

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 5/1/2014

1b. Department/Division: Modern & Classical Languages

1c. Contact Person

Name: Ghadir Zannoun

Email: ghadir.zannoun@uky.edu

Phone: 7-7037

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Humanities

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: AIS 320

2c. Full Title: Modern Arabic Literature and Film in Translation

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 45

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: This course introduces students to major Arab writers, poets, and film makers through some of their primary novels, novellas, poems, and films with a focus on the heart of the Arab world.

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OFFICE OF THE
SENATE COUNCIL

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: No

If No, explain: Every two years

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 25

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: This course has already been offered as a Topics course, and many students were curious about the Arab world.

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|ABAGB2|Ihsan A Bagby|AIS 320 NEW Dept Review|20140318

SIGNATURE|RHANSON|Roxanna D Hanson|AIS 320 NEW College Review|20140501

SIGNATURE|JALLISO|Jonathan M Allison|AIS 320 NEW UKCEC Expert Review|20141118

SIGNATURE|JMETT2|Joanie Ett-Mims|AIS 320 NEW UKCEC Review|20141124

SIGNATURE|JMETT2|Joanie Ett-Mims|AIS 320 NEW Undergrad Council Review|20141203

Courses	Request Tracking
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New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

Open in full window to print or save

Generate F

Attachments:

Upload File

Browse...

ID	Attachment
Delete 3435	ATS 320 syl Mod Arabic Lit.docx
Delete 4105	Intellectual Inquiry Humanities Form (revised 11-2

First 1 Last

Select saved project to retrieve...

Get New

(*denotes required fields)

1. General Information

a. * Submitted by the College of: ARTS & SCIENCES Submission Date: 5/1/2014

b. * Department/Division: Modern & Classical Languages

c. * Contact Person Name: Ghadir Zannoun Email: ghadir.zannoun@uky.edu Phone: 7-7037
 * Responsible Faculty ID (if different from Contact): _____ Email: _____ Phone: _____

d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹

e. Should this course be a UK Core Course? Yes No
 If YES, check the areas that apply:

Inquiry - Arts & Creativity Composition & Communications - II
 Inquiry - Humanities Quantitative Foundations
 Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

a. * Will this course also be offered through Distance Learning? Yes⁴ No

b. * Prefix and Number: ATS 320

c. * Full Title: Modern Arabic Literature and Film in Translation

d. Transcript Title (if full title is more than 40 characters): _____

e. To be Cross-Listed² with (Prefix and Number): _____

f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="text" value="45"/> Lecture	<input type="text"/> Laboratory ¹	<input type="text"/> Recitation	<input type="text"/> Discussion
<input type="text"/> Indep. Study	<input type="text"/> Clinical	<input type="text"/> Colloquium	<input type="text"/> Practicum
<input type="text"/> Research	<input type="text"/> Residency	<input type="text"/> Seminar	<input type="text"/> Studio
<input type="text"/> Other	If Other, Please explain: _____		

g. * Identify a grading system:
 Letter (A, B, C, etc.)
 Pass/Fail
 Medicine Numeric Grade (Non-medical students will receive a letter grade)
 Graduate School Grade Scale

h. * Number of credits: 3

i. * Is this course repeatable for additional credit? Yes No
 If YES: Maximum number of credit hours: _____
 If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course introduces students to major Arab writers, poets, and film makers through some of their primary novels, novellas, poems, and films with a focus on the heart of the Arab world.

k. Prerequisites, if any:

none

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain: Every two years

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? .25

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

This course has already been offered as a Topics course, and many students were curious about the Arab world.

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement⁵ for ANY program? Yes No

If YES⁵, list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the differentiation for undergraduate and graduate students must be included in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable above) are attached.

⁵ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
⁶ The chair of the cross-listing department must sign off on the Signature Routing Log.

