Global Learning: Resources from TCU Faculty for a "Contact Zones" Approach

Introduced and edited by Sarah Ruffing Robbins, Koehler Center Global Learning Fellow with Materials from Hanan Hammad, Darren Middleton, Mona Narain, Juan Carlos Sola-Corbacho, and Peter Szok Summer 2016

In a seminal monograph originally published in 1992, Imperial Eyes: Travel Writing and Transculturation, Professor Mary Louis Pratt introduced a powerful analytical and pedagogical concept, the contact zone. Pratt described contact zones as "social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today" (4). In the years since Pratt first launched this generative term, teachers and students have joined scholar-researchers in using the framework to help consider a whole array of cross-cultural relationships in diverse local contexts, but the term has proven to be especially productive as a heuristic helping to develop curriculum in global learning. In fact, Pratt herself has situated her concept early on in the context of pedagogy in a 1991 article for Profession, a journal of the Modern Language Association, where she drew on a 1990 address given at a literacy conference to describe her own classroom as a contact zone (39) aspiring, by working through engagement with differences, to promote a shared site of collaborative learning: "The fact that no one was safe made all of us involved in the course appreciate the importance of what we came to call 'safe houses.' We used the term to refer to social and intellectual spaces where groups can constitute themselves as horizontal, homogeneous, sovereign communities with high degrees of trust, shared understandings, temporary protection from legacies of oppression" (40).

When the Honors College several years ago issued a call for proposals for new courses aligned with its "Cultural Visions" requirement, I thought immediately of Pratt's "contact zone" concept and her goal of moving, in the classroom, to safe, shared spaces of learning through productive, supportive engagement with cultural differences. I submitted a proposal for a class (HONORS 20503: Exploring Cultural Contact Zones) that would be organized around Pratt's ideas, and I then taught a pilot version.

While I'm proud of that syllabus (which is included below), and of the students who immersed in that first offering of the class to produce some highly creative projects, I'm perhaps even more excited that the course has proven to be quite adaptable to others' repeated re-envisioning. Thus, along with some materials from my own initial class, I've assembled here a rich array of resources from other colleagues who've used the "contact zones" flexible curriculum across several semesters since my original pilot. Within these pages, I know other teacher-scholars will find both dynamic concepts and specific strategies for addressing global learning as a worthwhile goal along with our students.

Works Cited

Pratt, Mary Louise. "Arts of the Contact Zone." *Profession* (1991): 33-40. . *Imperial Eyes: Travel Writing and Transculturation*. 2nd edition. New York: Routledge, 2008.

Note: In the syllabi copies below, some generic information (e.g., TCU-wide policies) has been deleted to save space.

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HONORS 20503: Exploring Cultural Contact Zones: Analyzing Cross-Cultural Conflict, Dialogue and Exchange Meeting Times and Classroom: Reed 331; 3:30 p.m.-4:50 p.m.

Instructors:Dr. Sarah Ruffing Robbins, Lorraine Sherley Professor of LiteratureOffice: Reed 317EPhone: (817) 257-5146Office hours: M 1:00-2:00; W 10:30-11:30Email: s.robbins@tcu.edu (online daily, M-F, and frequently on weekends)Sarah Pike, Doctoral Student, TCU English Department, Rhetoric and CompositionOffice: Reed 402Office hours: Tues/TH 11:00-12:00; M 2:00-3:00TA Email: sarah.zoe.pike@tcu.edu (online daily, M-F and on weekends)

Course description as in TCU catalog:

An interdisciplinary seminar examining sites, social practices, and cross-cultural exchange as experienced and depicted in "contact zones" where individuals and communities from different backgrounds interact. Student projects will demonstrate awareness of how global issues of diversity and inclusiveness are engaged and expressed in a range of localized cross-cultural contexts.

Purposes: Address cultural visions goals of Honors Program; advance interdisciplinary learning; address university-wide mission as highlighted: To educate individuals to think and act as ethical leaders and responsible citizens in the global community.

