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Electronic Course Authorization System (ECAS)

AMES 3833 - VIEW COURSE PROPOSAL

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Approvals Received:

Department on 2/03/20 by Joshua Morrow (morrowj@umn.edu)	>	College/Dean on 29/04/20 by Teresa Grimlund (griml020@umn.edu)
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Approvals Pending:

Provost > LE > Catalog
Active
1219 - Fall 2021
Course: AMES 3833
Institution: UMNTC - Twin Cities/Rochester
Campus: UMNTC - Twin Cities
[Career:](#) UGRD
[College:](#) TCLA -
[Department:](#) 10954 -

General

[Course Title Short:](#)

Jinn, Ghosts & Dem in Arab Lit

[Course Title Long:](#)

Jinn, Ghosts, and Demons in Arabic Literature

[Max-Min Credits for Course:](#)

3.0 to 3.0 credit(s)

[Catalog Description:](#)

Jinn, also known as genies, are supernatural beings intrinsic to Islamic cosmology and culture: neither human nor divine, of our world but (usually) invisible to us. This course traces the trope of the jinni in Arabic literature: from the place of jinn in the Quran and Islamic tradition, through their role in the composition of the greatest poetry, to their reincarnation in modern works of literature. Following a survey of classic texts and contexts, we will ask why modern authors summon demons and resurrect ghosts, and what political and cultural work these unruly beings are called to perform. More specifically, we will explore the manner in which jinn are latched onto modern debates on personal and collective trauma, memory, madness, relations between East and West (or North and South), political and state violence, gender relations and hierarchies, and virtual realities.

[Print in Catalog?:](#)

Yes

[CCE Catalog Description:](#)

false

[Grading Basis:](#)

A-F

[Topics Course:](#)

No

[Honors Course:](#)

No

[Online Course:](#)

No

[Freshman Seminar:](#)

No

[Is any portion of this course taught outside of the United States?:](#)

No

[Community Engaged Learning \(CEL\):](#)

New: None
Old:

[Instructor Contact Hours:](#)

3.0 hours per week

[Course Typically Offered:](#)

Periodic Fall & Spring

[Component 1:](#)

LEC

[Component 2:](#)

<No text provided>

[Auto Enroll Course:](#)

No

[Graded Component:](#)

LEC

[Academic Progress Units:](#)

3.0 credit(s) (Not allowed to bypass limits.)

[Financial Aid Progress Units:](#)

3.0 credit(s) (Not allowed to bypass limits.)

<u>Repetition of Course:</u>	Repetition not allowed.
<u>Course Prerequisites for Catalog:</u>	<No Text Provided>
<u>Course Equivalency:</u>	<No text provided>
<u>Cross-listings:</u>	No cross-listings
<u>Add Consent Requirement:</u>	No required consent
<u>Drop Consent Requirement:</u>	No required consent
<u>Enforced Prerequisites: (course-based or non-course-based):</u>	No prerequisites
<u>Editor Comments:</u>	2/26/2020 Create new course for Fall 2021. Previously taught as topics course AMES 3800 Spring 2020. JLM
<u>Proposal Changes:</u>	<No text provided>
<u>History Information:</u>	2/26/2020 Create new course for Fall 2021. Previously taught as topics course AMES 3800 Spring 2020. JLM Approved by CRC 4/23/20. TG
<u>Faculty Sponsor Name:</u>	Shir Alon
<u>Faculty Sponsor E-mail Address:</u>	alon@umn.edu

Student Learning Outcomes

Student Learning Outcomes

* Students in this course:

- Understand diverse philosophies and cultures within and across societies

How will you assess the students' learning related to this outcome? Give brief [examples](#) of how class work related to the outcome will be evaluated.

By the end of the semester, students will be familiar with a wide historical and geographical trajectory concerning Jinn beliefs and literary manifestations, including Islamic cosmology, vernacular practices, poetic traditions, and modern literature and mass media. Students will Jinn form an essential part of vernacular cultures in North Africa, the Middle East, the Persian Gulf, and India, and travel across the world through textual/visual media or migrant communities. They will also be familiar with the canonical literary genres of Islamic cultures, including the Quran, hadith (sayings and practices of the prophet), classical poetry, and sufi allegory, as well as modern genres such as Arabic novels, memoirs, and popular media.