!!! In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
!!! You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
!!! In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal Save Current Changes

AIS 320
Modern Arabic Literature and Film in Translation

Instructor: Dr. Ghadir Zannoun
Office: POT, Rm.1073
Office Hours:
Office Phone: 257-7037
E-mail: ghadir.zannoun@uky.edu

Course Description:

This course introduces the students to major Arab writers, poets, film makers through some of their primary novels, novellas, poems, and films with a focus on the heart of the Arab world: Egypt, Lebanon, Palestine, and Sudan. These areas, especially Egypt and Lebanon, have not only been the stage where transformative political and social events in the Arab world unfolded, but also the center and cradle of cultural Arab renaissance, which started in the last decades of the 19th century. The course will explore some of the major themes in modern Arabic literature and film and analyze the cinematic devices and literary techniques employed by the authors of the works that will be studied. The course also aims at familiarizing the students with the socio-historical background necessary for understanding the literature and cultures of the period. The course promotes a Critical Thinking through Writing philosophy and methodology. Therefore, in addition to the class discussion, the themes will be investigated through the various writing assignment throughout the course.

Students will employ cognitive skills needed to effectively identify, analyze, and evaluate arguments and truth claims; to discover and overcome personal prejudices, as well as present convincing reasons in support of conclusions. These intellectual abilities will be pursued in class through discussions and interactive class activities and by the students in their writing assignments so as to arrive at a better understanding of literary, cultural, and historical trends in the modern period of the Arab world and to be able to query their intellectual and personal positions with respect to the cultural production of this world.

Student Learning Outcomes:

By the end of the class, students will be able to think, speak, and write critically about the following issues:

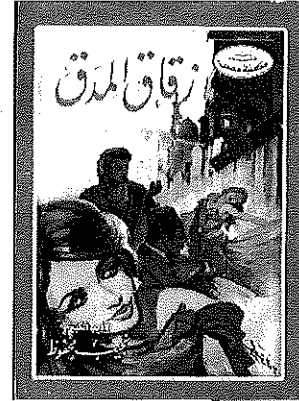
- 1) Postcolonial literature and post-colonial nations
- 2) Arab women's representations of war
- 3) The Arab-Israeli conflict
- 4) Merging the erotic and the political in modern Arabic literature and film
- 5) Modernization in the Arab world



6) Arabic Chick Lit.

Required Texts:

1. Naguib Mahfouz, *Midaq Alley* (Egypt)
2. Tayib Salih, *Seasons of Migration to the North* (Sudan)
3. Ghassan Kanafani, *Men in the Sun* (novella, Palestine)
4. Etel Adnan, *Sitt Marie Rose*, (Lebanon)
5. Ghada Abdel Aal, *I Want to Get Married* (Egypt)
6. Radwa Ashour, *Granada, A Novel* (Egypt)



Films and poets:

The Open Door (Egypt)

The Dupes (Syria)

Destiny (Egypt)

Mahmoud Darwish (Palestine)

Nizar Kabbani (Syria)



Grading Scale:

90-100% = A

89-80% = B

79-70 = C

69-60 = D

59-0 =E

Course Assignments:

Participation 10%

Critical Responses 10%

Reading Quizzes 10%

Midterm Exam 25%

Drama Project 20%

Comparative Paper 25%

The final paper is due on the final exam's day in my mail box

Mid-term Grade: Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Description of Course Activities and Assignments

1. **Attendance & Participation (10%)** as evidenced by (at a basic level) bringing the right book to class, coming prepared with any homework, responding to questions, actively participating in pair/group class activities

2. **Critical responses (10%)** for each assigned text novel, poems, and film: A one and a half to two double-spaced pages that include the following: a brief summary of the read material, a reflective critical paragraph about the read material as a whole, and either a further discussion of the material (in light of other works covered during the course or other concepts or works you have read elsewhere) or an emphasis on one specific issue in the work. Sometimes, I will provide you with suggested questions that you are encouraged to address in each response. These responses are due the day we start discussing the work you're writing about.

3. **Reading quizzes (10%)**: Brief reading quizzes will test your completion of and attention to assigned readings and may be announced or unannounced. They are graded on a scale of 0 to 10, and you may drop your lowest quiz. Keep up with the readings, and always come to class prepared. You cannot make-up any reading quizzes.

4. **Midterm (25%)**: The midterm will include identifications/definitions, short-answer questions, and a long-essay question.