Goals and Related Learning Outcomes:

HUM: Students will be able to analyze representative texts of significance and to practice critical analysis of work at the center of the humanities.

CV/Honors: Address aspects of Honors mission statement as indicated with highlights:

The College promotes critical thinking and creative inquiry, an understanding of world cultures, and an appreciation of ideas across disciplines. The College fosters student collaboration and strives to ingrain inquiry as an authentic, integral, and enduring aspect of students' identities.

Student action steps:

HUM: critically examine and appraise diverse ideas AND explore texts in terms of multiple cultural heritages

CV/Honors: demonstrate an understanding of world cultures and a cross-cultural perspective **Grading Scale:**

A+ = 98-100; A= 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C+ = 78-79; C- = 70-73; D+ = 68-69; D = 64-67; D- = 60-63; below 60 = failing grade

Penalty for late work on major assignments: 5 points per class period late Student Projects and Percentage of Each in Final Grade:

Projec	t	Percent
1)	5 online postings on eCollege (with at least two framed as responses to other students)by	
	February 21; you may contribute a 6 th posting for extra credit, also by Feb 21	
2)	One two-person-prepared mini-report on scholarship related to course themes (from options	20
	available across the semestersee green highlights; due by February 12)	
	10% oral presentation; 10% your own individual write-up in response to the reading	
	Note: All individual write-ups are due no later than February 19. Two "fail-safe" dates	
	(February 17 and 19) provide alternative oral reporting options for students to use only in	
	case of illness on a day they are originally scheduled to present OR by special request.	
3)	Small-group presentation on an immigration narrative: due week 7 (February 24)	20
4)	Small-group presentation on a graphic narrative representing cultural differences and efforts	20
	to navigate cultural differences within a specific contact zone: due week 14 (April 21)	
5)	Final project in lieu of exam—End-of-Course Portfolio, due May 5:	20
	a) Social media analysis project	
	b) Personal reflection-plus-analysis essay responding to multiple course readings and	
	activities [Note: starter draft of item b due April 16 for in-class peer response exercise]	
ГОТАІ		100

Books for all to purchase:

Milton Murayama, All I Asking For Is My Body

http://www.amazon.com/Asking-Body-Kolowalu-Book-Books/dp/0824811720/ref=sr_1_1?s=books&ie=UTF8&qid=1368892598&sr=1-1&keywords=all+i+asking+for+is+my+body

Jennifer Cannino and Ronald Cotton, Picking Cotton: Our Memoir of Injustice and Redemption

http://www.amazon.com/Picking-Cotton-Memoir-Injustice-Redemption/dp/0312599536/ref=sr 1 1?s=books&ie=UTF8&qid=1368895981&sr=1-1&keywords=picking+cotton

N. Scott Momaday, *Three Plays* (for reading *Indolent Boys* only)

http://www.amazon.com/Three-Plays-Indolent-Children-Storytellers/dp/0806138289

Ngugi wa'Thiong'o, In the House of the Interpreter

http://www.amazon.com/In-House-Interpreter-Memoir-ebook/dp/B0082XLQW8

Jeanne Houston, Farewell to Manzanar

http://www.amazon.com/Farewell-Manzanar-Jeanne-Houston/dp/0307976076

Eric Greitens, The Heart and the Fist

http://www.amazon.com/Heart-Fist-education-humanitarianmaking/dp/B008SLWOSY/ref=sr_1_1?s=books&ie=UTF8&qid=1384352831&sr=1-1&keywords=heart+and+fist

Book choices for two group presentations: Note: WAIT to purchase these after class meets.]