Please explain briefly how this outcome will be addressed in the course. Give brief [examples](#) of class work related to the outcome.

The syllabus includes writing assignments of various formats, through which the students will demonstrate their understanding of literary technique (translation analysis), their familiarity with specific texts (comparative analysis) and their ability to position materials within their theological, cultural, and political contexts (longer research paper). The students will also participate in class discussion and deliver in-class presentations of individual or group work.

- Understand the role of creativity, innovation, discovery, and expression across disciplines

How will you assess the students' learning related to this outcome? Give brief [examples](#) of how class work related to the outcome will be evaluated.

While the first weeks of the course are dedicated to pre-modern Arab and Islamic cultures, starting from week 6 the students will examine how modern Arab writers and artists evoke and utilize the pre-modern figures in order to address issues such as trauma, memory, madness, relations between East and West (or North and South), and political violence. Students will learn to identify creative practices reclamation, citation, and evocation in innovative new genres, and the manner in which such practices make literature into a means of political expression.

Please explain briefly how this outcome will be addressed in the course. Give brief [examples](#) of class work related to the outcome.

The syllabus includes writing assignments of various formats, through which the students will demonstrate their understanding of literary technique (translation analysis), their familiarity with specific texts (comparative analysis) and their ability to position materials within their theological, cultural, and political contexts (longer research paper). The students will also participate in class discussion and deliver in-class presentations of individual or group work.

Liberal Education

Requirement this course fulfills:

GP Global Perspectives

Other requirement this course fulfills:

LITR Literature

Criteria for Core Courses:

Describe how the course meets the specific bullet points for the proposed core requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or method.

Core courses must meet the following requirements:

- **They explicitly help students understand what liberal education is, how the content and the substance of this course enhance a liberal**

education, and what this means for them as students and as citizens.

- **They employ teaching and learning strategies that engage students with doing the work of the field, not just reading about it.**
- **They include small group experiences (such as discussion sections or labs) and use writing as appropriate to the discipline to help students learn and reflect on their learning.**
- **They do not (except in rare and clearly justified cases) have prerequisites beyond the University's entrance requirements.**
- **They are offered on a regular schedule.**
- **They are taught by regular faculty or under exceptional circumstances by instructors on continuing appointments. Departments proposing instructors other than regular faculty must provide documentation of how such instructors will be trained and supervised to ensure consistency and continuity in courses.**

This course examines how the figure of the jinn ? pre-Islamic fantastical beings ? appear in Arabic and Islamic literary traditions over a period of almost than 1,500 years. The materials include numerous literary genres: religious texts such as the Quran, classical and modern poetry, testimonies collected by ethnographers, Sufi allegories, novels, memoirs, and visual media such as films and TV shows. The course examines the political and historical contexts of these works, highlighting the persistence of the figure of the Jinn over time and inquiring into the various roles it is called to fulfill. The focus on one trope and the way it transforms across histories, geographies, and genres allows class discussions to center on the manner in which literary form shapes meaning and effect. Over the course of the semester we discuss how different genres allow writers to achieve different goals in a variety of political contexts. For example, with a novel like Frankenstein in Baghdad we examine the writer's evocation of a canonical text (Mary Shelly's Frankenstein), wedding it to local traditions of the supernatural in order to create a powerful allegory of war-torn Baghdad in the 2000s. In a cluster of poetic, memoirist, and visual works about Palestine we observe how the figure of the ghost allows writers to address a state of exile, war, and haunting trauma.

Throughout the semester the students engage in class discussion, work in small groups to analyze materials and present them to the class, and submit writing assignments in which they develop their own original analysis of literary texts supported by research on their historical context. The course has no prerequisite and assumes no prior knowledge of Islamic cultures or experience with literary analysis. The order of the assignments is designed so that each one develops new skills gradually: the translation comparison analysis fosters an attention to the nuances of language and their effect. The comparative essay develops awareness of formal as well as narrative differences and their meaning. The final research essay relies on both these skills, adding the demand to formulate a contextualized argument.

Describe how the course meets the specific bullet points for the proposed theme requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or methods.

