

ORIGINATOR'S SECTION:														
1. College: x CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2016													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input type="checkbox"/> Yes x No														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes x No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number:* LTWR 360														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Emerging Literatures in a Global Context														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) Lit in Global Context														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.)  Introduces students to written texts and films from outside the Western literary canon. Emphasis on the importance of emerging literatures in shaping global politics and creating awareness of underrepresented histories, cultures, and identities. Represented texts and films will be selected from one or more representative geographical regions such as Southeast Asia, Africa, the Middle East, and Latin America.														
9. Why is this course being proposed? The changes to the current core requirements (explained in the P-2 form) involve the development of one new course: <i>LTWR 360: Emerging Literatures in a Global Context</i> . At the moment, only half of our students are required to take a global literature course, and when they do, they jump right into a 400-level course. To help rectify that situation, the new 360 will be required for ALL LTWR majors to take; it will certainly be an important course for our majors, as it will provide critical exposure the methods, theories, and texts associated with global literatures. As 360 is designed for LTWR students to take very early in their major, it does not have a pre-requisite. 360 provides key foundational skills for students, and it is therefore potentially appropriate for other programs' use, such as Global Studies. In addition, it will help ease the current challenge our faculty members face when teaching upper-division global literature courses (like 410, 415, or 420): students largely are not familiar with global literatures and cultures, so the 400-levels courses present a significant challenge to students. Finally, only half of the LTWR majors must take global literature courses in our current curriculum, but the increasingly-global contemporary culture demands that all our students develop the knowledge and skills that come with studying global literature.														
10. Mode of Instruction* <i>For definitions of the Course Classification Numbers:</i> <a href="http://www.csusm.edu/academic_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf">http://www.csusm.edu/academic_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf</a>														
	<table border="1"> <thead> <tr> <th>Type of Instruction</th> <th>Number of Credit Units</th> <th>Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>3</td> <td>C2</td> </tr> <tr> <td>Activity</td> <td></td> <td></td> </tr> <tr> <td>Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C2	Activity			Lab			
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Lecture	3	C2												
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Lab														
11. Grading Method:* x Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option. n/a														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes x No														

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

Faculty  Credential Analyst  Dean  Program/Department - Director/Chair

14. Course Can be Taken for Credit More than Once?  Yes  No  
 If yes, how many times? (including first offering)

15. Is Course Crosslisted:  Yes x No

If yes, indicate which course and check "yes" in item #22 below.

16. Prerequisite(s):  Yes x No

17. Corequisite(s):  Yes x No

18. Documentation attached:  
 Syllabus x Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\* n/a

20. How often will this course be offered once established?\* once every semester

**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:**  
*(Mandatory information – all items in this section must be completed.)*

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? x Yes  No

If yes, please specify:

In the proposed changes to the LTWR major, this will be a required course for all majors to take.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)  Yes  No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Global Studies Discipline	<u>see attached email</u> Signature	<u>4/21/14</u> Date	<input checked="" type="checkbox"/> Support	<input type="checkbox"/> Oppose
Discipline	_____ Signature	_____ Date	_____ Support	_____ Oppose

**SIGNATURES : (COLLEGE LEVEL) :**

**(UNIVERSITY LEVEL)**

1. Originator (please print or type name) Salah Moukhlis Date 4/21/14  
 2. Program Director/Chair [Signature] Date 5-21-14  
 3. College Curriculum Committee C. Cucarella Date 10-6-14  
 4. College Dean (or Designee) [Signature] Date 10-8-14

5. UCC Committee Chair \_\_\_\_\_ Date \_\_\_\_\_  
 6. Vice President for Academic Affairs (or Designee) \_\_\_\_\_ Date \_\_\_\_\_  
 7. President (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

GBST support

**From:** [Elizabeth Matthews](#)  
**To:** [Heidi Breuer](#)  
**Subject:** Re: LTWR major changes: sign-off requested  
**Date:** Monday, April 21, 2014 8:42:34 PM

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Hi Heidi,

Wow, you all have put in a ton of work rethinking your program. Having changed some of the main components of the GBST program in the last few years, I know how time consuming this can be.