One from this list for small-group presentation #1, immigration narratives: Student presentations prepared in small groups, based on each group's choosing a different option from the recommended texts below:

Anzia Yezierska, Breadgivers
Francisco Jimenez, The Circuit
Moshin Hamid, The Reluctant Fundamentalist
Warren St. John, Outcasts United: An American Town, a Refugee Team, and One Woman's Quest to Make a Difference
Ann Fadiman, The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures Lan Cao, Monkey Bridge Junot Díaz, The Brief, Wondrous Life of Oscar Rao Jhumpa Lahiri, The Namesake

One from this list for small-group presentation #2, graphic novels and contact zones: Student presentations prepared in small groups, based on each group's choosing a different option from the recommended texts below:

MK Reed, Americus Gene Yang, American Born Chinese Derf Beckderf, My Friend Dahmer Lila Quintero Weaver, Darkroom: A Memoir in Black and White Toufic El Rassi, Arab in America Alison Bechdel, Fun Home: A Family Tragicomic Marjane Satrapi, Persepolis

Tentative Schedule for Course Sessions:

Key for highlights below: Yellow = date alert; green = date when a major project/assignment is due for all students; blue = due date for some students doing work on sign-up basis

I. Contact Zones—What are they? Challenge and Possibility—Week 1 Session One: January 13



BEFORE CLASS, please read two short essays on Doctors without Borders (two personal accounts)—available on e-College and also via email from Dr. Robbins as PDFs.

- Thiedke, C. Carolyn. "Volunteering with Doctors Without Borders/Medecin Sans Frontieres." *Family Medicine* 41.5 (May 2009): 364-65.
- Spieker, John. "An Anesthesiologist in Liberia: My Experience with Doctors Without Borders." *Proceedings of Baylor University Medical Center* 20.1 (January 2007): 41-48.

Also before our first meeting, you should **download and bring to class a paper or digital copy of Mary** Louise Pratt's seminal article on the concept she coined—the "contact zone"—which will be one of the core topics for our course. Reading the essay before class is not necessary.

Mary Louise Pratt, "Arts of the Contact Zone." *Profession*, (1991), pp. 33-40 [Available through "Frog Scholar" or via the link below. Download the essay and bring a digital or paper copy to class.] http://writing.colostate.edu/files/classes/6500/File_EC147617-ADE5-3D9C-C89FF0384AECA15B.pdf]

During class: We will view portions of *Triage*, an award-winning documentary focused on James Orbinski's experiences as a leader of Doctors Without Borders/Medicins Sans Frontieres. You may way to preview a trailer on the film here: <u>http://www.doctorswithoutborders.org/aboutus/page.cfm?id=6002</u> Session Two: January 15 Guest speaker: Dr. Mona Narain, who will describe her book project, *Dialogues of the East and the West: Cross-Cultural Encounters in Indian Narratives and British Fiction 1750-1840*

Whole-class texts to be discussed: critiques of past colonialism and/vs. positive opportunities for cross-cultural collaboration today

Colonialism and anti-colonialism at the turn into the 20th century

- a) Rudyard Kipling, "The White Man's Burden" popular poem published in *McClure's Magazine*, Feb. 1899--PDF file on e-college in readings folder—OR go here to read with helpful introductory context: <u>http://www1.assumption.edu/users/mcclymer/His130/P-H/burden/default.html</u>
- b) Images from Mark Twain's *King Leopold's Soliloquy* and excerpts from Twain's "To a Person Sitting in Darkness" [PDF on e-College in readings folder; to be viewed in class—no need to preview before class]

Scholarship available for student reports:

Brantlinger, Patrick. "Kipling's 'The White Man's Burden' and Its Afterlives. *English Literature in Translation*. 50.2 (January 2007): 172-191. [On Frog Scholar]

Hochschild, Adam. "The Great Forgetting" and "Looking Back: A Personal Afterword." *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*. Boston: Houghton Mifflin, 1998. 292-310. [PDF on e-College]

Steger, Manfred. *Globalization: A Very Short Introduction*, these pages: **8-13**, **71-83**, **98-100**, **129-135** [PDF on e-College in secondary readings folder]

II. Location, Point of View, and Social Power

A) Travel and Exploration--Week 2

Session One: January 20—MLK Holiday—no class meeting

Assignment: Prepare and post at least one of your contributions to the online discussion board on our e-College website. [See below various readings linked to diverse discussion topics.]