Theme courses have the common goal of cultivating in students a number of habits of mind:

- **thinking ethically about important challenges facing our society and world;**
- **reflecting on the shared sense of responsibility required to build and maintain community;**
- **connecting knowledge and practice;**
- **fostering a stronger sense of our roles as historical agents.**

(1) Thinking ethically about important challenges facing our society and world:

Every culture has its own tradition of the fantastic or supernatural, a realm out of the reach of human control or understanding that is often a reflection of, and a means of reflecting on, social relations and structures. This class introduces students to the supernatural tradition of the Jinn in Arab and Islamic cultures extending from Morocco to India, in conjunction with readings and discussions on madness, memory, personal and collective trauma, colonialism, relations between East and West (or North and South), political and state violence, gender relations and hierarchies, and virtual realities. The students are encouraged to consider the texts as ethical interventions within specific political and historical contexts. Throughout the course we reflect on how literary devices such

Criteria for Theme Courses:

as metaphor, fiction, allegory, and allusion allow writers to reflect on complex global challenges in sophisticated and creative ways.

(2) reflecting on the shared sense of responsibility required to build and maintain community;
Class discussions on the fantastic and the non-human necessarily generate conversations on what it means to be human, who/what is excluded from this category, and how to live in a human society. Furthermore, ghosts, demons, and specters allow us to reflect on the manner histories and injustices are narrated, processed, and persist into the present. The figure of the Jinn as evoked by writers such as Ibrahim al-Koni, who writes of nomadic people in Libya, or Radwa Ashour, who considers political censorship of archives in Egypt, allow us to think of marginalized communities and of forms of communality that have been repressed and forgotten in modern state-sanctioned narratives. The students are encouraged to think comparatively of marginalized American histories, such as experiences of slavery and oppression, and the way that American writers like Tony Morrison have also used archives of the supernatural to reflect upon them. This comparative resonance allows the students to consider how every society uses fiction and invention to imagine justice, or to comprehend injustice. Eventually we consider how the idea of living with the jinn, as a mode of living with an absolute Other, can become a metaphor for constructing new modes of collectivity grounded in difference rather than sameness.

(3) Connecting knowledge and practice:
Through discussion, group work, and writing assignments, the course regularly invites students to engage directly with texts and to put them in conversation with larger social and historical contexts that pertains directly to their lives, such as migration, cultural imperialism, personal and collective trauma, and the definitions of madness and normalcy. Furthermore, in their final project the students are invited to present their findings in a form that they find to be best fitting for the material: a podcast, a website, a video, or a more traditional paper. In this manner the students are invited to think about audience, about modes of presenting knowledge, and about the ramifications of their work beyond the classroom context.

(4) Fostering a stronger sense of our roles as historical agents.
The course materials regularly highlight the role of creativity and invention in coding, comprehending, and intervening in history. While the geopolitical context of the texts might not be familiar to many of the students, understanding how fantastic worlds are often a means to ethically reflect on issues such as racism, sexism, ableism, and economic inequalities within particular contexts makes them aware of their own historical position and agency. Furthermore, the course's attention to translation, transmission, and the entanglements of global histories encourages the students to consider their own positions and modes of agency and access.

LE Recertification-Reflection Statement (for LE courses being re-certified only): <No text provided>

Statement of Certification:

This course is certified for a Core (blank) as of
This course is certified for a Theme (blank) as of

Writing Intensive

Propose this course as Writing Intensive curriculum: No

Question 1 (see CWB Requirement 1):

What types of writing (e.g., reading essay, formal lab reports, journaling) are likely to be assigned? Include the page total for each writing assignment. Indicate which assignment(s) students will be required to revise and resubmit after feedback by the instructor or the graduate TA.

<No text provided>

Question 2 (see CWB Requirement 2):

What types of writing (e.g., research papers, problem sets, presentations, technical documents, lab reports, essays, journaling etc.) will be assigned? Explain how these assignments meet the requirement that writing be a significant part of the course work, including details about multi-authored assignments, if any. Include the required length for each writing assignment and demonstrate how the 2,500 minimum word count (or its equivalent) for finished writing will be met.

<No text provided>

Question 3 (see CWB Requirement 3):

How will students' final course grade depend on their writing performance? What percentage of the course grade will depend on the quality and level of the student's writing compared to the percentage of the grade that depends on the course content? Note that this information must also be on the syllabus.

