



**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised October 2020

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

## ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> Per <u>policy</u>, students must have completed ENG 101, 105 or 107 to take an L course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.</p>	MCCCD Official Course Description
<p>1. Please confirm that the course has the appropriate prerequisites or that a Modify Course Form in Curriculum ChangeMaker has been submitted to add the prerequisites.</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	Course syllabus
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies <del>this description</del> of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	Course syllabus
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies <del>this description</del> of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>			

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	Course syllabus

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies ~~this description~~ of the grading process--and label this information "C-4".

C-4

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 5:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	Course schedule

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. **Also:**

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies ~~this description~~ of the grading process--and label this information "C-5".

C-5

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

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: Per policy, students must have completed ENG 101, 105 or 107 to take an L course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.	The District's official course description names among the requisites for ENH53 the following "Prerequisites: A grade of C or better in ENG101 or ENG107."	MCCCD Official Course Description
C-2: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may</i>	At least 70% of the final grade in the course is based on the evaluation of written assignments or of assignments that incorporate significant amounts of writing in their creation. The Close Reading assignments - eleven across the course of the semester, c.500 words each - that in aggregate count for 20% of the final grade prepare students for the three-part Capstone Project, which counts for 50% of the final grade. That Capstone Project includes a 750-word presentation script; a short, 300-word proposal for the second major element; and a multi-modal website project that should incorporate textual elements of no less than 2,000 words in total. Even the Class Discussion assignments, which account for the final 30% of the	Course syllabus ("Close Reading" and "Capstone Project" assignment sequences, to a lesser degree the "Class Discussion" assignment sequence) and schedule

**Literacy and Critical Inquiry [L]**

<p><i>not be used for [L] designation.</i></p>	<p>final course grade, require written preparation - in the case of the Discussion Leaders' prepared materials, the amount of writing required is significant and substantial.</p>	
<p>C-3: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>The "Close Reading" assignment sequence - 11 scaffolded assignments across the semester - are designed to teach students the gathering of primary textual as well as secondary critical evidence for their textual analyses and interpretations; together, this set of assignments also prepares students for the two major Capstone Project assignments - a pre-recorded multi-modal presentation and a multi-modal website project, respectively - in which students draw on literary texts, audio-visual media, and/or other mediated forms of Global Literature/Film to present researched investigations of themes and topics appropriate to the course. Even the Class Discussion assignment holds students to the textual foundation of their perspectives on and questions of the materials we discuss in this course; all course assignments push students to go beyond personal reflection, opinion, or evaluation in their responses to the materials we discuss.</p>	<p>Course syllabus ("Close Reading" and "Capstone Project" assignment sequences, to a lesser degree the "Class Discussion" assignment sequence)</p>
<p>C-4: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth</p>	<p>The Capstone Project, which counts for 50% of the final grade, consists primarily of two sustained, researched engagements with course materials and themes: a pre-recorded, multi-modal presentation that also needs to include a 750-word presentation script; and a multi-modal website project that should incorporate textual elements of no less than 2,000 words in total. The task set in both of these assignments is for students to draw on literary texts, audio-visual media, and/or other mediated forms of Global Literature/Film they will have</p>	<p>Course syllabus ("Capstone Project" assignment sequence)</p>

<p>engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>encountered in the course (or that they could have encountered in the course but were not, in this iteration, included in the required readings) and to present researched investigations of themes and topics appropriate to the course as they are treated in the texts or media they chose.</p>	
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<p>C-5: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is</i></p>	<p>The first of the two major elements of the Capstone Project - the "Intersections" Presentation - which is scheduled for mid-semester so as to benefit from class discussions and Close Reading assignments as low-stakes preparatory assignments, also prepares students for the more sustained, in-depth research and engagement with course materials that will be necessary again for the Web Project element of the Capstone Project. The three weeks immediately following submission of the "Intersections" Presentation offer substantial opportunity to provide students with feedback on their research and analysis before they prepare and submit a Web Project Proposal, itself a preliminary</p>	<p>Course syllabus ("Capstone Project" assignment sequence) and schedule, esp. weeks 8, 12, and 16</p>
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<p><i>especially welcomed.</i></p>	<p>stage for the second major element of the Capstone Project - the Web Project. This proposal stage is explicitly designed as a low-stakes opportunity for students to develop the topic of the second element of their capstone project in consultation with the instructor and receive timely, substantive constructive feedback on their ideas.</p>	
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## 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

**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..

**C1 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

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

C-1 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.)

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

Sacco, Joe. *Safe Area Goražde*. 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

### C-2 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 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-2 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-4, 5 "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-3** 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-4** 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).

