <p>Web Project due 12/12 (11.59pm)</p>
Finals Week 12/13-16	End-of-Semester Capstone Project Showcase [date tbc]

## List of Required Readings, ENH253

### Fiction:

- Aboulela, Leila. "Fork in the Road." *Granta*, 29 July 2010. <https://granta.com/fork-in-the-road/>. Accessed 26 Aug. 2021.
- . "Missing Out." *Granta*, 12 July 2010. <https://granta.com/fork-in-the-road/>. Accessed 26 Aug. 2021.
- Achebe, Chinua. "Girls at War." *Girls at War and Other Stories*. Penguin, 1991.
- . "The Sacrificial Egg." *Girls at War and Other Stories*. Penguin, 1991.
- Adichie, Chimamanda Ngozi. "Jumping Monkey Hill." *The Thing Around Your Neck*. Knopf Doubleday, 2010.
- Aiddo, Ama Ata. "A Gift from Somewhere." *No Sweetness Here and Other Stories*. The Feminist Press at CUNY, 1995.
- Andric, Ivo. *The Bridge on the Drina*. UP Chicago, 1977.
- as-Saqqaf, Khayriyah Ibrahim. "The Assassination of Light at the River's Flow." *Assassination of Light: Modern Saudi Short Stories*. Eds. Ava M. Heinrichsdorff and Abubaker Bagader. Three Continents Press, 1990.
- Danticat, Edwidge. *The Farming of Bones*. SoHo Press, Inc., 1998.
- Djebar, Assia. "My Father Writes to My Mother." *Fantasia: An Algerian Cavalcade*. Heinemann, 1993.
- . "Three Cloistered Girls." *Fantasia: An Algerian Cavalcade*. Heinemann, 1993.
- Emecheta, Buchi. *Head Above Water*. Heinemann, 1994.
- Idris, Yusuf. "The Shame." *The Essential Yusuf Idris: Masterpieces of the Egyptian Short Story*. Ed. Denys Johnson-Davies, American University in Cairo Press, 2009.
- Onwualu, Chinelo. "What the Dead Man Said." *Future Tense Fiction: Slate*, 24 Aug. 2019, <https://slate.com/technology/2019/08/chinelo-onwualu-what-the-dead-man-said.html>. Accessed 26 Aug. 2021.
- Rifaat, Alifa. "Me and My Sister." *Distant View of a Minaret and Other Stories*. Waveland Press, Inc, 2014.
- Sacco, Joe. *Safe Area Goražde*. Jonathan Cape, 2007.
- Satrapi, Marjan. *The Complete Persepolis*. Pantheon, 2004.
- wa Thiong'o, Ngũgĩ. *The Upright Revolution: Or Why Humans Walk Upright*. Seagull Books, 2019.
- Tsamaase, Tlotlo. "Eclipse Our Sins." *Clarkesworld Science Fiction & Fantasy Magazine*, Dec. 2019, [https://clarkesworldmagazine.com/tsamaase\\_12\\_19/](https://clarkesworldmagazine.com/tsamaase_12_19/). Accessed 26 Aug. 2021.

### Non-Fiction:

- Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Speaking*, July 2009, [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en). Accessed 26 Aug. 2021.
- Alsultany, Evelyn. "Representations of Arabs, Muslims, and Iranians in an Era of Complex Characters and Storylines." *Film Criticism*, vol. 40, no. 1, Jan. 2016, pp. 1–2. *EBSCOhost*, doi:10.3998/fc.13761232.0040.102.

- Ayisi, Florence and Catalyın Bryalla. "The Politics of Representation and Audience Reception: Alternative Visions of Africa." *Research in African Literatures*, vol. 44, no. 2, Summer 2013, pp. 125–141. *EBSCOhost*, doi:10.2979/
- Beaumont, Peter. "Battle over the bridge of lost souls." *The Guardian*, 11 Dec. 2004, [www.theguardian.com/world/2004/dec/12/balkans.warcimes](http://www.theguardian.com/world/2004/dec/12/balkans.warcimes). Accessed 23 Aug. 2017.
- Borger, Julian. "War is over – now Serbs and Bosniaks fight to win control of a brutal history." *The Guardian*, 23 Mar. 2014, [www.theguardian.com/world/2014/mar/23/war-serbs-bosniaks-history-visegrad](http://www.theguardian.com/world/2014/mar/23/war-serbs-bosniaks-history-visegrad). Accessed 28 Sep. 2017.
- "Bridge on the Drina." *Visegrad: Official presentation of the Tourist organization of Visegrad*, 2017, [visegradturizam.com/en/atrakcije/na-drini-cuprija/](http://visegradturizam.com/en/atrakcije/na-drini-cuprija/). Accessed 10 Aug. 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>.
- Irwin, Rachel and Velma Šarić. "Calls for War Memorials Divide Bosnia." *Institute for War and Peace Reporting*, 6 Dec. 2010, [iwpr.net/global-voices/calls-war-memorials-divide-bosnia](http://iwpr.net/global-voices/calls-war-memorials-divide-bosnia). Accessed 23 Aug. 2017.
- Jelodar, Esmaeil Zeiny, Noraini Md. Yusof and Khalil Mahmoodi. "Bearers of Culture: Images of Veiling in Marjane Satrapi's *Persepolis*." *The Southeast Asian Journal of English Language Studies*, vol. 19, no. 2, June 2013, pp. 65-74. *ResearchGate*, [https://www.researchgate.net/publication/280641146\\_Bearers\\_of\\_Culture\\_Images\\_of\\_Veiling\\_in\\_Marjane\\_Satrapi%27s\\_Persepolis](https://www.researchgate.net/publication/280641146_Bearers_of_Culture_Images_of_Veiling_in_Marjane_Satrapi%27s_Persepolis). Accessed 26 Aug. 2021.
- Muminovic, Dijana. *Bodies in the Water: Uncovering Evidence of Genocide in Bosnia*, n.d., [viewfind.com/story/beneath-my-land](http://viewfind.com/story/beneath-my-land). Accessed 15 Aug. 2017.
- Murphy, David. "Africans Filming Africa: Questioning Theories of an Authentic African Cinema." *Journal of African Cultural Studies*, vol. 13, no 2, Dec. 2000, pp. 239-249. *JSTOR*, [https://www.jstor.org/stable/1771833?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/1771833?seq=1#metadata_info_tab_contents).
- Quigley, Marian. "Drawing on Experience: Animation as History in *Persepolis*." *Screen Education*, vol. 51, Spr. 2008, pp. 62-66. *EBSCOhost*, <https://web-a-ebSCOhost-com.ezp.mesacc.edu/ehost/detail/detail?vid=1&sid=623dc584-0da0-417c-b9e7-74af862640e8%40sessionmgr4008&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#AN=34685114&db=ufh>. Accessed 26 Aug. 2021.
- Serdouk, Ali. "Hollywood, American Politics, and Terrorism: When Art Turns into a Political Tool." *Arab Studies Quarterly*, vol. 43, no. 1, 2021, pp. 26–37. *JSTOR*, [www.jstor.org/stable/10.13169/arabstudquar.43.1.0026](http://www.jstor.org/stable/10.13169/arabstudquar.43.1.0026). Accessed 29 June 2021.
- Shaheen, Jack G. "Reel Bad Arabs: How Hollywood Vilifies a People." *The Annals of the American Academy of Political and Social Science*, vol. 588, 2003, pp. 171–193. *JSTOR*, [www.jstor.org/stable/1049860](http://www.jstor.org/stable/1049860). Accessed 29 June 2021.
- Strasser, Max. "In Višegrad." *LRB Blog*, London Review of Books. 23 July 2015, [www.lrb.co.uk/blog/2015/07/23/max-strasser/in-visegrad/](http://www.lrb.co.uk/blog/2015/07/23/max-strasser/in-visegrad/). Accessed 20 Aug. 2017.
- "Welcome to Visegrad." *Visegrad: Official presentation of the Tourist organization of Visegrad*, 2017, [visegradturizam.com/en/](http://visegradturizam.com/en/). Accessed 10 Aug. 2017.

#### Film:

*Black Girl*. Directed by Sembene Ousmane, performances by Mbisssine Therese Diop, Anne-Marie Jelinek, and Robert Fontaine, New York Video, 1966.

*El Norte*. Directed by Gregory Nava, performances by Zaide Silvia Gutiérrez and Ernesto Gómez Cruz, Independent Production Films/American Playhouse, 1983.

*Persepolis*. Directed by Marjane Satrapi and Vincent Paronnaud, performances by Chiara Mastroianni and Catherine Deneuve. Celluloid Dreams, 2007.

*Pumzi*. Directed by Wanuri Kahiu, performances by Kudzani Moswela and Changelle Burger, Inspired Minority Pictures, 2009.

*Quo Vadis, Aida?* Directed by Jasmila Zbanic, performances by Jasna Duricic, Izudin Bajrovic and Boris Isakovic. Deblokada Film, 2020.

*Talking About Trees*. Directed by Suhaib Gasmelbari, performances by Manar Al Hilo, Suleiman Ibrahim and Altayeb Mahdi. Meteore Films, 2019.

*Where Do We Go Now?* Directed by Nadine Labaki, performances by Nadine Labaki, Layla Hakim, and Claude Baz Moussawbaa. Les Films des Tournelles, 2011.