<No text provided>

Question 4 (see CWB Requirement 4):

Write up a sample assignment handout here for a paper that students will revise and resubmit after receiving feedback on the initial draft.

<No text provided>

Question 5 (see CWB Requirement 5):

What types of instruction will students receive on the writing aspect of the assignments?

<No text provided>

Question 6 (see CWB Requirement 6):

How will the assistants be trained and supervised?

<No text provided>

Statement of Certification:

This course is certified for a Theme (blank) as of

Course Syllabus

Course Syllabus: SYLLABUS AMES 3833 | Fall 2021 - Jinn, Ghosts, and Demons in Arabic Literature
3 Credits

Instructor: Dr. Shir Alon
Email: alon@umn.edu

Class Time: T,TH 2:00pm - 3:15pm
Office Hours: T, TH 10:00-11:00am, Folwell 230-C

Jinn, also known as genies, are supernatural beings intrinsic to Islamic cosmology and culture: neither human nor divine, of our world but (usually) invisible to us. This course traces the trope of the jinni in Arabic literature: from the place of jinn in the Quran and Islamic tradition, through their role in the composition of the greatest poetry, to their reincarnation in modern works of literature. Following a survey of classic texts and contexts, we will ask why modern authors summon demons and resurrect ghosts, and what political and cultural work these unruly beings are called to perform. More specifically, we will explore the manner in which jinn are latched onto modern debates on personal and collective trauma, memory, madness, relations between East and West (or North and South), political and state violence, gender relations and hierarchies, and virtual realities.

Student Learning Outcomes:

By the end of the semester, you will be familiar with an extensive historical and geographical trajectory concerning Jinn beliefs and literary references, extending across North Africa, the Middle East, the Persian Gulf, and India, and including Islamic cosmology, vernacular practices, poetic traditions, and modern literature and mass media. You will also be able to recognize and discuss canonical literary genres of Islamic cultures including the Quran, hadith (sayings and practices of the prophet), classical poetry, and Sufi allegory, as well as modern genres such as Arabic novels, memoirs, and popular media.

While the first weeks of the course are dedicated to pre-modern Arab and Islamic cultures, in the following weeks you will examine how modern Arab writers and artists evoke and utilize pre-modern literary figures in order to address contemporary issues.

Throughout the semester, we will explore the role of creativity and innovation as well as re-writing and translation as means of political and personal expression in a variety of contexts.

Class assignment are designed to cultivate and assess a range of skills: analyzing literary technique and style (translation analysis), familiarity with specific texts (comparative analysis), and ability to position materials within their social, cultural, or political contexts (longer research project). You will also participate regularly in class discussion and deliver in-class presentations of individual or group work.

Liberal Education: Literature and Global Perspectives

Gaining critical literacy in diverse cultural traditions is one of the foundational principles of liberal education: it denaturalizes one's given context and offers a basis for thinking comparatively of the variety of systems for making meaning that humans have come up with. This course examines how the figure of the jinn, pre-Islamic fantastical beings, appears in Arabic and Islamic literary traditions over a period of almost 1,500 years. The focus on one trope and the way it transforms across histories, geographies, and genres will allow our class discussions to center on the manner in which literary form shapes meaning and affect. Over the course of the semester we will discuss how different genres allow writers to achieve different goals in a variety of political contexts.

The course has no prerequisites and assumes no prior knowledge of Islamic/Arabic culture or experience with literary analysis. The order of the assignments is designed so that each one cultivates new skills and build upon prior ones: the translation comparison analysis fosters an attention to the nuances of language and their effect. The comparative essay develops awareness of formal as well as narrative differences and their meaning. The final research project relies on both these skills, adding the demand to formulate a contextualized argument.

In this Global Perspectives theme course, you will cultivate the following habits of mind:

(1) Thinking ethically about important challenges facing our society and world:

Every culture has its own tradition of the fantastic or supernatural, a realm out of the reach of human control or understanding that is often a reflection of, and a means of reflecting on, social relations and structures. This class introduces students to the supernatural tradition of the Jinn in Arab and Islamic cultures extending from Morocco to India, in conjunction with readings and discussions on madness, memory, personal and collective trauma, colonialism, global inequalities, political and state violence, gender relations, and virtual realities. The students are encouraged to consider the texts as ethical interventions within specific political and historical contexts. Throughout the course we will discuss how literary devices such as metaphor, allegory, allusion, and fictionality allow writers to reflect on complex global challenges in sophisticated and ethically conscious ways.