**C-4, 5** "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-3** 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-4** 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-5** 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><b>C-2, 3, 5 Close Reading due 9/5 (11.59pm)</b></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 style="padding-left: 40px;">Sacco, Joe. <i>Safe Area Gorazde</i>. Jonathan Cape, 2007.</p> <p style="padding-left: 40px;">Andric, Ivo. <i>The Bridge on the Drina</i>. UP Chicago, 1977. (selection; uploaded in folder)</p> <p>View and Discuss:</p> <p style="padding-left: 40px;"><i>Quo Vadis, Aida?</i> (Jasmila Zbanic, Bosnia, 2021)</p> <p>Second Close Reading Based on Fiction Sources</p> <p><b>C-2, 3, 5 Close Reading due 9/5 (11.59pm)</b></p>
3 9/6-12	<p>“Seeing is Believing”: Reading the World Around Us</p> <p>Read and Discuss:</p> <p style="padding-left: 40px;">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 style="padding-left: 40px;">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 style="padding-left: 40px;">“Bridge on the Drina.” <i>Visegrad: Official presentation of the Tourist organization of Visegrad</i>, 2017, <a href="http://visegradturizam.com/en/atrakcije/na-drini-cuprija/">visegradturizam.com/en/atrakcije/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, iwpr.net/global-voices/calls-war-memorials-divide-bosnia. Accessed 23 Aug. 2017.</p> <p>Muminovic, Dijana. <i>Bodies in the Water: Uncovering Evidence of Genocide in Bosnia</i>, n.d., viewfind.com/story/beneath-my-land. Accessed 15 Aug. 2017.</p> <p>Strasser, Max. "In Višegrad." <i>LRB Blog</i>, London Review of Books. 23 July 2015, www.lrb.co.uk/blog/2015/07/23/max-strasser/in-visegrad/. Accessed 20 Aug. 2017.</p> <p>"Welcome to Visegrad." <i>Visegrad: Official presentation of the Tourist organization of Visegrad</i>, 2017, visegradturizam.com/en/. Accessed 10 Aug. 2017.</p> <p>Third Close Reading Based on Nonfiction Sources</p> <p><b>C-2, 3, 5 Close Reading due 9/12 (11.59pm)</b></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>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><b>C-2, 3, 5 Close Reading due 9/19 (11.59pm)</b></p>
<p>5 9/20-26</p>	<p>Representing Africa: Tropes and Themes</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 Catalyín 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. EBSCOhost, 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><b>C-2, 3, 5</b> Close Reading due 9/26 (11.59pm)</p>
6 9/27-10/3	<p>Lecture on African cinema</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><b>C-2, 3, 5</b> Close Reading due 10/3 (11.59pm)</p>
7 10/4-10	<p>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><b>C-2, 3, 5</b> Close Reading due 10/10 (11.59pm)</p>
8 10/11-17	<p>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><b>C-2, 3, 4, 5</b> "Intersections" Presentation due 10/17 (11.59pm)</p>
9 10/18-24	<p>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. <i>JSTOR</i>, <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>"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><b>C-2, 3, 5 Close Reading due 10/24 (11.59pm)</b></p>
<p>10 10/25-31</p>	<p>Read and Discuss:</p> <p>Marjan Satrapi's <i>Complete Persepolis</i></p> <p><b>C-2, 3, 5 Close Reading due 10/31 (11.59pm)</b></p>
<p>11 11/1-7</p>	<p>Read and Discuss:</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><i>Persepolis</i> (Vincent Paronnaud, Marjane Satrapi, 2008)</p>

	<p><b>C-2, 3, 5 Close Reading due 11/7 (11.59pm)</b></p>
<p>12 11/8-14</p>	<p>View and Discuss:</p> <p style="text-align: center;"><i>Persepolis: Where Do We Go Now?</i> (Lebanon, 2011)</p> <p><b>C-2, 3, 4, 5 Web Project Proposal due 11/14 (11.59pm)</b></p>
<p>13 11/15-21</p>	<p><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 style="text-align: center;"><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><b>C-2, 3, 5 Close Reading due 11/21 (11.59pm)</b></p>
<p>14 11/22-28</p>	<p><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 style="text-align: center;">Danticat, Edwidge. <i>The Farming of Bones</i>. SoHo Press, Inc., 1998.</p> <p>Comparative Discussion:</p> <p style="text-align: center;"><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><i>El Norte</i> and <i>The Farming of Bones</i>: A Comparative Reflection on Migration, Identity, and Resistance</p> <p>Discussion:</p> <p style="text-align: center;">Student Research and <i>El Norte</i> and <i>The Farming of Bones</i></p> <p><b>C-2, 3, 5 Close Reading due 12/5 (11.59pm)</b></p>
<p>16 12/6-12</p>	<p><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>

	C-2, 3, 4, 5 Web Project due 12/12 (11.59pm)
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 Gorazde*. 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.warcrimes](http://www.theguardian.com/world/2004/dec/12/balkans.warcrimes). 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 Mbissine 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.