5. **"Riwaya project" (Creative Assignment) (20%)**: This is a group project in which you will work with one or more classmates to create a 15-20 minute dramatic presentation illuminating the key themes of an outside novel (*riwaya*) suggested by your professor in an engaging manner for the rest of the class. Stages of the *Riwaya* assignment include turning in a ranked list of preferences for your *riwaya-on-the-side* (after which you are assigned to a group, a novel, and a novel title), a personal response to the assigned novel, preparing an outline, and preparing a handout for your classmates. Learning to work together and resolve group dynamic issues is part of the challenge of this assignment. You will get a detailed information sheet on this assignment.

Riwaya-on-the-side list to choose from are:

Sahar Khalifa, *Wild Thorns*

Zeina Ghandour, *The Honey*

Rashid Al-Daif, *Dear Mr. Kawabata*

Tawfiq Al-Hakim, *Diary of a Country Prosecutor*

6. **Final paper: a comparative research paper (25%)**:

This is a 15-page paper (typed, double-spaced), comparing any two novels from the course and using supportive academic research.

Course policies:

Attendance Policy:

- 1) Please arrive on time; consistent tardiness will be noted and considered an unexcused absence.
- 2) If you need to leave early, let your instructor know before the class begins. Failing to do that will be considered an unexcused absence (2% deduction). You can be given a permission to leave early only once after you have spoken to your instructor. After the first time, you need to bring a note from an appropriate office.
- 3) For the third and each subsequent unexcused absence, your final grade will be lowered by 2% and a warning will be sent to your academic advisor.
- 4) *Unexcused absence on an exam day* will automatically result in an "F".
- 5) If students miss class on an assignment or homework day, I expect to see the written assignment in my mailbox in room 1055 (10th floor) in Patterson Office Tower, and the unexcused absence will still count toward a deduction in the final grade.
- 6) Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.
- 7) If you are absent, it is your responsibility to contact your instructor or classmates to find out what you missed and to come to the next class prepared.

Excused Absences: Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor. For more information, see: <http://www.uky.edu/StudentAffairs/Code/part2.html>.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Verification of Absences: Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of

illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Outside Classroom Communication: Since the class schedule is a tentative one, necessary changes and/or additions might possibly be made during the semester. These changes will be announced either in class or via e-mail. It is necessary that you attend class regularly as well as check your UK e-mail. You are responsible for any in-class announcements and e-mail communications about various issues, including but not limited to schedule changes.

Classroom Etiquette: Please remove and put away all audio-video devices. Make sure that your mobile phone is muted and put away the moment you enter the classroom. Please be sure to respect your classmates and to voice your opinions in a respectful manner at all times.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1). **Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Freedom from Discrimination/Harassment: In this class, we will be learning about a different culture. Therefore, it is required that students be free from discrimination on the basis of race, color, religion, sex, origin, beliefs and any cultural differences. Also, based on student code of conduct, students shall be free from verbal or non-verbal sexual harassment by faculty or student during classroom. Harassments will result in related consequences varying according to the severity of the situation. For more information, please visit:
<http://www.uky.edu/StudentAffairs/Code/part1.html>

Grievances Policy: University of Kentucky gives students the right to report grievance involving their rights to the dean of students. It is recommended that in case students have any issues related to this course, they shall discuss them with the instructor first in order to determine whether they have merits or not. It is also recommended that complains be made with the instructors privately. Any crude or rude remarks or negative criticism in front of the entire class are not allowed under any circumstances in order to maintain a professional community built on respect.

Tentative Course Schedule:

Class Schedule

Week 1: Topic: Syllabus and Introduction

Week 2: Topic: Dilemmas of Modernity and post-colonial literature

- 1) Read till page 71 of *Midaq Alley* 2) read till page 140 of *Midaq Alley*

Week 3:

- 1) Finish *Midaq Alley* 2) *Midaq Alley*, "Town meeting of the alley residents" (interactive class activity) 3) Read first-third of *Season of Migration to the North* 4) Bring: ranked list of preferences for your "riwaya-on-the-side." (Go online and get some ideas about the "extra" novels to help you with your ranking).