(2) Reflecting on the shared sense of responsibility required to build and maintain community;

Class discussions on the fantastic and the non-human necessarily generate conversations on what it means to be human and to live in a human society. Ghosts, demons, and specters allow us to reflect on the manner histories and injustices are narrated, processed, and continue to live in the present. The figure of the Jinn as evoked by writers such as Ibrahim al-Koni, who writes of nomadic people in Libya, or Radwa Ashour, who considers political censorship of archives in Egypt, allows us to think of marginalized communities and of forms of communality that have been repressed and forgotten in modern state-sanctioned narratives. Throughout the term, you are encouraged to think comparatively of other marginalized histories (for example the manner in which Toni Morrison utilizes traditions of the supernatural to write about the legacies of slavery in the US). Such comparisons divulge how every society uses fiction and invention to comprehend injustice and to imagine more just future. Eventually we will consider how the notion of living with the jinn can become a metaphor for new modes of collectivity grounded in difference rather than sameness.

(3) Connecting knowledge and practice:

Whether in discussion, group work, or writing assignments, you are invited to engage directly with the texts and to put them in conversation with social and historical concerns that might be of immediate concern to you: issues such as migration, cultural imperialism, personal and collective trauma, or the shifting lines differentiating madness from normalcy. In your final project, you are expected to present your findings in a format that you deem most fitting: a podcast, a website, a video, or a more traditional paper. In choosing a format you are encouraged to think about audience, about modes of presenting knowledge, and about the ramifications

of your work beyond the classroom context.

(4) Fostering a stronger sense of our roles as historical agents.

The course materials regularly highlight the role of creativity and invention in coding, comprehending, and intervening in history. While the geopolitical context of the texts might not be familiar to some of you, understanding how fantastic worlds are often a means to ethically reflect on issues such as racism, sexism, ableism, or economic inequalities can raise awareness of your own historical position and agency. Throughout the semester we will pay close attention to issues translation, transmission, and entanglements of global histories in a manner that will illuminate our own position, agency, and mode of access.

Required Texts

Ibrahim al-Koni, *The Scarecrow*
 Ahmed Saadawi, *Frankenstein in Baghdad*
 G Willow Wilson, *Alif the Unseen*
 Course packet

Grading

20% Participation and Group Work
 15% First short essay (3-5pp.)
 20% Second short essay (3-5pp.)
 5% Final presentation
 40% Final project (8-10 pp. Can be a development of a shorter essay)

Participation

Come to class on time and ready to work. This means doing the required reading and actively participating during in-class discussions and group work. Discussion offers you a chance to better formulate and deliver your own ideas, while improving your ability to respond to and integrate different positions. We will be dealing with some controversial or explicit material over the course of the quarter. Remember to keep an open mind, not only as you read the text, but also during your engagement with others in class. While I encourage you all to be honest and open in your considerations of the course materials, mutual respect is a crucial and necessary part of this class.

Attendance is mandatory, and more than two unexcused absences will lower your grade.

This applies to more than just your physical presence: Please put away your phones, tablets, and laptops during class, take handwritten notes, and bring hardcopies of the texts. Research shows that students who take notes by hand perform better than those who take notes on their laptops. On the other hand, research also shows that electronic devices can enhance the quality of group work. On days when group work is scheduled, I will inform you in advance. Unauthorized technology use, including of cell phones, will be counted as an absence. If this policy poses any problem, please discuss it with me.

Assignments

?One Thousand and One Nights?: (700-1000 words, due Feb 27). For this short paper, you will compare two translations of one of the stories we have read from ?One Thousand and One Nights? (links to alternative translations will be provided). The goal of the exercise is to examine how choices of language and style affect the reading experience, and to articulate an argument on the differences between the two texts.

