

San José State University
Department of English & Comparative Literature
ENG 117B, Global Film, Literature, and Cultures, Section 01, Spring, 2020

Course and Contact Information

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| Instructor: | Dr. Meghan Gorman-DaRif |
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| Office Hours: | Thursday 3-5, and by appointment |
| Class Days/Time: | Fridays, 9:30-12:15 |
| Classroom: | Boccardo Business Center, 130 |
| Prerequisites: | WST, Core GE, Upper Division Standing, completion of (or co-registration in) 100W |
| GE/SJSU Studies Category: | Area V, "Culture, Civilization, and Global Understanding" |

Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) <http://one.sjsu>. to learn of any updates.

Required Books

Islamophobia and the Politics of Empire (2012) Deepa Kumar ISBN: 978-1608462117
Minaret (2005) Leila Aboulela ISBN: 978-0618329960
Links (2004) Nurrudin Farah, ISBN: 978-1573222655
Reluctant Fundamentalist (2008) Mohsin Hamid ISBN: 978-0156034029
Burnt Shadows (2016) Kamila Shamsie ISBN: 978-0393292909

Course Description

Using films and literary works, students will appreciate and understand the narratives (myths and other stories) that create and define cultural identity, explore cultural interaction, and illustrate cultural preservation and cultural difference over time. GE Area: V Prerequisite: Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), completion of Core General Education and upper division standing are prerequisites to all SJSU studies courses. Completion of, or co-registration in, 100W is strongly recommended. Note: All SJSU Studies courses require completion of the WST and upper division standing.

The 2017 Executive Order seeking to ban entry to the United States of foreign nationals from seven Muslim-majority countries is the latest sign of growing Islamophobia in the US and abroad. This course considers theory, film, and literature related to the themes of Orientalism and Islamophobia, in an attempt to look beyond borders and across time periods to understand different cultures, histories, and experiences.

Course Goals and Student Learning Objectives

Area V Student Learning Objectives/General Education Learning Outcomes:

I. The GE writing requirement will be met in this class by means of weekly blog posts and a series of 3 written assignments with an aggregate word count of 5,000+ words, as follows:

- Blog Posts: 300 words/week
- Paper 1: Textual Analysis 850-1000 words
- Paper 2: Contextual Analysis 1000-1250 words
- Paper 3: Research Paper 1250-1500 words

II. The General Education Learning Outcomes for this course and the coursework that link to those outcomes are described below:

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| GELO 1: Students shall be able to compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S. | Close reading, analysis, critique, and discussion of course texts and outside research as measured by weekly blog posts focused on comparisons between texts, and the final research paper which synthesizes both primary and secondary texts as well as outside research. |
| GELO 2: Students shall be able to identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture. | Course lectures, particularly those focused on recommended secondary texts, as well as second major paper assignments on contextual (historical) analysis. |
| GELO 3: Students shall be able to explain how a culture outside the U.S. has changed in response to internal and external pressures. | Course lectures, readings, blog posts, and discussions, as well as contextual analysis and research essays. |

III. Course Learning Outcomes (CLO)

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Consistent with the goals of courses approved for Advanced GE in Area V, “English 117B: Global Film, Literature and Cultures” focuses on the literature, film, and theory in order to:

1. Help students appreciate literature and film as a form of human expression and understand how that expression responds to historical contexts, events, and perspectives in an increasingly globalized world;
2. Increase students’ understanding of other cultural traditions, and how cultures in general both develop distinctive features and interact with other cultures.

With reference to the artistic texts and literatures included in this course, students will examine and understand how Islamic cultures and peoples interact and interrelate to the rest of the world as a result of local and global historical events and cultural, political, and economic forces. Students taking the course are expected to:

1. Gain a knowledge and understanding of Islamophobia and Orientalism through theory and the literatures and artistic texts produced by its various Muslim and other Eastern cultures and peoples;
2. Learn to contextualize the knowledge and understanding of cultural Islam in terms of its interrelationships and interactions with local and global historical events and cultural, political, and economic forces;
3. Acquire, through individual as well as collaborative efforts, skills of reading, explicating, discussing, analyzing, interpreting, debating, and writing about texts pertaining to literatures and film;
4. Acquire and maintain a personal tolerance and/or appreciation of the different perspectives and values offered in the literatures and artistic texts produced by cultures and peoples of various Muslim-majority countries;

Upon successful completion of this course, students will be able to achieve the following Course Learning Outcomes (CLO):

1. *Becoming knowledgeable in the subject* by means of exposure to a diverse and representative variety of significant texts of literature, theory, film, and history, that support an understanding of the diversity of the Muslim world;
2. *Developing expertise in the subject* as evidenced by careful examinations of course / subject materials in both local and global contexts, especially with regard to larger historical, cultural, political, and economic forces that come into play in shaping an image of Islam in relation to the rest of the world, and through in-depth analysis of key issues affecting a variety of Muslim-majority countries in the local and global contexts described above;
3. *Mastering advanced skills* in reading, analysis, critique, research, and writing at levels suited to the study of the course materials as well as the issues implied, and in articulating considered arguments in verbal discussions, writing and/or other appropriate formats.

IV: BA Program Learning Outcomes of the Department of English & Comparative Literature

This course also helps students in the major to achieve the BA Program Learning Outcomes set forth by the Department of English and Comparative Literature in so far as they are required to develop and demonstrate the ability to:

1. read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, and/or rhetoric;
2. show familiarity with major literary works, genres, periods, and critical approaches to British, American and World Literature;
3. write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
4. develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively;
5. articulate the relations among culture, history, and texts.

Requirements & Grading:

In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

There will be a series of 3 essays that make up the majority of the grade for this class. Should you choose to revise essays, the deadline for revisions is one week from the date you receive your paper back with comments (essays comprise 70% of the final grade). There will also be weekly blog posts and discussion participation credit (30% of the final grade):

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|--------------------|-----|------------------------|
| Essay 1 | 20% | CLO 1, 3 |
| Essay 2: | 25% | GELO 2, 3, CLO 1, 2 |
| Essay 3 Prospectus | 5% | CLO 3 |
| Essay 3 Final | 30% | GELO 1, 3, CLO 1, 2, 3 |
| Weekly Blog Posts | 15% | GELO 1, CLO 1, 2, 3 |
| Participation | 5% | GELO 1, 2, 3, CLO 2, 3 |

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|----------------|----------------|----------------|
| A (93%-100%) | B- (80%-82.9%) | D+ (67%-69.9%) |
| A- (90%-92.9%) | C+ (77%-79.9%) | D (63%-66.9%) |
| B+ (87%-89.9%) | C (73%-76.9%) | D- (60%-62.9%) |
| B (83%-86.9%) | C- (70%-72.9%) | F (0%-59.9%) |

Blog Posts

You will be asked to contribute to the course blog once a week. Your contributions will include both an original post (300 words) and a response to a classmate's post (50-100 words). **Original posts are due Thursday at midnight; responses are due the following Monday.** Blogs should center on the course readings and/or films for that upcoming week, focusing on critical analysis and deploying close reading skills and addressing texts' social, political, and historical contexts to produce analytical readings as discussed in class. Blog posts should make an argument about some element of the text, as well as providing support for the argument with textual evidence and your own interpretation and analysis of the evidence to support your point or idea. The audience for this will be your peers - educated readers familiar with the text - therefore, the goal is to produce a value-added piece of writing for the class that hinges on persuading your readers that your interpretation is valid (though debatable). Examples might include: a pattern or theme you have noticed developing in the text, and what you think the author is trying to reveal through it; a close reading of a particular scene in an attempt to get at its possible meaning or implications; the use of outside research to contextualize the text and make an argument about it; a consideration of how the text's conditions of production may relate to or influence its meaning, etc. These posts are designed for you to be able to practice your analytical skills, and receive substantive weekly feedback on your writing and critical thinking in preparation for our longer writing assignments, and to encourage attentive reading practices to facilitate class discussion.

Paper 1: Textual Analysis

Length: 850-1000 words double-spaced. Use standard margins and 12-point Times New Roman.

Essay Guidelines: This essay focuses on close reading skills to develop a textual analysis of one of the texts from the first unit of the course, *Lipstick Under My Burkha* or *Minaret*. First, you will select a short passage or scene, or set of passages or scenes, totaling around a paragraph or two, or about 5 minutes of film that you find significant to the overall meaning of the text. Your paper will make an argument about why this passage is significant: what does it show us about a larger theme or message in the text? How might it contribute to determining meaning in relation to larger text-wide questions? In addition to stating *what* you think the passage means, your thesis should explain *how* the author creates that meaning. This means that your thesis should address which features of the text you'll be discussing in your paper and note their function in developing the larger meaning. The purpose of this paper is to zoom in and really carefully analyze, deconstruct, and interpret the specific choices of the director/author, and how they work towards the overall meaning of the text/film.

Prewriting: for this essay I highly recommend completing a number of prewriting exercises. You may want to start with several choices of passages, and/or scenes, and for each, complete the following steps in order to determine which close reading is the strongest for developing into a paper.

- 1) *Summarize/Paraphrase:* State the basic content of the passage/set of quotes in your own words. It is important to begin with a literal understanding of what is occurring, especially in complex texts.
- 2) *Observe:* Look closely at the formal features of your passage, listing every one you notice. "Formal features" are choices that the author made when composing the passage. Identify the author's use of literary devices, such as allusion, repetition, and metaphor. In addition, note words that seem unusual or surprising and consider variations in syntax. What word or form would you expect instead? What is the effect created by the unusual word/structure that the expected would not convey? What details are included for emphasis, or which reveal implicit meanings about the characters or events?
- 3) *Analyze:* Select 4-5 of the features you observed in step 2. For each literary device, image, or unusual word/structure, write a detailed analysis of why it is significant. Why do you think the author chose to include these particular images? What do the details you've observed reveal about the ideas and themes that the author explores? Be as specific as possible at this stage.
- 4) *Argue:* Based on your observations and analysis in Steps 2 and 3, make a claim about the significance of this passage to the work as a whole. What do the author's decisions in this specific passage/set of quotations help us to understand about the larger themes and concerns of their work, such as individual vs group identity, the intersections of class, race, gender, and religion, the impact of education, etc?

Writing Format

First Paragraph: Indicate which passage/scene you're analyzing, and briefly summarize its/their basic contents. Next, state your **thesis:** the argument you developed in step 4 of the pre-writing process. Your thesis should make a claim about **why this passage is significant:** what does it show us about a larger theme or message in the text? In addition to stating *what* you think the passage means, your thesis should **explain how the author creates that meaning.** This means that your thesis

should list which features of the text you'll be discussing in your paper. Your thesis can be multiple sentences long, and you are welcome to use "I," as in "I argue that this passage is significant because..." and "In this essay, I will analyze Aboulela's use of the following literary devices..."

Body paragraphs: Organize your body paragraphs using the features you identified in steps 2 and 3 of the pre-writing process: specific details that convey the passage's meaning. For example, you might have one paragraph on repetition, one on metaphors, and one on the author's use of one or two unusual words. You don't need to discuss *all* of the literary devices and unusual words you noticed in steps 2 and 3; just focus on those that are most relevant to your thesis.

Grading Criteria: For a C or above, your paper must be at least 850 words long, focus on a scene or passage, include a thesis statement, and analyze (rather than merely summarize) least three specific features of the text (literary devices, words, or images). If your paper meets these basic requirements, I will consider the following factors when assessing your grade:

- Argument:* Does the paper consistently and effectively build an argument, rather than just summarizing the passage, articulating both what the author is doing with language, and how?
- Organization:* Does the essay logically develop the argument articulated in the thesis statement? Does the paper effectively use transitions between paragraphs and ideas? Does the paper introduce the topic and conclude effectively and logically?
- Critical thought:* Does the essay include original ideas, venturing beyond the material we've covered in class? Does the paper acknowledge ambiguity and complexity in the text, rather than implying the interpretation is obvious?
- Presentation:* Is the paper free of grammatical errors and edited for style?

Paper 2: Contextual Analysis

Length: 1000-1250 words double-spaced plus a separate Works Cited list. Use standard margins and 12-point Times New Roman font.

Essay Guidelines: The purpose of this essay is to analyze how either *The Reluctant Fundamentalist* or *Links* responds to one specific historical issue at the time of writing or the time covered in the text (i.e., 1990s Somalia or post-9/11 US/Pakistan). The goal is not to write a comprehensive explanation of the whole book, but to focus closely on a set of passages, verbal patterns, or recurring images that can help readers understand one specific aspect of the text's relationship to its particular time and place.

Your **introduction** should briefly introduce the context you're focusing on and state your **thesis**: your central argument about how you think the author represents or implicitly responds to a specific cultural/historical/political issue. For example, do the sections you're analyzing suggest that *The Reluctant Fundamentalist* affirms or subverts debates emerging in response to the events of 9/11? Do your passages indicate a challenge in the text to a common understanding or stereotype? As you develop your thesis, consider these questions: what does the specific historical or cultural context you are analyzing help readers to understand about the text you are working on? Conversely, what does the text under consideration help us understand about the historical context of 1990s Somalia or the experience of US-based Pakistani workers after 9/11?

In your **body paragraphs**, provide background information to orient readers to your historical issue, and use textual analysis to explain how you think the author is representing or responding to this issue. You might choose to focus closely on one or two passages or gather a range of quotations

from across the book. Your Contextual Analysis Paper will develop the same skills you've practiced in the Textual Analysis paper: analyzing the significance of the author's formal choices, such as their word choice, tone, selection of detail, and use of metaphors. For this paper, you'll be focusing on **how those formal details reveal the author's response to a specific cultural/political/social conflict.**

Research: Unlike your first paper, this assignment requires you to gather evidence from outside of your main literary text. You are required to incorporate **at least 3 credible scholarly sources:** one source that provides background information on your historical topic; one critical essay that makes an argument related to your historical topic; and one additional source. This third source could be another critical or historical text, or another kind of source, such as a primary text that is contemporaneous with the text you are writing on, such as one of the films we will watch in conjunction with the novels. Cite all of your sources within the paper using parenthetical citations (Author #), and include a Works Cited page citing all 3 sources in MLA style.

To locate sources in the SJSU library system, visit the MLK Library's English and Comparative Literature research guide: <https://libguides.sjsu.edu/english>. The research guide includes contact information for the English and Comparative Literature librarian, who can help with research questions. For more guidance, please visit my office hours, the Writing Center, or the MLK Library's Research help desk.

Grading Criteria:

For a C or above, your paper must be at least 1000 words long, incorporate 3 sources, and include a debatable thesis statement about your selected text's relation to one specific historical context. If your paper meets these basic requirements, I will assess your grade based on the following criteria, listed in order of importance.

- *Argument:* Does the paper develop a compelling argument about how the author represents and responds to a specific historical context, rather than just summarizing the book and listing contextual information? Does the evidence in your body paragraphs support your argument?
- *Historical specificity:* Do you ground claims about the author's historical and cultural context in your research, rather than making assumptions? For example, do you describe specific ways in which people were constrained at particular moments or in particular circumstances under colonialism, rather than vaguely stating that people were oppressed?
- *Organization:* Does the essay develop logically? Do you use transitions and topic sentences to link your paragraphs?
- *Integrating research:* Do you effectively incorporate your three sources? Do you frame each quotation or paraphrase with an explanation of its significance? Do you attribute ideas and phrases to their sources using in-text citations?
- *Presentation:* Is your paper free of grammatical errors and edited for style?

If you have any questions about your use of source material in your paper, please ask me in advance of the deadline.

Final Paper: Research Paper

Length: 1250-1500 words, plus a separate Works Cited page. Use standard 1-inch margins and 12-point Times New Roman font.

In your final paper, you will use the close reading, contextual analysis, and research skills you've practiced in earlier papers to develop an original interpretation of *Burnt Shadows*. You may decide to write on only this text, or to connect it with other films and novels from the course. You have three broad goals in this paper: (1) to develop an argument about a specific topic in one or two texts; (2) to support this argument with textual evidence; (3) to respond to other scholars' arguments about your topic.

In your **introduction**, introduce the topic and texts your paper will focus on, and concisely explain why this topic matters: why is it central to the text you're analyzing? Next, briefly summarize what other scholars have argued about your topic. You don't need to use specific quotations here; just give readers a general sense of the controversy that surrounds your topic. (Ex. "While many critics such as X and Y argue that the events of 9/11 articulate a new type of violence and atrocity in the modern world, I analyze *Burnt Shadows* as making the argument that such violence has many historical precedents") This summary of a scholarly controversy should set the stage for your own argument. ("In *Burnt Shadows*, Shamsie encourages the reader not only to view history more broadly as a continuum, but also humanizes violent events by focusing on relationships between characters and how they overcome their various angers and find forgiveness.") Conclude your introduction with a **thesis statement** that identifies your main argument and previews the evidence you will use to support it.

Each of your **body paragraphs** should provide support for your argument. Be sure to include a detailed analysis of the specifics of the author's language, using close reading techniques to demonstrate *what* they do, and further, *how* each passage or phrase you analyze supports your argument. The body of your paper should include an in-depth analysis of literary passages. As you present your analysis, cite the arguments that other scholars have made about your topic, and indicate which parts of their arguments you agree and disagree with. Be selective and precise when incorporating other critics' positions; the majority of each paragraph should consist of your own analysis.

Choosing a topic

You can write about any one of the texts we've studied in this class, but **you cannot write about a topic you've already addressed in your first two papers**. You're welcome to develop the work you've done in your blog posts, but you're required to generate at least 1000 words of entirely new writing in addition to any revised material you include from an earlier project.

Begin by brainstorming themes, issues, ideas, and questions that are personally interesting and important to you from the class overall. To get started, review your class notes and writing exercises; browse library databases to see what other scholars have written about; and talk to me in office hours. As you pre-write, think of a few **critical questions**: questions that could generate multiple possible answers from different readers. How are the various authors we've read responding to various contexts related to Orientalism and Islamophobia? What do the novels we've read accomplish that is different from other similar genres or texts from different contexts or locations? What kinds of complexity are the authors we've read able to grapple with and explore in their writing? **How does literature and film create a way to look beyond borders and across time periods to better understand different cultures, histories, and experiences?**

Prospectus: write up two paragraphs or so in response to these questions and indicating possible directions for your final paper. While we are only beginning on *Burnt Shadows*, the first section provides many potential avenues

for analysis. My hope is that if you establish a topic or two to focus on early on, you'll be able to note significant passages throughout *Burnt Shadows* for the final.

Research

Your essay should incorporate at least three scholarly sources: book chapters or articles from peer-reviewed academic publications. (These will be the background on the literary debates into which you are entering – you may also need some contextual, historical, or biographical texts to supplement your research depending on your topic). To get started on research, visit the library's English research guide. For more research guidance, visit my office hours, the Writing Center, or the MLK Library's Research Help desk.

Grading Criteria

For a C or above, your paper must be at least 1250 words long, develop an argument, include original analysis of specific passages from your literary text, and incorporate at least three scholarly sources. If your paper meets these basic requirements, I will assess your grade based on the following factors in order of importance:

- *Argument:* Does your paper make an interesting and debatable claim about the text or texts you're analyzing? Does the analysis in your body paragraphs support your thesis? When responding to other critics, do you clearly indicate how their arguments relate to yours?
- *Organization:* Are your paragraphs divided by topic? Do you use topic sentences to signal how each paragraph relates to your central argument? Does the argument of the paper develop logically, and have an effective introduction and conclusion?
- *Integrating research:* Do you frame each quotation/paraphrase with an explanation of its significance? Have you attributed ideas to their sources using in-text citations?
- *Presentation:* Is your paper free of grammatical errors and edited for style?

SJSU's Credit Hour Requirement

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Classroom Protocol

Accessibility: Universal design is an accessibility principle by which expanding access to a space (like a classroom) or a conversation (like a curriculum) benefits everyone. I aim for universal design in my courses, and at the same time, I assume that each student learns differently. If you are facing a barrier to access in my class, I invite (and encourage!) you to talk with me about it in my office hours or by e-mail. In addition, the university and San Jose community offer many kinds of support services

- **Accessible Education Center** is online at <http://www.sjsu.edu/aec/> and on Facebook. You can also reach them at 408-924-6000 (voice) or by email at aec-info@sjsu.edu. AEC is the office that handles requests for accommodations (<http://www.sjsu.edu/aec/current-students/accommodation-information/index.html>). Their office is in the Administration Building (110), and they offer a variety of services to facilitate access for students at SJSU:
 - **Accessible Software and Training** (<http://www.sjsu.edu/aec/current-students/center-for-accessible-technology/accessible-software-and-training/index.html>)
 - **Deaf and Hard of Hearing Services** (<http://www.sjsu.edu/aec/current-students/deaf-and-hard-of-hearing-services/index.html>)
- **Gender Equity Center** is online at <http://www.sjsu.edu/genec/> and provides a variety of spaces and services including drop-in social spaces, free condoms, pads, and tampons, a lactation room, as well as events throughout the year. They are located in the Student Union, First Level, Room 1650. You can also reach them at 408-924-6500 or via email at sjsugenec@gmail.com
- **MOSAIC Cross Cultural Center** is online at <http://www.sjsu.edu/mosaic/> and on Facebook. They provide support and services for students from historically underrepresented groups, including educational and leadership opportunities through programming and training, a resource library and database of speakers, funding opportunities, and a space to study or connect. You can find them on the 1st floor of the Student Union Main Building. You can also reach them at 408-924-6255 or via email at mosaic@sjsu.edu
- **Pride Center** is online at <http://www.sjsu.edu/pride/> and provides support on campus to LGBTIQQA students. Their library has a variety of resources and the space is also available for meeting, studying, or socializing. They are located in the Student Union in the Main Section on the 1st Level.
- **Student Counseling and Psychological Services** is online at <http://www.sjsu.edu/counseling/> and are located in the Student Wellness Center, Third Floor (300B). You can schedule an appointment by calling 408-924-5910 or email them at counseling.services@sjsu.edu. You can also access their after hours crisis service by calling their main number, and pressing 4. If you are experiencing an emergency you can also reach the police at 911, campus police at 408-924-2222, the County Suicide and Crisis Line at 855-278-4204, or text ANSWER to 839863 to get a response from the Crisis Call Center.
 - **SCPS** has also compiled a list of local and community resources including resources for mental health, addiction issues, legal aid, and community and cultural groups, including veterans etc., which you can find at: http://www.sjsu.edu/counseling/students/Off-Campus_Assistance/Community_Resources/index.html - alcohol
- **The Office of Student and Faculty Success** is online at <http://www.sjsu.edu/sfs/> and they have a wide range of services to provide support for the campus community, including:
 - **#FinishIn4** (<http://www.sjsu.edu/californiapromise/>)
 - **Project Succeed** (<http://www.sjsu.edu/projectsucceed/>)

- **Academic Advising and Retention Services** (<http://www.sjsu.edu/aars/>)
- **CommUniverCity** (<http://cucsj.org/>)
- **E-Campus** (<http://www.sjsu.edu/ecampus/>)
- **Peer Connections** (<http://peerconnections.sjsu.edu/>) offers peer mentoring and tutoring services
- **Student-Athlete Success Services** (<https://sjsuspartans.com/sports/2018/8/3/ot-sjsu-academic-services-html.aspx>) offers academic and study skills services for student athletes
- **Office of Supported Instruction** (<http://www.sjsu.edu/supportedinstruction/index.html>) offers courses in Math and Writing to first year students for college success.
- **TRIO ASPIRE Program** (<http://www.sjsu.edu/aspire/index.html>) offers support services to students from underrepresented groups.
- **Student Health Center** is online at <http://www.sjsu.edu/studenthealth/>. In addition to general medicine, they also have a Wellness and Health Promotion Unit which provides support relating to nutrition, substance abuse, body image, sleep, sexual health, and violence prevention. Appointments can be made online, or you can call them at 408-924-6122.
- **YWCA Silicon Valley** (<https://ywca-sv.org/>) is a community center providing shelter and resources for survivors of domestic violence, sexual assault, and dating violence. Their 24-hour # is: 800-572-2782
- **San José State Writing Center** is online at <http://www.sjsu.edu/writingcenter/> and offers free consultations about student writing. They're not line editors, they're way better: trained writing instructors who can help you at any point in your writing process. You can schedule an appointment online, or contact them at 408-924-2308. They are located on the second floor of the MLK library, as well as offering drop-in tutoring in Clark Hall 126.

Late Work: Unless arrangements have been made well ahead of time (at least 2 days prior to due date), late work will be penalized by a grade reduction of 10% per day and will not be accepted after a week.

Participation: 5% of your grade is based on your participation in the course, this includes more than merely attending class, as I expect each of you to arrive prepared by having carefully read assigned readings, and to actively participate in full class discussions and smaller group discussions and in class projects and activities. Part of this active engagement in class and participation in the group dynamic of the classroom is to keep computers and cell phones both put away and silent.

Religious Holidays: You will not be penalized for missing class on religious holy days. A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, *at least 7 days in advance* of the absence, so that alternative arrangements can be made to complete work.

Scholastic Honesty: Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. This standard applies to all drafts and assignments, and a report of the incident will be submitted to the appropriate Dean's office on campus.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.

ENG 117B: Global Film, Literature, and Cultures, Spring 2020 Course Schedule

Below is a table with the proposed weekly agenda for the semester. This is subject to change with fair notice. Notification of changes will be made via Canvas Announcements, or in class. Please make sure that your email on Canvas is your preferred email.

| Class Activities | Reading for next class | Suggested reading/viewing |
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| 1/24: Introductions/Syllabus <i>Edward Said on Orientalism</i> https://sjsu.kanopy.com/video/edward-said-orientalism | <i>Islamophobia and the Politics of Empire</i> : Introduction and Chapters 1-3 (to page 60). | Edward Said, <i>Orientalism</i> Introduction |
| 1/31: <i>Reel Bad Arabs: How Hollywood Vilifies a People</i> https://sjsu.kanopy.com/video/reel-bad-arabs-how-hollywood-vilifies-people | <i>Minaret</i> , Chapters 1-13 (to page 102) | <i>Persepolis</i> (2007) (Available on Amazon Prime) “Seeking Freedom in the "Third Space" of Diaspora: Muslim Women's Identity in Aboulela's Minaret and Janmohamed's Love in a Headscarf” |
| 2/7: Close reading Paper introduction and discussion of <i>Minaret</i> ; <i>They Call Me Muslim</i> (2006) (Kanopy) | <i>Minaret</i> , Section 2, Ch. 14-16, Section 3, Ch. 17-23 (pp. 103-179) | Interview with Leila Aboulela |
| 2/14: First half of <i>Lipstick Under My Burkha</i> (2016) | <i>Minaret</i> , Section 4, 5, and 6 (pp. 183-276). | “Leila Aboulela and the Ideology of Muslim Immigrant Fiction” Hassan (on Canvas and through SJSU library here) |
| 2/21: Second half of <i>Lipstick Under My Burkha</i> (2016) | Finish and submit Paper One (Due by class meeting 2/28) Read <i>Links</i> , Chapters 1-3 (pp. 3-36) | “ Scopic Dilemmas: Gazing the Muslim Woman in Fadia Faqir’s My Name Is Salma and Leila Aboulela’s Minaret ” Canpolat |
| 2/28: Paper One Due Introduction to <i>Links</i> ; US intervention in Somalia | <i>Links</i> , Chapters 4-12 (pp. 37-131) and <i>Islamophobia and the Politics of Empire</i> , Chapter 4 (pp. 63-80) | Interview with Nurrudin Farah |
| 3/6: Explanation of Paper Two; Discussion and close reading of <i>Links</i> and chapters from Kumar on Political Islam | <i>Links</i> , Chapters 13-23 (pp. 132-241) and <i>Islamophobia and the Politics of Empire</i> , Chapter 6 (pp. 93-111) | Chapter 7: Reconstructing the Subject in the Third Trilogy in <i>Reading Nurrudin Farah</i> , by F. Fiona Moola |
| 3/13: First half of <i>Black Hawk Down</i> (2001) | <i>Links</i> , Part 3 241-end | <i>Black Hawk Down: The Untold Story</i> (Documentary, 2019) available on Amazon prime |
| 3/20: Second half of <i>Black Hawk Down</i> (2001) | <i>The Reluctant Fundamentalist</i> , Chapters 1-7 (pp. 1-107) | “Deconstructing terror: interview with Mohsin Hamid on The Reluctant Fundamentalist” |
| 3/27: Discussion of <i>The Reluctant Fundamentalist</i> ; review of Paper Two | <i>The Reluctant Fundamentalist</i> , Chapter 8-end (pp. 108-184) and <i>Islamophobia and the Politics of Empire</i> , | The Reluctant Fundamentalist: The Re-territorialisation of the Encounter |

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| requirements | Chapter 8: Legalizing Racism: Muslims and the Attack on Civil Liberties (pp. 139-158) | between America and its Muslim 'Other(s)' |
| 4/10: Paper Two Due <i>Khuda Kay Liye</i> (In the Name of God) (2007). | <i>Burnt Shadows</i> , Prologue, The Yet Unknowing World, and Veiled Birds (1-9; to p. 109) | <i>My Name is Khan</i> (2010) available to rent on Amazon prime, iTunes, GooglePlay, and Youtube A legacy of violence: interview with Kamila Shamsie about Burnt Shadows (2009) |
| 4/17: Framing the novel: Shamsie's take on history | <i>Burnt Shadows</i> , Veiled Birds (10-12), Part-Angel Warriors (13-20, to p. 204) | <i>Earth</i> , (1998) Deepa Mehta, available on Youtube. |
| (4/24: Discussion of partition, introduction to US intervention in Afghanistan in the 80s <i>Charlie Wilson's War</i> (2007) | <i>Burnt Shadows</i> , Part-Angel Warriors (21-26), The Speed Necessary to Replace Loss (27-30, to p. 282) | “'Why a Second Bomb?': Kamila Shamsie's Challenge to American Xenophobia in Burnt Shadows” |
| 5/1: Final paper prospectus due Discussion of film and novel versions of events in Afghanistan <i>Charlie Wilson's War</i> (2007) | <i>Burnt Shadows</i> , The Speed Necessary to Replace Loss (31-end, to p. 370). | “Insurgent Metaphors: Decentering 9/11 in Mohsin Hamid's The Reluctant Fundamentalist and Kamila Shamsie's Burnt Shadows” |
| 5/8: Discussion of Shamsie's novel as a post-9/11 text; comparison between perspectives of texts to date; review of final paper requirements | 5/15: Final Paper due on Canvas | |