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Electronic Course Authorization System

AMES 3867 - VIEW COURSE PROPOSAL

Back to Proposal List

Approvals Received:

Department	College/Dean	Provost
on 8/18/20	on 8/18/20	on 8/19/20
by Joshua Morrow (morrowj@umn.edu)	by Teresa Grimlund (griml020@umn.edu)	by Leslie Schiff (schif002@umn.edu)

Approvals Pending:

LE > Catalog
Active
New: 1213 - Spring 2021
Old: 1203 - Spring 2020

[Effective Status:](#)

[Effective Term:](#)

Course: AMES 3867
Institution: UMNTC - Twin Cities/Rochester
Campus: UMNTC - Twin Cities
[Career:](#) UGRD
[College:](#) TCLA -
[Department:](#) 10954 -

General

[Course Title Short:](#)

Orientalism and the Arab World

[Course Title Long:](#)

Orientalism and the Arab World

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

3.0 to 3.0 credit(s)

[Catalog Description:](#)

New: This course explores the various manners in which the Arab World is constructed and re/presented in American and European discourses. Reading through scholarly writings, literature, visual arts, and popular media, this course illuminates the manner in which the idea of a monolithic Arab World and quintessential Arab subject are constructed and re/produced for western consumption. Crucially, this course also examines the manner in which this re/production of the Arab World/Subject is integral to the construction of western identity itself, serving as a foil to western self-conceptualization.

The concept of orientalism was introduced into western scholarship by Edward Said through his seminal 1978 work, Orientalism, often credited as a foundational text in the field of postcolonial studies. In the first part of the course, we will closely read

Orientalism and some of the influential critical engagements with Said's book. We will also discuss how orientalist discourse has been subsumed under the debates on the "Clash of Civilizations" and "The War on Terror" in the 21st century. The second part of the course will look at orientalist representations in a variety of mediums, from literature and visual art to video games. In the final part of the course, we will try to "inventory the traces" of Orientalism on the Oriental subject, or examine the manner Arab artists and writers have engaged with orientalism's legacies.

Old: This course explores the various manners in which "the Arab World" is constructed and re/presented in western discourses. Through scholarly writings such as Samuel Huntington's "The Clash of Civilizations" thesis and popular media such as television's Homeland, this course illuminates how the idea of a monolithic "Arab World" and quintessential "Arab" subject are constructed and re/produced for western consumption. Crucially, moreover, this course also examines how this re/production of the "Arab World/Subject" is integral to the construction of western identity itself, serving as a foil to western self-conceptualization. This course also examines how individuals and peoples who are the object of the orientalist gaze have attempted to respond to and subvert orientalist discourses and stereotypes, as well as scholarly critiques of Edward Said's orientalism thesis itself.

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):

None

Instructor Contact Hours:

3.0 hours per week

Course Typically Offered:

Periodic Fall & Spring

Component 1:

LEC

Component 2:

New: <No text provided>

Old: <No text provided>

Auto Enroll Course:

No

<u>Graded Component:</u>	LEC
<u>Academic Progress Units:</u>	3.0 credit(s) (Not allowed to bypass limits.)
<u>Financial Aid Progress Units:</u>	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>
Course Equivalency:	<No text provided>
Cross-listings:	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>	<No text provided>
<u>Proposal Changes:</u>	<No text provided>
<u>History Information:</u>	New: 8/18/2020: Update with requirements for L.E. submission. JLM 7/18/17: Approved by CCC. -RLR 4/5/2017 This course was provisionally approved by the CLA Course Review Committee on 3/30/2017. The committee asked for additional evidence of consultation with the following departments; Comparative Literature and Cultural Studies, Global Studies, Geography. - AAT 3/9/17 Propose new course for Fall 2017, 3 credits, previously taught as topics class ALL 3920 Spring 2017. MM Old: 7/18/17: Approved by CCC. -RLR 4/5/2017 This course was provisionally approved by the CLA Course Review Committee on 3/30/2017. The committee asked for additional evidence of consultation with the following departments; Comparative Literature and Cultural Studies, Global Studies, Geography. - AAT 3/9/17 Propose new course for Fall 2017, 3 credits, previously taught as topics class ALL 3920 Spring 2017. MM
<u>Faculty Sponsor Name:</u>	Joseph Farag
<u>Faculty Sponsor E-mail Address:</u>	jrfarag@umn.edu

Student Learning Outcomes

Student Learning Outcomes

* Students in this course:

- Have mastered a body of knowledge and a mode of inquiry

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.

New: This course requires students to become familiar with the history of scholarly inquiry into the Arab world and to take a critical approach to prevalent paradigms in scholarly inquiry into the region.

Old: This course requires students to become familiar with the history of scholarly inquiry into the Arab world and to take a critical approach to prevalent paradigms in scholarly inquiry into the region.

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

New: In-class discussion, regular response papers, and a final major essay.

Old: In-class discussion, regular response papers, and a final major essay.

- 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.

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

- Have acquired skills for effective citizenship and life-long learning

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.

New: The premises that underlie orientalist stereotypes continue to shape cultural representations of the Middle East and its people in the United States today, as well as the United States' political and military involvement in the Middle East. Throughout the course, students will learn to identify orientalist tropes in academic scholarship, popular media, and political discourse, as well as analyze their role in perpetuating a discourse of western superiority. They will learn to assess the political context and limitations of knowledge production as well as the role of cultural representations in the formation of the modern subject. These are skills that will continue to guide them as critical citizens, knowledge producers, and media consumers.

Old:

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

New: Throughout the semester, the students will engage with the reading/viewing materials in ways that will ensure critical learning. They will submit weekly discussion questions and comment on each other's contributions. Additionally, they will compose three response papers in which they will discuss the reading in relation to current events or media objects (literature, videos, blogs, etc). Finally, they will submit a final project in which they will consider modes of addressing and overcoming legacies of orientalist representation. For example, this year the students will engage with a project led by Iraqi-American artists Wafaa Bilal during his residency at the Weisman museum. In small groups, the students will write a report on the principles that should guide the rebuilding of a new library for the College of Fine Arts at the University of Baghdad, considering the manner orientalism has been historically involved in knowledge production in and about the Middle East.

Old:

Liberal Education

Requirement this course fulfills:

New: AH Arts/Humanities

Old: <No text provided>

Other requirement this course fulfills:

New: DSJ Diversity and Soc. Justice in the U.S.

Old: <No text provided>

**-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.**

New: Throughout the semester, students will engage with a broad range of materials depicting the Middle East: novels (Saleh, Soueif), memoirs (Flaubert), films and television (Battle of Algiers, Homeland), documentaries (Reel Bad Arabs), visual arts and photography archives, and cultural criticism. The course discussions will frame these cultural materials in the historical and political context of orientalism, or the prevalent Western discourse of the Orient. Through critical readings, by Edward Said and others writing in his wake, and through class discussion the students will recognize how both creative and scholarly works actively shape ? and are shaped by ? unequal regimes of representation. Work in the class consists of individual reading and analysis, class-wide discussion - live and online - and work in small groups. The students will perform their own analysis of cultural products using the tool-set gained from Said's Orientalism. Furthermore, they will work collaboratively, in small groups, to identify modes of curating and presenting Middle Eastern cultures in ways that acknowledge orientalist histories and overcome them.

Old:

**-Criteria for
Theme Courses:**

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.**

New: 1. The course explores one or more forms of diversity through the multi-layered operation of social power, prestige, and privilege.

In this course, the students will closely read and engage with the arguments of Edward Said's monumental book *Orientalism*, a book whose theoretical intervention had lasting influence on American postcolonial and ethnic studies. The students will learn how orientalism has shaped representations of gender, ethnicity, and religion of communities in the Middle East and of migrant communities in the United States. Furthermore, they will understand how power and privilege, in the form of access to the means of representation, shape knowledge which justifies

existing unequal power structures. In other words, they will understand the mechanism by which orientalist scholarship was used as a means of perpetuating and justifying western superiority, and will examine ways writers and artists of Middle Eastern origins have challenged it.

2. The course advances students' understanding of how social difference in the U.S. has shaped social, political, economic, and cross-cultural relationships.

The students will learn how gender and ethnic diversity in the US are mobilized in political campaigns, such as ?the war on terror,? both in the United States and in the Middle East. It will explore how gendered and racialized representations of people of Middle Eastern origins often remain limited to a subscribed set of stereotypes, which shape the everyday experience of Muslim and Middle Eastern women and men in the United States.

3. Students examine the complex relationship between a particular form of diversity in the United States and its impact on historical and contemporary social dynamics, democratic practices, and institutional stratification.

In the second part of the course, students will learn how the scholarly tradition of orientalism continues to shape attitudes towards Muslim communities in the United States, particularly in the aftermath of 9/11. It will examine the development of new surveillance apparatuses aimed at Middle Easterners in the US, as well as the rhetoric of ?Clash of Civilizations? that has shaped US policy abroad.

4. The course enhances students' understanding of diversity as a social construct that has

promoted the differential treatment of particular social groups and served as the basis for response to subsequent social inequities by these groups.

Edward Said's Orientalism, which is the starting point for this course, offers one of the earliest and clearest overviews of the manner in which difference is socially constructed and coded in numerous areas of discourse. Our discussions of this title will elaborate on the relationship between power, privilege, and representation, which often serve to conceal or normalize inequalities. We will examine how orientalism as a project of social construction underlined political projects from colonial expansion, to humanitarian warfare, to surveillance on citizens in the United States.

5. The course engages scholarship that has emerged in response to epistemological gaps in information and perspective in traditional disciplines. In addition to critical scholarly works that identify the way orientalist ideologies have shaped academic scholarship, popular media, and US policy (by Edward Said, Aamir Mufti, or Lila Abu-Lughod), the students will also examine creative engagements with orientalist legacies by Arab writers and artists such as Tayib Salih, Heba Amin, or Ahdaf Soueif. In these cases they will discuss how creative forms allow for alternate modes of knowledge production.

Old:

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:

New: SYLLABUS AMES 3867 | Fall 2020 - Orientalism and the Arab World
3 Credits

Mon/Wed, 2:30-3:45pm

Instructor: Shir Alon

Office Hours: M 11-1pm or by appointment
alon@umn.edu

In many ways my study of Orientalism has been an attempt to inventory the traces upon me,

the Oriental subject, of the culture whose domination has been so powerful a factor in the life of all Orientals.

Edward Said, *Orientalism*

This course explores the various manners in which the Arab World is constructed and re/presented in American and European discourses. Reading through scholarly writings, literature, visual arts, and popular media, this course illuminates the manner in which the idea of a monolithic Arab World and quintessential Arab subject are constructed and re/produced for western consumption. Crucially, this course also examines the manner in which this re/production of the Arab World/Subject is integral to the construction of western identity itself serving as a foil to western self-conceptualization.

The concept of orientalism was introduced into western scholarship by Edward Said through his seminal 1978 work, *Orientalism*, often credited as a foundational text in the field of postcolonial studies. In the first part of the course, we will closely read *Orientalism* and some of the influential critical engagements with Said's book. We will also discuss how orientalist discourse has been subsumed under the debates on the Clash of Civilizations and The War on Terror in the 21st century. The second part of the course will look at orientalist representations in a variety of mediums, from literature and visual art to video games. In the final part of the course, we will try to inventory the traces of Orientalism on the Oriental subject, or examine the manner Arab artists and writers have engaged with orientalism's legacies.

Student Learning Objectives:

The premises that underlie orientalist stereotypes continue to shape cultural representations of the Middle East and its people in the United States today, as well as the United States' political and military involvement in the Middle East. Throughout the course, you will learn to identify orientalist tropes in academic scholarship, popular media, and political discourse, as well as analyze their role in perpetuating a discourse of western superiority. You will learn to assess the political context and limitations of knowledge production as well as the role of cultural representations in the formation of the modern subject.

Assessment:

Throughout the semester, you will engage with the reading/viewing materials in ways that will ensure critical learning, including engaging in class conversation, submitting weekly reading responses, writing three short analysis papers, and completing a group project. These assignments will demonstrate not only the knowledge you have gained throughout the course, but also the critical thinking and analysis skills you have developed regarding the various concepts, themes, issues, and texts you have encountered in the course.

Liberal Education: Meeting Humanities Studies Core Criteria

Gaining critical literacy in diverse histories and 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 meaning-making systems that humans have elaborated in different places and times. In this multi-disciplinary course, you will learn of the history and political entanglements of cultural representations of the Middle East in the modern period and will develop critical cultural analysis skills which would allow you to understand and to challenge some of the taken-for-granted aspects of our material and political present.

Throughout the semester, you will engage with a broad range of materials depicting the Middle East: novels, memoirs, films and television, documentaries, visual arts and photography archives, and cultural criticism. The course discussions will frame these cultural materials in the historical and political context of orientalism, or the prevalent Western discourse of the Orient. Through critical readings, by Edward Said and others writing in his wake, and through class discussion you will recognize how both creative and scholarly works actively shape and are shaped by unequal regimes of representation.

Meeting Diversity and Social Justice in the United States theme criteria:

In this course, the students will closely read and engage with the arguments of Edward Said's monumental book *Orientalism*, a book whose theoretical intervention had lasting influence on American postcolonial and ethnic studies. The students will learn how orientalism has shaped representations of gender, ethnicity, and religion of communities in the Middle East and of migrant communities in the United States. They will understand

how power and privilege, in the form of access to the means of representation, shape knowledge which justifies existing unequal power structures. In other words, they will understand the mechanism by which orientalist scholarship was used as a means of perpetuating and justifying western superiority and as a discourse shaping American foreign and domestic policy. We will learn how gender and ethnic diversity in the US are mobilized in political campaigns, such as 'the war on terror,' both in the United States and in the Middle East, and the historical origins of new surveillance apparatuses aimed at Middle Easterners in the US, as well as the rhetoric of 'Clash of Civilizations' that has shaped US policy abroad. Finally, we will examine creative engagements with orientalist legacies by Arab writers and artists such as Tayib Salih, Heba Amin, or Jomana Manna, and their attempts to elaborate alternative modes of knowledge production.

Required Texts:

Tayeb Salih, *Season of Migration to the North* (New York: New York Review of Books, 2009)

All other required texts and films are available through Canvas.

Optional Texts:

Edward Said, *Orientalism* (New York: Vintage, 1979)

Grading Scheme:

Participation	15%
Discussion board participation	10%
2 short papers (~1000 words)	30%
1 longer paper (~1500 words)	20%
Group Project	25%

Participation (15%):

Attendance does not equal participation. This is, first and foremost, a discussion-based course in which students are expected and required to actively participate in class discussions. This involves

- 1) actively and attentively reading the assigned text(s) for a given week. This means taking notes, highlighting, scribbling, etc.
- 2) critically thinking about the issues and concepts raised in the text, and commenting on them on the discussion board
- 3) Punctually arriving to class ready to discuss what you found to be the particularly significant, problematic, confusing, troublesome, or otherwise noteworthy elements of the text(s),
- 4) listening to and engaging with the points raised by other students over the course of discussion. The bulk of the learning done in this course will be collaborative - the more you (individually and collectively) bring to it, the more you will take away from it.

Discussion board (15%)

Over the course of the semester, you will post a weekly response on the discussion board at least 10 times (which means that you have three 'passes?'). Responses are due by Tuesday at 8pm, though I encourage you to post before Monday's class. Your response should include

1. A quote that you found intriguing/telling/useful/provocative.
2. 2-3 talking points, or your thoughts on the readings which you could bring up in class discussion. (These could be about the quote you chose).
3. A discussion question, or a response to a discussion question posted by another student. A discussion question is a question prompted by the readings, which invites analysis, synthesis, or draws connections to prior readings and discussions. I will occasionally put up short readings on Hypothesis, a group annotation tool, and ask you to comment directly on the reading.

Three Short Papers (50%)

At the end of each of the course's three units, you will submit a short paper (about 1000 words).

1. Orientalism and its critics (Due Oct 14, 15%): For this paper you will assess one or two of the critiques of Orientalism that we have read. You can either compare two of the critiques (how do their approaches differ, in what ways are they similar) or assess the validity of one of the critiques, based on your own reading of Said.
2. Orientalism in Culture (Due Nov 18, 15%): For this paper, you will identify a cultural object from the past 25 years that participates in Orientalist discourse as you

understand it based on our readings thus far. Your object of choice can be a film, video game, music video, song, performance, commercial, newspaper op-ed, TV show, comic book, historical novel, poetry collection, fashion trend ? anything that can be ?read?. It cannot be a text discussed extensively in one of our readings. You will introduce this object briefly (5 minutes presentation) to the class on Week 9 and turn in the paper the following week.

3. Orientalism's Traces (Due Dec 20, 20%): Your last paper will be a close analysis of either Season of Migration to the North or The Battle of Algiers, and the way they converse with the discourse of Orientalism we have identified throughout the semester. More guidance on writing an analysis paper will be provided.

Given their brevity, it is essential that papers are focused and concise - no meandering, rehashing of plot, or grand generic statements. Keep your discussion firmly grounded in the text and the particular issue at hand. Your paper should have a meaningful and brief title, utilize a consistent citation system (I recommend Chicago in-text citations), and be carefully edited for structure, syntax, and spelling.

Group Project (25%):

In Fall 2020, Iraqi-American artist Wafaa Bilal will be in residence at the Weisman Museum at UMN while working on his project ?Library as a Social Sculpture:? developing, in collaboration with local experts, a proposal for rebuilding the library of the College of Fine Arts at the University of Baghdad, destroyed during the U.S. invasion (more information here). The students will participate in various events pertaining to this project during Bilal's residency, and familiarize themselves with the histories and actors involved.

The library is an opportunity to radically rethink what libraries and art institutions in the Middle East can and should do. What should the library look like? Who should it serve and how? In small groups, you will develop a set of principles that should guide the process of building the new library's collection. Your proposal should reflect your awareness of the manner in which orientalism has shaped and continues to shape knowledge production about and in the Middle East. It can suggest principles that pertain to the library's archives, to its spatial design, to the kind of activities it should host, or any other aspect of the project you are interested in. Your group will prepare a presentation (a pitch) of your proposal and present it on the last week of class.

All members of the group should play an active role in the presentation. Additionally, each group member will submit a short, individual statement on the work process and how it was divided among members of the group.

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.

SCHEDULE

Week 1: Course Orientation (Sep 9)

SECTION ONE: READING ORIENTALISM

Week 2: Discourse, Power, and Truth / Defining Orientalism (Sep 14; 16)

M: Stuart Hall, ?Foucault: Power, Knowledge, and Discourse? in Discourse Theory and Practice (London: Sage Publications, 2003) pp. 72 ? 81

Michel Foucault, ?Truth and Power? from Orientalism a Reader, A.L. Macfie ed. (Cairo: The American University in Cairo Press, 2000) pp. 41-43

Recommended: Rey Chow, ?Foucault, Race, and Racism.? In After Foucault: Culture, Theory, and Criticism in the 21st Century, ed. Lisa Downing (Cambridge: Cambridge University Press, 2008) pp. 107-121

W: Edward Said, ?Introduction? Orientalism pp 1-28

Watch: Edward Said, ?On Orientalism? https://www.youtube.com/watch?v=fVC8EYd_Z_g

Week 3: Orientalism, the Academy, and Systems of Western Domination (Sep 21; 23)

Edward Said, "Chapter 1: The Scope of Orientalism" *Orientalism* pp 29-110

Week 4: Orientalism and its Critics 1 "The Antipathetic Response" (Sep 28; 30)

Bernard Lewis, "The Question of Orientalism," *New York Review of Books*, (June 24, 1982)

OPTIONAL: Said's response to Bernard Lewis in NYRB

Martin Kramer, "Said's Splash" in *Ivory Towers on Sand: The Failure of Middle Eastern Studies in America* (Washington, DC: Washington Institute for Near East Policy, 2001) pp. 27-43 (Available: <https://www.washingtoninstitute.org/uploads/Documents/pubs/IvoryTowers.pdf>)

Daniel Pipes, "Orientalism Review" available: < <http://www.danielpipes.org/7957/orientalism> >

Week 5: Orientalism and its Critics 2 "The Sympathetic Critique" (Oct 5; 7)

Fred Halliday, "Orientalism" and Its Critics" *British Journal of Middle Eastern Studies* 20-2 (1993) pp. 145-163

Aijaz Ahmad, "Orientalism and After: Ambivalence and Cosmopolitan Location in the Work of Edward Said" *Economic and Political Weekly* 27-30 (July 25, 1992) pp. PE98-PE116

Graham Huggan, "(Not) Reading 'Orientalism'" *Research in African Literatures* 36-3 (Autumn 2005), pp. 124-136

Week 6: Orientalism and the US after 9/11 (Oct 12; 14)

Samuel Huntington, "The Clash of Civilizations" *Foreign Affairs* 72-3 (Summer 1993) pp. 22-49

Edward Said, "The Clash of Ignorance," *The Nation*, October 4, 2001

Talal Asad, "Terrorism," *On Suicide Bombing* (Columbia UP, 2007) pp. 7-15; 30-38.

Watch: Sharif Waked, *Chic Point* (2003): [http://sharifwaked.info/works/chic-point-2003/video-full-version-](http://sharifwaked.info/works/chic-point-2003/video-full-version-Paper 1 Due)

Paper 1 Due

SECTION TWO: ORIENTALISM AND CULTURE

Week 7: Orientalism and the Spatial Imagination: Flaubert's Travel Writings (Oct 19; 21)

Excerpts from Flaubert in Egypt

Derek Gregory, "Between the Book and the Lamp: Imaginative Geographies of Egypt, 1849-50" *Transactions of the Institute of British Geographers* 20-1 (1995) pp. 29-57

Week 8: Gender and Orientalism (Oct 26; 28)

Sondra Hale, "Edward Said "Accidental Feminist: Orientalism and Middle East Women's Studies" *Amerasia Journal* 31-1 (2005) pp. 1-5.

Leila Ahmed, "Western Ethnocentrism and Perceptions of the Harem," *Feminist Studies* 8, no. 3 (1982): 521-34.

Lila Abu-Lughod, "Do Muslim Women Really Need Saving?" *Anthropological Reflections on Cultural Relativism and Its Others*, *American Anthropologist* 104, no. 3 (2002): 783-90.

Laura Briggs, "Making Race, Making Sex: Perspectives on Torture," *International Feminist Journal of Politics* 16:1, (2014): 1-20. (DISCUSSES SEXUAL VIOLENCE)

OPTIONAL: Lila Abu-Lughod, "Orientalism and Middle East Feminist Studies," *Feminist Studies* 27-1 (Spring, 2001) pp. 101-113.

OPTIONAL: Lila Abu-Lughod, "Orientalism and Middle East Feminist Studies," *Feminist Studies* 27-1 (Spring, 2001) pp. 101-113.

Week 9: Orientalist Art (Nov 2; 4)

Linda Nochlin, "The Imaginary Orient" in *The Politics of Vision: Essays on Nineteenth Century Art and Society* (New York: Harper Row, 1989) pp. 33-59

Excerpt from Ahdaf Soueif, *The Map of Love* (London : Bloomsbury 1999)

Carefully peruse the artworks at the following link and consider their imagery in light of Nochlin's article: <https://www.christies.com/features/Orientalist-Art-Collecting-guide-8426-1.aspx>

Ali Behdad, "Orientalism Matters," *MFS Modern Fiction Studies* 56:4 (Winter 2010), pp. 709-728.

Week 10: Orientalism on Screens (Nov 9; 11)

Watch: Sut Jhally, *Reel Bad Arabs: How Hollywood Vilifies a People* (2006) 50 minutes.
Film based on Jack G. Shaheen's article of same title, available online through library catalog with UMN login.

Erin Addison, "Saving Other Women from Other Men: Disney's Aladdin" *Camera Obscura* 11-1 (1993) pp. 4-25

OPTIONAL: Vít Jisl, "Digital Arabs: Representation in Video Games" *European Journal of Cultural Studies* 11-2 (2008) pp. 203-219

Presentations of Paper 2

SECTION THREE: INVENTORY OF TRACES

Week 11: Orientalism and Self-Making (Nov 16; 18)

Al-Tayeb Salih, *Season of Migration to the North* (New York: New York Review of Books, 2009), 1-73.

Paper 2 Due

Week 12: Orientalism and Self-Making cont. (Nov 23, THANKSGIVING- No class Wednesday)

Season of Migration to the North, 74-139.

Week 13: The Aura of Authenticity (Nov 30; Dec 2)

Watch: Jumana Manna, *A Magical Substance Flows into Me* (Palestine, 2015)

Aamir Mufti, *Forget English! Orientalisms and World Literatures* (Harvard UP, 2016), 148-154.

Watch: "Orientalisms and World Literatures with Aamir R. Mufti" (5 minutes interview)

<https://www.bgdblog.org/2015/09/heres-why-we-need-to-stop-calling-pumpkin-spice-a-white-people-thing/>

Week 14: Conclusion (Dec 7; 9)

Watch: Gillo Pontecorvo, *The Battle of Algiers* (Italy/Algeria, 1966)

Week 15: Final Presentations (Dec 14; 16)

In-class presentations

Paper 3 Due Dec 20

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](https://regents.umn.edu/sites/regents.umn.edu/files/policies/Sexual_Harassment_Sexual_Assault_Stalking_Relationship_Violence.pdf)

[/Sexual_Harassment_Sexual_Assault_Stalking_Relationship_Violence.pdf](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](https://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf)

[/Equity_Diversity_EO_AA.pdf](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](https://regents.umn.edu/sites/regents.umn.edu/files/policies/DisabilityServices.pdf)

[/DisabilityServices.pdf](https://regents.umn.edu/sites/regents.umn.edu/files/policies/DisabilityServices.pdf)

Academic Freedom: [https://regents.umn.edu/sites/regents.umn.edu/files/policies](https://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf)

[/Academic_Freedom.pdf](https://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf)

Old: Tues/Thurs, 11:15-12:30 Instructor: Joseph R. Farag

Folwell Hall 12 Office Hours: by appointment

Spring 2017 Office: Folwell Hall 220M

jrfarag@umn.edu

ALL 3867 - Orientalism and the Arab World

This course explores the various manners in which "the Arab World" is constructed and re/presented in western discourses. Through scholarly writings such as Samuel Huntington's "Clash of the Civilizations" thesis and popular media such as television's *Homeland*, this course illuminates the manner in which the idea of a monolithic "Arab World" and quintessential "Arab" subject are constructed and re/produced for western consumption. Crucially, moreover, this course also examines the manner in which this

re/production of the "Arab World/Subject" is integral to the construction of western identity itself ? serving as a foil to western self-conceptualization.

The concept of orientalism was introduced into western scholarship by Edward Said through his seminal 1978 work, *Orientalism*, often credited as a foundational text in the field of postcolonial studies. This course will take Said's *Orientalism* as its starting point, examining what exactly Said meant by the term, how the practice of orientalism evolved in western scholarship and how it has operated historically. From there, we will look at modern and contemporary manifestations of orientalist practices, how the individuals and peoples who are the object of the orientalist gaze have attempted to respond and subvert orientalist discourses and stereotypes, as well as scholarly critiques of Said's orientalism thesis itself.

Required Texts:

Al-Tayeb Salih, *Season of Migration to the North* (New York: New York Review of Books, 2009)

Optional Texts:

Edward Said, *Orientalism* (New York: Vintage, 1979)

Week 1 Course Orientation and "Discursivity, Power, and Truth":

Session 1: Course orientation and introduction

Session 2: Discourses and Discursive Power

Stuart Hall, "Foucault: Power, Knowledge, and Discourse" *Discourse Theory and Practice* (London: Sage Publications, 2003) pp. 72 ? 81

Michel Foucault, "Truth and Power" from *Orientalism a Reader* A.L. Macfie ed. (Cairo: The American University in Cairo Press, 2000) pp. 41-43

Week 2: Defining Orientalism

Edward Said, "Introduction" *Orientalism* pp 1-28

Watch: Edward Said, "On Orientalism" https://www.youtube.com/watch?v=fVC8EYd_Z_g

Week 3: Orientalism, the Academy, and Systems of Western Domination

Edward Said, "Chapter 1: The Scope of Orientalism" *Orientalism* pp 29-110

Week 4: Orientalism and its Critics 1: The Antipathetic Response

Bernard Lewis, "The Question of Orientalism" from *Orientalism: a Reader* A.L. Macfie ed. (Cairo: American University in Cairo Press, 2000) pp. 249-270

Martin Kramer, "Said's Splash" in *Ivory Towers on Sand: The Failure of Middle Eastern Studies in America* (Washington, DC: Washington Institute for Near East Policy, 2001) pp. 27-43 (Available: <https://www.washingtoninstitute.org/uploads/Documents/pubs/IvoryTowers.pdf>)

Daniel Pipes, "Orientalism Review" available: < <http://www.danielpipes.org/7957/orientalism>>

Week 5: Orientalism and its Critics 2: The Sympathetic Critique

Fred Halliday, "Orientalism and Its Critics" *British Journal of Middle Eastern Studies* 20-2 (1993) pp. 145-163

Aijaz Ahmad, "Orientalism and After: Ambivalence and Cosmopolitan Location in the Work of Edward Said" *Economic and Political Weekly* 27-30 (July 25, 1992) pp. PE98-PE116

James Clifford, "On Orientalism" *The Predicament of Culture* (Cambridge: Harvard University Press, 1988) pp. 20-38

Graham Huggan, "(Not) Reading 'Orientalism'" *Research in African Literatures* 36-3 (Autumn 2005), pp. 124-136

Week 6: Orientalism and the Spatial Imagination: Flaubert's Travel Writings

Excerpts from Flaubert in Egypt

Derek Gregory, "Between the Book and the Lamp: Imaginative Geographies of Egypt, 1849-50" *Transactions of the Institute of British Geographers* 20-1 (1995) pp. 29-57

Week 7: Gender and Orientalism

Sondra Hale, "Edward Said: Accidental Feminist" *Orientalism and Middle East Women's Studies Amerasia Journal* 31-1 (2005) pp. 1-5

Lila Abu-Lughod, "Orientalism and Middle East Feminist Studies" *Feminist Studies* 27-1 (Spring, 2001) pp. 101-113

Linda Street, "Gender and Orientalism: National Geographic's Arab Woman" *The High School Journal* 79-3 (1996) pp. 202-210

Maryam Khalid, "Gendering Orientalism?: Gender, Sexuality, and Race in post-9/11 Global Politics" *Critical Race and Whiteness Studies* 10-1 (2014) pp. 1-18

Week 8: Orientalist Art

Linda Nochlin, "The Imaginary Orient" in *The Politics of Vision: Essays on Nineteenth Century Art and Society* (New York: Harper Row, 1989) pp. 33-59

Carefully peruse the artworks at the following links and consider their imagery in light of Nochlin's article:

<http://www.mathafgallery.com/Mathaf-Gallery-specialists-orientalist-paintings-Inventory-Mathaf-Gallery-specialists-orientalist-paintings-Inventory-DesktopDefault.aspx?tabid=5&categoryid=2577>

<http://www.mathafgallery.com/Mathaf-Gallery-specialists-orientalist-paintings-Inventory-Mathaf-Gallery-specialists-orientalist-paintings-Inventory-DesktopDefault.aspx?tabid=5&categoryid=2576>

Artists' response to Orientalism in art:

<http://arabsinamerica.unc.edu/arts-visual-arts/responses-orientalist-art/>

Week 9: The "Orient" Writes Back

Al-Tayeb Salih, *Season of Migration to the North* (New York: New York Review of Books, 2009)

Week 10: Orientalism on Screens 1: Cinema

Jack G. Shaheen, "Reel Bad Arabs: How Hollywood Vilifies a People" *The Annals of the American Academy of Political and Social Science* 588 (2003) pp. 171-193

Lina Khatib, "Introduction: Orientalism and the Cinematic Middle East" in *Filming the Modern Middle East: Politics in the Cinemas of Hollywood and the Arab World* (London: I.B. Tauris, 2006) pp. 1-13

Delia Konzett, "War and Orientalism in Hollywood Combat Film" *Quarterly Review of Film and Video* 21-4 (2004) pp. 327-338

Erin Addison, "Saving Other Women from Other Men: Disney's Aladdin" *Camera Obscura* 11-1 (1993) pp. 4-25

Week 11: Orientalism on Screens 2: Television and Video Games

Heba Amin, "Arabian Street Artists Bomb Homeland: Why We Hacked an Award-Winning Series" October 14, 2015 < <http://www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series/> >

Heba Amin, Caram Kapp, and Don Karl, "Graffiti Artists Explain: 'Why Homeland is Watermelon Went Viral'", CNN October 23, 2015 (Available: <<http://edition.cnn.com/2015/10/23/opinions/opinion-homeland-graffiti-artists/index.html>>)

Watch: "Homeland is Not a Series": < <https://www.youtube.com/watch?v=5UjXZLZcoN8> >

Steven Salaita, "Corporate American Media Coverage of Arab Revolutions: The Contradictory Message of Modernity" *Interface* 4-1 (2012) pp. 131-145

Vít Šisler, "Digital Arabs: Representation in Video Games" *European Journal of Cultural Studies* 11-2 (2008) pp. 203-219

Week 12: "Bellydancing" at the intersection of Gender, Empire, and Cultural Appropriation

Sunaina Maira, "Belly Dancing: Arab Face, Orientalist Feminism, and U.S. Empire" *American Quarterly* 60-2 (June 2008) pp. 317-345 (Available: <https://muse.jhu.edu/article/239708/pdf>)

Donnalee Dox, "Dancing Around Orientalism" *The Drama Review* 50-4 (Winter 2006), pp. 52-71

Anthony Shay and Barbara Sellers-Young, "Belly Dance: Orientalism-Exoticism-Self-Exoticism" *Dance Research Journal* 35-1 (2003) pp. 13-37

Randa Jarrar, "Why I Can't Stand White Belly Dancers" *Salon* March 4, 2014 (Available: http://www.salon.com/2014/03/04/why_i_cant_stand_white_belly_dancers/)

Week 13: American Foreign Policy and the Persistence of Orientalism: Samuel Huntington's 'Clash of Civilizations' and Francis Fukuyama's 'End of History' Theses
 Samuel Huntington, "The Clash of Civilizations" *Foreign Affairs* 72-3 (Summer 1993) pp. 22-49
 Francis Fukuyama, "The End of History" *The National Interest* 16 (Summer 1989) pp. 3-18
 Edward Said, "The Clash of Definitions" in *Reflections on Exile* (Cambridge: Harvard University Press, 2000) pp. 569-590
 Watch: Edward Said, "The Myth of the 'Clash of Civilizations'" <https://www.youtube.com/watch?v=aPS-pONIEG8>

Week 14: The Present and Future of Orientalism (and Orientalism)
 Edward Said, "Introduction" in *Culture and Imperialism* (New York: Vintage, 1993) pp. xi-xxviii
 Edward Said, "Preface (2003)" in *Orientalism* (New York: Penguin, 2003) pp. xi-xxiii
 Gayan Prakash, "Orientalism Now" *History and Theory* 34-3 (1995) pp. 199-212
 Edward Said, "Orientalism Reconsidered" *Cultural Critique* 1 (1985) pp. 89-107

Week 15: Final Presentations
 In-class presentations and discussion on final-essay topics

Grading Scheme

Participation (20%):

Attendance does not equal participation. This is, first and foremost, a discussion-based course in which students are expected and required to actively participate in class discussions. This involves 1) actively and attentively reading the assigned text(s) for a given week (taking reading notes is highly recommended), 2) critically thinking about the issues and concepts raised in the text, 3) Punctually arriving to class ready to discuss what you found to be the particularly significant, problematic, confusing, troublesome, or otherwise noteworthy elements of the text(s), and 4) listening to and engaging with the points raised by other students over the course of discussion. The bulk of the learning done in this course will be collaborative - the more you (individually and collectively) bring to it, the more you will take away from it.

Response Papers (4 out of 5 @ 10% each totaling 40%):

Each student must complete five response papers of 500 to 750 words over the course of the semester, of which the top four will count toward students' final grade. A suggested "prompt" will be posted on Moodle each Thursday following class and papers are to be submitted the following Thursday. If students are particularly keen on exploring an issue raised by the text that does not fall under the prompt, they may explore that in the response paper if they wish. Given their brevity, it is essential that response papers are focused and concise - no meandering, rehashing of plot, or grand generic statements. Keep your discussion firmly grounded in the text and the particular issue at hand. Although they do not need to directly reference either the lecture or class discussion, it is assumed that response papers will be informed by and build upon the issues that arise during class. Therefore a response paper may not be submitted for a week in which a student has missed class.

Final Presentation 10%:

In the final week of class students will be required to deliver a 10 minute presentation consisting of reading of a text through the lens of a critique of orientalism. For the purposes of this assignment, a "text" is very broadly defined to denote anything that can be "read" textually, including traditional texts such as literary works, but also including visual arts, films, video games, advertisements, clothing/fashion, etc. The presentation may not cover a text assigned on the syllabus or one extensively discussed in any of the assigned readings. The presentation will form the basis of the topic for the final essay (further information below).

Final Essay (30%):

A final essay of 2,500-3,000 words (including footnotes but not including bibliography) is due at the end of the semester. The essay will consist of an expansion and elaboration upon the reading of the text chosen for the Final Presentation. The essay signifies the culmination of your learning in this course. It should therefore demonstrate not only the

knowledge you have gained throughout the course, but also the critical thinking and analysis skills you have developed regarding the various concepts, themes, issues, and texts you have encountered in the course. You will be expected to consult texts (books, journal articles, etc.) beyond the readings assigned in the syllabus.

Student Conduct Code:

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University you are expected adhere to Board of Regents Policy:

Student Conduct Code. To review the Student Conduct Code, please

see:http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf.

Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

Use of Personal Electronic Devices in the Classroom:

Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. To this end, the University establishes the right of each faculty member to determine if and how personal electronic devices are allowed to be used in the classroom. For complete information, please reference:<http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

Scholastic Dishonesty:

You are expected to do your own academic work and cite sources as necessary. Failing to do so is scholastic dishonesty. Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. (Student Conduct Code:http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf) If it is determined that a student has cheated, he or she may be given an "F" or an "N" for the course, and may face additional sanctions from the University. For additional information, please see:<http://policy.umn.edu/Policies/Education/Education/INSTRUCTORRESP.html>.

The Office for Student Conduct and Academic Integrity has compiled a useful list of Frequently Asked Questions pertaining to scholastic dishonesty: <http://www1.umn.edu/oscai/integrity/student/index.html>. If you have additional questions, please clarify with your instructor for the course. Your instructor can respond to your specific questions regarding what would constitute scholastic dishonesty in the context of a particular class-e.g., whether collaboration on assignments is permitted, requirements and methods for citing sources, if electronic aids are permitted or prohibited during an exam.

Makeup Work for Legitimate Absences:

Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. For complete information, please see:<http://policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>.

Appropriate Student Use of Class Notes and Course Materials:

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: <http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

Grading and Transcripts:

The University utilizes plus and minus grading on a 4.000 cumulative grade point scale in accordance with the following:

A 4.000 - Represents achievement that is outstanding relative to the level necessary to meet course requirements

A- 3.667

B+ 3.333

B 3.000 - Represents achievement that is significantly above the level necessary to meet course requirements

B- 2.667

C+ 2.333

C 2.000 - Represents achievement that meets the course requirements in every respect

C- 1.667

D+ 1.333

D 1.000 - Represents achievement that is worthy of credit even though it fails to meet fully the course requirements

S Represents achievement that is satisfactory, which is equivalent to a C- or better.

For additional information, please refer to: <http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>.

Sexual Harassment

"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: <http://regents.umn.edu/sites/default/files/policies/SexHarassment.pdf>

Equity, Diversity, Equal Opportunity, and Affirmative Action:

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/default/files/policies/Equity_Diversity_EO_AA.pdf

Disability Accommodations:

The University of Minnesota is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact DS at 612-626-1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DS and have a current letter requesting reasonable accommodations, please contact your instructor as early in the semester as possible to discuss how the accommodations will be applied in the course.

For more information, please see the DS website, <https://diversity.umn.edu/disability/>.

Mental Health and Stress Management:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: <http://www.mentalhealth.umn.edu>.

Academic Freedom and Responsibility:

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.*

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

* Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students".

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 expands our offerings in Arabic Studies in ways that both meet the demand for more choices in the ALL major and minor and also attract students to the study of Arabic culture from various other disciplines and colleges.

Strategic Objectives - Core Curriculum:

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

This course will satisfy the core requirements in the department for the Arabic major/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.

3/6/17 The department completed a thorough catalog search across the university and found no potentially overlapping instruction outside of CLA.

Nice course, and very timely. No conflicts with the English curriculum. (I am copying Nabil Matar, who also teaches in this area, so he is aware of the proposal as well.) - Dan Philippon, DUS, English

I hope this email finds you well. I shared this with our faculty.

They think this looks like a very good course, which will augment CLA's growing curriculum in Middle Eastern/Islamic studies. They don't believe there are any significant overlaps or conflicts with current offerings in history. - Malinda Lindquist, DUS, History

I have consulted with the colleague in our department whose work is closest to this, and he assures me that there is no overlap. Looks like a great class! - Mary Franklin Brown, DUS, French and Italian

This looks like a fascinating course, there doesn't appear to be an overlap with any of our curricular offerings. - Matthew Lefebvre, DUS, Theatre Arts and Dance

The proposal looks good to me. - Marcus Dilliard, Chair, Theatre Arts and Dance

4/6/17 Additional consultations requested from Institute for Global Studies, Geography, and CSCL. MM

6/5/17 From what I can tell as DUS, as we don't have any course on Orientalism or the Arab world as such, there shouldn't be too much overlap. Good luck with the course. -Arun Saldanha, DUS Geography

4/10/17 Thanks for sending this syllabus. The course does not duplicate any course in IGS. While Said is usually taught in one of the core IGS courses, there is not a focus on the Arab World. This course will be a perfect course for Global Studies majors completing the Middle East regional concentration. - Evelyn Davidheiser, Director, IGS

4/11/17 Thank you for consulting with us on this course.
There is no direct curricula duplication with our courses. -
Tony Brown, CSCL DUS

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Information current as of September 10, 2020