?Midterm Paper:? (700-1000 words, due Mar 26). The prompt for this comparative paper will be distributed a week before the due date. Your paper should include an original argument or observation ? the key to that is focusing on a concrete, specific question, rather than attempting to attack big abstract ideas, or trying to summarize an entire novel.

Final Paper

2000-2500 words. Your final paper should pursue a question or a theme that you found personally intriguing over the course. You can, but don?t have to, write a literary analysis paper, focusing on one or two of the texts in the syllabus or another of your choosing. You can, but don?t have to, write a research paper addressing a historical/sociological question. We will discuss both these options in class. In any case, your paper will cite at least two external sources, and you will discuss your topic with me in advance (preferably before writing your abstract).

?Abstract and Final Paper Questionnaire:? You will need to turn in an abstract of your final project (up to 300 words) and answer a questionnaire about your writing plan.

Final Presentations: During the last week, we will hold two conference-style sessions, presenting your work-in-progress to the class to get additional feedback and ideas.

Communication

Throughout the semester, I will post reminders and announcements using email and Canvas. You should check both on a daily basis. The best way to communicate with me is in person, either in the classroom, during office hours, or by appointment. Make use of office hours. I am always delighted to meet and discuss your work or the course materials. If you make an appointment but cannot show up, it is basic courtesy to email and cancel in advance.

Please see Canvas for additional policies and let me know if you have any questions.

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Week 1 I Dream of Jeannie: Orientalist Legacies
 21-Jan ? Introduction to course

23-Jan ? Short introductory texts: Edward Lane (1836), Muhammad Asad (1980). [CP, 4pp]
 ? In class: Visual Representations, from Al-Isfahani, through Disney, to Christina Aguilera.

Week 2 Jinn in the Quran and in Practice
 28-Jan ? Read: S?rat al-Ra?man; S?rat al-Jinn. [CP]
 ? Listen: Quran recitation (Canvas).

30-Jan ? ?Jinn Behavior? from Robert Lebling, *Legends of the Fire Spirits*. [CP 16pp]
 ? Watch: *Bad-e Jinn*, directed by Naser Taqvai (20 mins, Canvas)

Week 3 Poets and their Jinn
 4-Feb ? From Abu Amir ibn Shuhaid, *The Treatise of Familiar Spirits and Demons (al-Andalus, 1025)*. [CP pp. 59-96, ?
 Introductory Essay? is optional].
 ? Amira El-Zein, ?Djinn Inspiring Poets,? from *Islam, Arabs and the Intelligent world of the Jinn* (2009). [Canvas, 8pp]

6-Feb ? In Class: Ta?aba?a Sharran, ?How I Met the Ghoul? (6th c. poem).

Week 4 Majnun and Love's Demons
 11-Feb ? Poetry excerpts from Qays Ibn al-Mulawwah [Canvas, two poems]
 ? Nizami, The Story of Layla and Majnun (Persian, 1188). [CP, 30pp]

13-Feb ? Group work: Cinematic adaptations of Majnun Layla, from Cairo to Bollywood.

Week 5 Jinn and Humans: Arabian Nights
 18-Feb ? Tale of Merchant and the Jinni; Tales of the Three Sheikhs. [CP 12pp]
 20-Feb ? ?City of Brass?. [CP 15pp]
 ? Sigmund Freud, ?The Uncanny? (1919). [Canvas, 135-151]

Week 6 Demonic Power
 25-Feb ? Ibrahim al-Koni, The Scarecrow (Libya, 1998, 128pp.)

27-Feb ? al-Koni cont.
 ? SHORT PAPER 1 DUE

Week 7 Gothic Palestine
 3-Mar ? Emile Habibi, from Saraya The Ogre's Daughter (Palestine, 1991). [CP pp. 7-56]

5-Mar ? Poems from Mahmud Darwish and Ghassan Zaqtan [Canvas]
 ? Excerpt from Darwish, Memory for Forgetfulness. [CP 4pp]
 ? Watch short videos: Sharif Wakad, "To Be Continued..."; Bashir Makhoul, ?Enter Ghost Exit Ghost;? Ronen Eidelman, "The Ghost of Manshia". [Canvas]
 ? OPTIONAL: Celia Rothenberg, ?My Wife is from the Jinn? from Islamic Masculinities (2006). [Canvas]

10, 12 Mar SPRING BREAK

Week 8 Ghosts and History
 17-Mar ? Excerpt from Radwa Ashour, Specters (Egypt, 1992). [CP 38pp]

19-Mar ? Colin Davis, ?Hauntology, Spectres and Phantoms.? [Canvas 7pp]
 ? SHORT PAPER 2 DUE

Week 9 Migratory Jinn
 24-Mar ? Hanna Azualai Hasfari, Sh'?ur (Film, Israel 1995). [Canvas]

26-Mar ? Anand Vivek Taneja, "Jinnealogy: Everyday life and Islamic theology in post-Partition Delhi" [CP 23pp]

Week 10 Hauntings - Horror and Rewritings
 31-Mar ? Ahmed Saadawi, Frankenstein in Baghdad (Iraq, 2013).

2-Apr ? Saadawi cont.

Week 11 Jinn and Genre
 7-Apr ? Babak Anvari, Under the Shadows (Film, Tehran 2016).
 ? FINAL ABSTRACT DUE

9 Apr NO CLASS
 Week 12 Cyber Jinn
 14-Apr ? G Willow Wilson, Alif the Unseen (Fantasy/Cyber punk, US/Cairo, 2012).

16-Apr ? Wilson cont.

Week 13 Jinnbusters
 21-Apr ? Jinn, Netflix Original Series
 23-Apr
 Week 14 Final Presentations

University Policy Statements

Grading and transcripts: <https://policy.umn.edu/education/gradingtranscripts>
 Student Conduct Code: https://regents.umn.edu/sites/regents.umn.edu/files/policies/Student_Conduct_Code.pdf
 Makeup Work for Legitimate Absences: <https://policy.umn.edu/education/makeupwork>
 Sexual Harassment, Sexual Assault, Stalking and Relationship Violence:
https://regents.umn.edu/sites/regents.umn.edu/files/policies/Sexual_Harassment_Sexual_Assault_Stalking_Relationship_Violence.pdf
 Equity, Diversity, Equal Employment Opportunity, and Affirmative Action:
https://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf
 Disability Services: <https://regents.umn.edu/sites/regents.umn.edu/files/policies/DisabilityServices.pdf>
 Academic Freedom: https://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf

Strategic Objectives & Consultation

Name of Department Chair Approver:

Christine Marran

Strategic Objectives - Curricular Objectives:

How does adding this course improve the overall curricular objectives of the unit?

This course broadens and deepens the offerings in Asian and Middle Eastern Studies because it is focused centrally on the Middle Eastern region in ways that are not covered in-depth in any other content courses.

Strategic Objectives - Core Curriculum:

Does the unit consider this course to be part of its core curriculum?

This course will satisfy the core requirements that we have in the department for the Arabic major and minor subplan.

Strategic Objectives - Consultation with Other Units:

Before submitting a new course proposal in ECAS, circulate the proposed syllabus to department chairs in relevant units and copy affiliated associate dean(s). Consultation prevents course overlap and informs other departments of new course offerings. If you determine that consultation with units in external college(s) is unnecessary, include a description of the steps taken to reach that conclusion (e.g., catalog key word search, conversation with collegiate curriculum committee, knowledge of current curriculum in related units, etc.). Include documentation of all consultation here, to be referenced during CCC review. If email correspondence is too long to fit in the space provided, paraphrase it here and send the full transcript to the CCC staff person. Please also send a Word or PDF version of the proposed syllabus to the CCC staff person.

The department conducted a thorough university catalog search and did not find overlapping course content outside or within CLA. In addition, we requested feedback from English, Cultural Studies & Comparative Literature, and the Institute of Global Studies.

"We see no overlap with any of Professor Alon's new courses." Dan Philippon (DUS, English)

"I've had a chance to review the...syllabi from Shir, and they all look great. We will approve them for our MENA students and don't have any concerns about overlap." Danielle Dadras (DUS, Global Studies)

"They all look fabulous! We do not have any concerns about potential overlap with course content in CSCL." Maggie Hennefeld (DUS, CSCL)

Notes from UMN UGRD Associate Deans:

CBS has no concerns.
CCAPS has no concerns.
CEHD has no concerns.
CDES has no concerns.
CSOM has no concerns.
SON has no concerns.

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