I am so excited about LTWR 360. Thank you for thinking about Global Studies in this proposal. It will be a great addition to the GBST offerings in global culture, and it also appears we might be able to offer it in the geographic areas of the Middle East and Africa. Once you start offering it, we will have to chat about whether in different semesters it might focus on other geographic areas (Latin America was mentioned in the proposal).

So, please consider this email my enthusiastic support on behalf of Global Studies.

Thank you again for thinking of our program.

Best,  
Elizabeth

Elizabeth G. Matthews  
Associate Professor  
Department of Political Science  
Director, Global Studies Program

Heidi Breuer <[hbreuer@csusm.edu](mailto:hbreuer@csusm.edu)> wrote:

Hello!

You are receiving this email because you direct a program that uses LTWR courses and/or has shared content with LTWR. If I have reached you in error, please let me know who I should be contacting instead. (Here is what I understand: Rebecca=film studies director; Jocelyn = LBST chair; Sheryl = WMST chair; Merryl = VPA chair; Elizabeth = global Studies director; Michelle = ethnic studies director.)

The LTWR faculty have agreed on a curriculum revision that updates our major, and we have attached the curriculum forms for your review. We are not getting rid of any courses—and we are adding a 300-level Global Literature course—but we are shifting the focus of our core requirements and changing the concentrations (to allow more flexibility).

LTWR 360: Emerging Literatures in a Global Context  
California State University San Marcos

**Instructor:**

Salah Moukhli, Ph.D.

Office: MARK 126 K

Office Hours:

Office Phone: (760) 750-8081

E-mail: [smoukhli@csusm.edu](mailto:smoukhli@csusm.edu)

**Catalog description:**

**Emerging Literatures in a Global Context**

Introduces students to written texts and films from outside the Western literary canon. Emphasis on the importance of emerging literatures in shaping global politics and creating awareness of underrepresented histories, cultures, and identities. Represented texts and films will be selected from one or more representative geographical regions such as Southeast Asia, Africa, the Middle East, and Latin America.

**Semester Course Description**

**Emerging Literatures in a Global Context: Non-Western Literature and Globalism: The Example of the Middle East and Africa**

The course will address key issues about literature and its function within the current global context. What is the value of literary representations at a time of growing tension between local moments and global movements? Can literature be instrumental in creating a global public sphere and shaping a global consciousness? Do texts from peripheralized communities try to find commonalities with dominant discourses or do they stage themselves as counter-hegemonic articulations? Reading texts from the Middle East and Africa, this course will focus on strategies of reading that link literature both to its national origin and to its position within the global community. Instead of locating points of origin along national, ethnic, racial, and aesthetic markers, the course will rather investigate areas of civilizational convergence and historical common determinants. Through our readings and video screenings we will question the validity of foundational discourses and the claims of originary national, ethnic, and national identities especially as seen by emerging non-canonical authors.

**Program Student Learning Outcomes**

This course addresses all program SLOs:

1. Create clear and compelling communication in writing, speech, and other media;
2. Closely analyze texts, applying critical and theoretical approaches;
3. Identify and describe literary canons and alternative traditions and the process of their formation; and
4. Distinguish the local and global contexts of multicultural and international texts and apply those contexts in textual analysis, utilizing relevant theoretical frameworks.

**Course Student Learning Outcomes**

**Course Objectives:**

- To be introduced to some of the main issues confronting the Middle East and Africa today with a special focus on gender, race, and ethnic identity
- To develop an understanding of the socio-historical and political contexts that characterize literary production in the region and the dialectical relationship between fiction and lived/historical experience
- To gain familiarity with postcolonial theory and studies and their application to emerging narratives from the Middle East and Africa
- To develop critical approaches to stylistically and thematically different texts
- To gain familiarity with non-Western cultural paradigms

### **Learning Outcomes:**

After taking the course students

- Identify the socio-political and historical context of literary representation from the Middle East and Africa
- Recognize and contextualize narratives of identity within a global context
- Identify how race, class, religion, and ethnicity play a major role in developing identities and social roles
- recognize different cultural practices especially in today's global context

### **Required Texts**

Mariama Ba. *Scarlet Song*

Tahar Ben Jelloun. *The Sand Child*

Tayeb Salih. *Season of Migration to the North*

Tsitsi Dangarembga . *Nervous Conditions*

Nawal El Saadawi. *God Dies by the Nile*

Mohsin Hamid. *The Reluctant Fundamentalist*

### **Films**

Gillo Pontecorvo. *The Battle of Algiers*

Moufida Tlatli. *Silences of the Palace*

Yamina Benguigui. *In Cha' Allah Dimanche*

Mark Forster. *The Kite Runner*

### **Critical Essays:**

#### **Introduction**

Edward Said. "From Orientalism"

#### ***Scarlet Song***

Jeanette Treiber. "Feminism and Identity Politics: Mariama Ba's "Un chant écarlate"

#### ***The Sand Child***

Rebecca Saunders. "Decolonizing the Body: Gender, Nation, and Narration in Tahar Ben Jelloun's *L'enfant de sable*"

Suzanne Gauch. "Telling the Tale of a Body Devoured by Narrative"

John Erickson. "Veiled Woman and Veiled Narrative in Tahar ben Jelloun's *The Sandchild*.

#### ***Season of Migration to the North***

Saree Makdisi. "The Empire Renarrated: *Season of Migration to the North* and the Reinvention of the Present"

Patricia Geesey. "Cultural Hybridity and Contamination in Tayeb Salih's (Season of Migration to the North)

Mike Velez. "On Borderline Between Shores: Space and Place in *Season of Migration to the North*."

#### *Nervous Conditions*

Lindsay Pentolfe. "Autonomy and Community Tsitsi Dangarembga's *Nervous Conditions*"

Gillian Gorle. "Fighting the Good Fight: What Tsitsi Dangarembga's *Nervous Conditions* Says about Language and Power"

Christopher Okonkwo. "Space Matters: Form and Narrative in Tsitsi Dangarembga's *Nervous Conditions*"

#### *God Dies by the Nile*

Fedwa Malti-Douglas. "Rewriting Patriarchy" in *Men, Women, and God(s): Nawal El Saadawi and Arab Feminist Poetics*.

#### *The Battle of Algiers*

David Prochaska. "That Was Then, This Is Now: *The Battle of Algiers* and After"

Michael Vann. "The Colonial Casbah on the Silver Screen: Using *Pepe le Moko* and *The Battle of Algiers* to Teach Colonialism, Race, and Globalization in French History"

Jim Dingeman. "'You Cannot Continually Inflict': An Interview with Saadi Yacef"

#### *In Cha' Allah Dimanche*

Maryse Fauvel. "Yamina Benguigui's Inch'Allah dimanche: unveiling hybrid identities"

#### *Silences of the Palace*

Dina Sherzer. "Remembrance of Things Past: *Les Silences du Palais* by Moufida Tlatli"

Anne Donadey. "Representing Gender and Sexual Trauma: Moufida Tlatli's *Silences of the Palace*"

#### *The Kite Runner*

Timothy Aubry. "Afghanistan Meets the Amazon: Reading *The Kite Runner* in America"

Masood Ashraf Raja. "The Postcolonial Student: Learning the Ethics of Global Solidarity in an English Classroom"

### **Class Requirements and Grading Policy**

- (10%) Class Participation: will be based on your attendance, your contribution to class discussion and the quality and substance of your comments. Attendance is mandatory. **If you miss more than two class sessions your grade will be lowered by one grade (for example a B will be lowered to a B-). Any subsequent absence will further lower your grade. Missing more than three weeks worth of classes may result in you failing the course. There are no excused absences.**
- (30%) Two in-class exams: given as scheduled and are cumulative.
- (20%) 3 response papers due on the dates indicated below: these are [two/three typed and double-spaced pages] commentaries on THREE of the required readings. The aim of these short papers is to demonstrate that you have read the assigned materials and have critically engaged them. Your response paper should also include the assigned critical essays. Response papers to the movies are due after the screening. **Late papers will NOT be accepted. Papers must be submitted in hard copies. Completion of the response papers fulfills the University Writing Requirement.**
- (10%) Group oral presentations: at the beginning of the semester I will divide you into groups of three or four and you will have to sign up for a time slot for your oral presentation. These are fifteen-twenty minute oral presentations to the rest of the class

introducing the materials assigned. For your oral presentation you need to research the topic you have signed up for. Your presentation will briefly introduce the reading, critically comment on it, and end with raising questions for further class discussions. If you have questions, please meet with me at least one week prior to the date of your presentation and I will discuss with you the general guidelines and answer any questions you may have. Those who chose to give their presentation on films should screen the movie prior to its screening in class and be prepared to give their presentation immediately after. The group will hand in a one-two page report. The grade will be based on the quality and substance of the representation, the questions and discussion generated, and the quality of the written report

- (30%) A final paper due last class meeting: Your final paper should be between seven and ten typed and double-spaced pages. You will have to chose a major aspect of the course and write a fully-fledged and well-documented essay on it. You will also have to use the MLA documentation format. In due time I will suggest possible topics. However, I do encourage you to choose your own topics; ideally an issue that interests you personally and you can relate to, but within the scope of the course and its focus. **Final papers are due at the beginning of last class session. Late papers will not be accepted. Not submitting your papers on time may result in you failing the course.**
- One of our main objectives in class is to create a favorable environment for learning. This is a time when we get together to learn from each other, exchange ideas, debate issues and develop our critical thinking. To ensure a quality learning environment the following will not be tolerated in class:
  - Coming late to class and leaving early will interfere with the learning act. I do therefore urge you to come to class on time and stay until class is dismissed.
  - **Please turn off your cell phones for the duration of the class meeting. Laptops can be used only for note taking.**
  - **No text messaging is allowed in class. If you text message I will ask you to leave class and you will be marked absent for that session.**
  - Holding private conversations with your neighbors (even if you are talking about class content) is very disruptive and will not be accepted.
- Students with disabilities who require academic accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TDD (760) 750-4909. Students authorized by DSS to receive accommodations should meet with me during my office hours or in a more private setting in order to ensure your confidentiality.
- Academic Dishonesty will not be tolerated and will result in a failing grade for the course. For details either see me or refer to the university general catalog.

<b>Tentative Schedule: SUBJECT TO CHANGE</b>	
<b>All Readings are required</b>	
Week 1	Introduction to the course and to each other
Week 2	Introduction to Postcolonialism Edward Said. "From Orientalism"
<b>Race, gender, and Postcolonialism</b>	
Week 3	Mariama Ba. <i>Scarlet Song</i> Jeanette Treiber. "Feminism and Identity Politics: Mariama Ba's "Un chant écarlate"
Week 4	Tsitsi Dangarembga. <i>Nervous Conditions</i> Lindsay Pentolfe. "Autonomy and Community Tsitsi Dangarembga's <i>Nervous Conditions</i> "
Week 5	Moufida Tlatli. <i>Silences of the Palace</i> Anne Donadey. "Representing Gender and Sexual Trauma: Moufida Tlatli's <i>Silences of the Palace</i> "
Week 6	Nawal El Saadawi. <i>God Dies by the Nile</i> Fedwa Malti-Douglas. "Rewriting Patriarchy" in <i>Men, Women, and God(s): Nawal El Saadawi and Arab Feminist Poetics</i> . <b>First response paper due</b>
Week 7	Review/ Exam 1
<b>Resistance, postmodernity and metaphors of the colonial encounter</b>	
Week 8	<i>The Battle of Algiers</i> David Prochaska. "That Was Then, This Is Now: <i>The Battle of Algiers</i> and After"
Week 9	Tayeb Salih. <i>Season of Migration to the North</i> Saree Makdisi. "The Empire Renarrated: <i>Season of Migration to the North</i> and the Reinvention of the Present"
Week 10	Tahar Ben Jelloun. <i>The Sand Child</i> Suzanne Gauch. "Telling the Tale of a Body Devoured by Narrative" <b>Second response paper due</b>
Week 11	Yamina Benguigui. <i>In Cha' Allah Dimanche</i> Maryse Fauvel. "Yamina Benguigui's Inch'Allah dimanche: unveiling hybrid identities"
<b>Fundamentalism, identity, and global politics</b>	
Week 12	Khaled Hosseini. <i>The Kite Runner</i> Timothy Aubry. "Afghanistan Meets the Amazon: Reading <i>The Kite Runner</i> in America"
Week 13	Catch-up session/ discussion of final paper
Week 14	Mohsin Hamid. <i>The Reluctant Fundamentalist</i>
Week 15	<b>Third response paper due</b> <b>Final paper due</b>  Review/ Exam 2