OPTIONAL reading linked to online prompts you *could* choose:

Gelman, Rita Golden, "The Forests of Borneo" and "The Orangutan Camp" (Chapters 8 and 9). *Tales of a Female Nomad: Living at Large in the World* 111-135. [PDF on e-college]

OR

Excerpt from a senior honors thesis on Starbucks:

http://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1237&context=honors

(Read pages 1-20 only).

OR

Redfield, Peter. "Doctors, Borders, and Life in Crisis." *Cultural Anthropology* 20.3 (2005): 328-361. [On Frog Scholar—This is a follow-up reading on Doctors without Borders.]



Henry Morton Stanley, *How I Found Livingstone: Travels, Adventures, and Discoveries in Central Africa* [excerpts to highlight visual rhetoric's role in establishing Stanley's persona] http://books.google.com/books?id=KWw4AAAAMAAJ&dq=Henry+Morton+Stanley&printsec=frontcover&source=an&hl =en&ei=l6iGS6SJ5TSM9POlckM&sa=X&oi=book_result&ct=result&resnum=12&ved=0CC4Q6AEwCw#v=onepage&q= &f=false

Directions: Download the file of Stanley's memoir and save as a PDF. Select two illustrations (other than the cover) depicting cross-cultural contact. Print them out. Prepare brief comments about what is striking to you in the image and why, in terms of our course topics.

Take some time to explore the website and blog associated with this book:

Gelman, Rita Golden. *Tales of a Female Nomad: Living at Large in the World*. Website and blog: <u>http://www.ritagoldengelman.com/</u> **Topics to consider:** Gelman's self-depictions; her promotion of a "gap" year; her strategies for supporting herself; how she portrays her travels

Each class member, in addition, will read ONE of these two selections:

Jason Gray, <u>*Glimpses through the Forest: Memories of Gabon*</u> [excerpt; on e-College] Pages 1-8, 46-51, 72-78, 221-234

Leita Kaldi, *In the Valley of Atibon* [excerpt; on e-College] Pages 1-5, 8-13, 25-27, 33-35, 76-77, 83-84, 101-103, 210-217, 252-255

Scholarship available for student reports:

Pratt, Mary Louise. "From the Victoria N'yanza to the Sheraton San Salvador." *Imperial Eyes: Travel Writing and Transculturation*. New York: Routledge, 1992. 201-227. [PDF on e-college]

Susan L. Roberson, "American Women and Travel Writing," in *The Cambridge Companion to American Travel Writing*, eds. Alfred Bendixen and Judith Hamera (Cambridge: Cambridge University Press, 2009), 214-27. [PDF on e-College]

Diamond, Jared. *The World Until Yesterday: What Can We Learn from Traditional Societies?* Pages 1-9, 49-54, 246-250, 344-351, 369-371, 457-466 [PDF on e-College]

Guest speaker during class:

Ammie Harrison, TCU Humanities and Theatre Librarian, who will share her research on the travels, career, and celebrity of Dr. David Livingstone

B) Missionary Impulses and "Native" Responses—Week 3

Session One: January 27

Eric Greitens, The Heart and the Fist

Session One topics and pages--Blending Education and Action:

- 1) Read these pages/sections: 3-26 (Iraq and China); 47-64 (Bosnia); 65-86 (Rwanda)
- Choose ONE of these sections; skim and find a passage of interest to share: 27-44 (Boxing); 87-106 (Bolivia); 107-127 (Oxford)

Guest speaker via SKYPE from Atlanta: Dr. Dan Paraka, former Peace Corps volunteer **In-class visual culture analysis:**

"Photo Essay: Militarism and Humanitarianism" Humanity: An International Journal of Human Rights, Humanitarianism, and Development 3.2 (Summer 2012): 217-224. [Text provided in class, but you may preview the images by going to the TCU library page for this issue of the journal and the photo essay: http://muse.jhu.edu.ezproxy.tcu.edu/journals/humanity/v003/3.2.article.html.]