Week 4: Topic: The Age of Optimism

- 1) Finish *Season of Migration* 2) **GET from prof.**: Your assigned *Riwaya* Project title in class today. Buy the book and start pacing your reading. 3) Read Afaf Lutfi Al-Sayyid Marsot, "The Nasser Years," from *A Short History of Modern Egypt* on Blackboard 4) *The Open Door*, the film

Week 5: Topic: Literature of Resistance

- 1) Finish and discuss *The Open Door* 2) Read first third of *Men in the Sun* by Ghassan Kanafani (read eponymous novella, not whole book) 3) Constantine Zurayk, *The Meaning of the Disaster*, (excerpts) on Blackboard

Week 6

- 1) Finish *Men in the Sun* 2) *The Dupes*, a film; **Due: One-page response to Riwaya-on-the side.**

Week 7

- 1) Finish and discuss film 2) Read Mahmoud Darwish's poems on Blackboard

Week 8: Topic: Women's Representations of War

- 1) Read one-third of *Sitt Marie Rose* 2) "Introduction" in William W. Harris's *Lebanon: A History* on Blackboard 3) Finish *Sitt Marie Rose*

Week 9: Topic: Midterm Exam and Review

Week 10: Topic: The Erotic and the Political

- 1) Read Nizar Kabbani's poems on Blackboard 2) Finish Kabbani 3) **Presentation Outline Due**

Week 11: Topic: Spring Break

Week 12:

- 1) *Rana's Wedding*, a film
- 2) Finish and discuss *Rana's Wedding*

Week 13: Topic: Al-Andalus and the Arab Imaginary.

- 1) First one-third of *Granada: A Novel*
- 2) Read second-third of *Granada*

Week 14:

- 1) Finish *Granada*
- 2) Interactive Activity on the novel
- 3) *Destiny*, a film

Week 15:

- 1) Finish and discuss film
- 2) Critical Paper Due

Week 16: Topic: Chick Literature

- 1) First half of *I Want to Get Married*
- 2) Finish *I Want to Get Married*

Week 17:

Riwaya Project Presentations

Have a Great Semester!

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course: AIS 320

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Interactive dramatic activities; Critical Responses

Brief Description:

1) Interactive activities for some of the course novels (please see Midaq Alley and Granada for these activities in the syllabus): The students are assigned particular roles from the novels which they have to present and defend as well as critique other characters from the same work. Possible scenarios: a city-hall meeting; a mock of an Opera or Dr. Phil's shows. The students need to fully understand the characters' standpoints and their counter-positions.

2) The students submit bi-weekly short but informed responses to the assigned literary and cinematic texts before we start discussing them. This allows them to think on their own. The students then present their responses as well as respond to their classmates' responses, which allows them to see the differences and similarities in their interpretations.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

The various themes covered in the syllabus: the issue of modernity, post-colonial literature and film, Andalusia and the Arab imaginary. etc.

Brief Description:

The students learn about different historical periods and literary approaches that pertain not only to modern Arabic literature and film and modern Arab history but also to earlier historical periods, literary and philosophical phenomena. The students learn to recognize and identify these approaches and phenomena in the various writing assignments and class discussion of the assigned texts.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

The novels I Want to Get Married, Granada and Men in the Sun and the film Destiny

Brief Description:

In these novels, for example, the students should be able to identify recurrent themes and values pertaining to Arab culture and to see in what ways they are different from and similar to them, such as the concept of steadfastness as opposed to armed resistance and armed struggle, arranged marriage

and Western dating, the role of religion in society, and the subaltern in the third and first worlds.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

Critical responses, comparative paper, and creative dramatic project.

Brief Description:

These assignments focus on training the students in the methodology of critical thinking. Their writings and presentations, such as the dramatic project, have to demonstrate a clear and logical argument that is supported from the text (and with secondary readings in the case of the comparative paper). They also learn how to use the text to develop their argument into a more complex one by following the different layers of meaning embedded in it.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

Final interactive project and comparative paper.

Brief Description:

1) In the final project, the students have to work in groups to dramatically present an outside novel to the class. Throughout the semester I work with them on identifying the main themes, their supporting evidence and the appropriate drama for their novel. They need to identify the main themes by doing first some research on their own as a group. I meet with each group to monitor how they think outloud as a group, guiding and correcting them where needed.

2) In the final paper the students demonstrate their ability to conduct an analysis of two literary works using both a close reading of the texts as well as secondary resources.

Information literacy component:

For both the final paper and the creative project, the students are required to use books and various electronic databases such as Ebsco, ProQuest, and JSTOR.

Reviewer's Comments: