

Subject: FW: UCC's review of the BA in LTWR P-2
Attachments: LTWR360_Sample_Syllabus.docx
Importance: High

From: Salah Moukhliis <smoukhli@csusm.edu>
Date: Tuesday, November 17, 2015 12:47 PM
To: IITS Administrator <smoineau@csusm.edu>, Heidi Breuer <hbreuer@csusm.edu>
Cc: Virginia Mann <vmann@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: Re: UCC's review of the BA in LTWR P-2

Hi Suzanne,

I still do not agree with UCC's comment and think that having a catalog description that replicates exactly the individual sample course simply makes having both a redundancy. The current catalog has numerous examples of catalog descriptions that are too broad and individual courses that, while addressing the general catalog description, can still have a specific focus.

Anyway, for the same of expediency, I have revised the sample catalog description and course title (attached).

Best,

Salah

Salah M. Moukhliis, Ph.D.

From: Suzanne Moineau <smoineau@csusm.edu>
Date: Tuesday, November 17, 2015 at 11:30 AM
To: Salah Moukhliis <smoukhli@csusm.edu>, Heidi Breuer <hbreuer@csusm.edu>
Cc: Virginia Mann <vmann@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: Re: UCC's review of the BA in LTWR P-2

Hello Salah,

UCC once again reviewed the materials for LTWR 360 and there remains the same comment that the course description reflects a broad 'global' arena while the course description and course learning outcomes have a more restrictive focus.

There was a discussion of whether or not the course would ever change perspective from a focus on the Middle East and Africa. If it will, then the course description and learning outcomes should reflect more 'global' language. If the intent is to restrict the content to these geographic regions, then the title may better reflect that specificity. I do hope that this makes sense. I would be happy to speak live (I just phoned your office), if that would help.

Best,

Sue

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

Instructor:

Salah Moukhli, Ph.D.

Office: MARK 126 K

Office Hours:

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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. Representative texts and films will be selected from different geographical regions.

Course Description

Emerging Literatures in a Global Context

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 different geographical regions, 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 emerging literatures 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 and the dialectical relationship between fiction and lived/historical experience
- To gain familiarity with postcolonial theory and studies and their application to emerging narratives.
- 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 emerging literary representations.
- 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*

Mohsin Hamid. *The Reluctant Fundamentalist*

Gabriel Garcia Marquez. *One Hundred Years of Solitude*

Julia Alvarez. *In the Time of the Butterflies*

Films

Gillo Pontecorvo. *The Battle of Algiers*

Stephen Pears. *My Beautiful Launderette*

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*"

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"

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

- **Class Participation: (10%)** 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.**
- **Two in-class exams: (30%)** given as scheduled and are cumulative.
- **3 response papers due on the dates indicated below: (20%)** 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.**
- **Group oral presentations: (10%)** 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

- A final paper due last class meeting: (30%) 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.

	Tentative Schedule: SUBJECT TO CHANGE
	All Readings are required
Week 1	Introduction to the course and to each other

Week 2	Introduction to Postcolonialism Edward Said. "From Orientalism"
	Race, gender, and Postcolonialism
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	Stephen Pears. <i>My Beautiful Launderette</i>
Week 6	Julia Alvarez. <i>In the Time of the Butterflies</i> First response paper due
Week 7	Review/ Exam 1
	Resistance, postmodernity and metaphors of the colonial encounter
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" Second response paper due
Week 11	Yamina Benguigui. <i>In Cha' Allah Dimanche</i> Maryse Fauvel. "Yamina Benguigui's Inch'Allah dimanche: unveiling hybrid identities"
	Fundamentalism, identity, and global politics
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	Gabriel Garcia Marquez. <i>One Hundred Years of Solitude</i>
Week 14	Mohsin Hamid. <i>The Reluctant Fundamentalist</i>
Week 15	Third response paper due Final paper due Review/ Exam 2