Scholarship available for student reports:

Plemmons, Dena and Robert Albro. "Practicing Ethics and Ethical Practice: The Case of Anthropologists and Military Humanitarians." *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* 3.2 (Summer 2012): 179-97. [available as PDF on course website or Frog Scholar]

McBride, Keally, and Annick T. R. Wibben. "The Gendering of Counterinsurgency in Afghanistan." *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* 3.2 (Summer 2012): 199-215. [available as PDF on course website or Frog Scholar]

Oppenheim, Ben. "Community and Counterinsurgency." *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* 3.2 (Summer 2012): 249-265. [PDF/website or Frog Scholar]

Session Two: January 29

Eric Greitens, The Heart and the Fist



Session Two Topics and Pages--From Heart to Heart and Fist

- 1) Read these pages/sections: 144-163 (Seal Training); 213-233 (Afghanistan); 284-297 (Epilogue)
- 2) Choose ONE of these sections to skim; select a passage of interest or a theme or argument from that segment to share: 163-203 (Hell Week); 233-254 (Southeast Asia); 255-284 (Kenya and Iraq)

Scholarship available for student reports:

Chouliaraki, Lilie. "Celebrity." *The Ironic Spectator: Solidarity in the Age of Post-Humanitarianism.* Cambridge: Polity Press, 2013. 78-105. [on celebrity humanitarians, such as Angelina Jolie—with implications for our study of Greitens—On Frog Scholar]

Barnett, Michael. "Humanitarianism Transformed." *Perspectives on Politics* 3.4 (December 2005): 723-40. [On Frog Scholar]

Greitens, Eric. "The Treatment of Children during Conflict," *War and Underdevelopment* 6 Special issue edited by Frances Stewart et. al. (2001): 149-67. [Note: This is a piece of academic writing by Greitens. This material is available as a PDF on e-College in doc sharing.]

III. (Im)Migration and Diaspora



A) Coming to America as Myth and Lived Challenge

1) Finding Language to Represent Immigrants' Passage--Week 4

Session One: February 3

Milton Murayama, *All I Asking For Is My Body* (on immigrants working on Hawaii plantations) Read at least through chapter 11, page 61 in the paperback print edition.

Scholarship available for student reports:

Morris Young, "Native Claims: Cultural Citizenship, Ethnic Expressions, and the Rhetorics of 'Hawaiianness." *College English* 67.1 (September 2004): 83-101. [On Frog Scholar] {Considering law school? This is a good option for reading, as it examines a Supreme Court case related to Hawaiian sovereignty.}

Clifford, James. "Diasporas." *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard U Press, 1997. 244-78. [PDF on e-College]

Session Two: February 5

Complete your reading of All I Asking For is My Body, by Murayama

Sarah Pike will report on one or two stories from Anzia Yezierska's Hungry *Hearts* book on early 20th-century immigrants—"The Free Vacation House" and "Soap and Water" http://digital.library.upenn.edu/women/yezierska/hearts/hearts.html

In-class: We will view and discuss film clip from *Harvest of Loneliness: The Braceros Program* <u>http://films.com/id/19371/FFHCollections.aspx</u>

Scholarship available for student reports:

Martínez, Rubén. "Prologue." *The New Americans*. New York: The New Press, 2004. 1-24. Note: This book was prepared as a companion piece to a PBS documentary that followed the experiences of a diverse group of immigrant families. For information on the documentary itself, go to this URL: http://www.pbs.org/independentlens/newamericans/newamericans.html [PDF on e-College]

Mazzolari, Francesca and Neumark. "Immigration and Product Diversity." *Journal of Popular Economics* 25.3 (July 2012):1107–1137. [a business-based analysis—PDF on e-College]

2) Documenting Immigrant Experiences– Week 5

Session One: February 10

 In-class work: VIEW film clips from *Harvest of Loneliness*, a documentary on migrant workers involved in the "Braceros" program, and publicity materials for the project <u>http://films.com/PreviewClip.aspx?id=19371</u> http://harvestofloneliness.com/englishversion/english.html You tube posting (easier to see full-screen): http://www.youtube.com/watch?v=hSEjTOopNuQ http://www.neontommy.com/news/2011/04/harvest-loneliness-bracero-story http://www.wortfm.org/harvest-of-loneliness-the-bracero-program-armando-ibarra/

2) Informal discussion of our own families' immigration experiences

Scholarship available for student reports:

Roediger, David. "Popular Language, Social Practice, and the Messiness of Race." *Working Toward Whiteness: How America's Immigrants Became White: The Strange Journey from Ellis Island to the Suburbs.* 35-54. [PDF on e-College]

Pfaelzer, Jean. "The Woman's Tale: 'In Case I Should be Kidnapped."" *Driven Out: The Forgotten War Against Chinese Americans*. New York: Random House, 2007. 89-120. [PDF on e-College]

Ngai, Mae. "Braceros, 'Wetbacks,' and the National Boundaries of Class." *Impossible Subjects: Illegal Aliens and the Making of Modern America.* Princeton: Princeton U Press, 2005. 127-165. [This whole text—and thus the chapter—can be accessed as an e-book from the TCU library.]

Session Two: February 12

- 1) Which Way Home or The New Americans (video documentary)
- 2) The Arrival (child's "picture book" on an immigrant family--shared in class on DocCam)
- 3) Time in class to begin planning for small-group presentations in Week 7

Scholarship available for student reports:

Chacon, Jennifer M. "Overcriminalizing Immigration." *The Journal of Criminal Law and Criminology* [Northwestern University School of Law] 102.3 (2012): 613-652. [On Frog Scholar--great choice if you are considering law school later]

Kotin, Stephanie, Grace R. Dyrness, and Clara Irazabal. "Immigration and integration: religious and political activism for/with immigrants in Los Angeles." *Progress in Development Studies* 11.4 (2011): 263-84. [On Frog Scholar-community service and religious activism]

Blake, Michael. "Immigration, Jurisdiction, and Exclusion." *Philosophy and Public Affairs* 41.2 (2013): 103-130. [On Frog Scholar--argues that individual states have the right to exclude immigrants]



3) Diaspora within the US: Forced, Chosen, and Complex Blends—Week 6 Session One: February 17

Readings to do before class:

John Steinbeck, *Harvest Gypsies*. Read article #1 and choose/read one other piece from this website: <u>http://newdeal.feri.org/nchs/docs02.htm</u>

In-class viewing:

Going West: http://www.pbs.org/wgbh/aia/part4/4i3098.html

YouTube Video from Dorothea Lange Photographs <u>http://www.youtube.com/watch?v=il849yFmTxw</u>

We'll use some class time for small-group meetings linked to preparing your upcoming presentations.

Scholarship available for (make-up) student reports [Note: not needed in spring 2014]:

Isabel Wilkerson, *The Warmth of Other Suns* [Excerpts: PDF on course website in doc sharing] Pages 3-7, 213-221, 260-267, 371-384, 385-393, 413-423, 516-525

Session Two: February 19

Confronting the History of Japanese-Americans' Internment



Reading to complete before class: excerpts from *Farewell to Manzanar*

We'll discuss pages 3-64 (Chapters 1-7), 104-116 (Ch. 13) and 125-141 (Chs. 16-17).

We'll explore these supplementary materials during class:

Mine Okubo, *Citizen 13660* [view and discuss images]

http://www.mission-base.com/manzanar/poetry/poetry.html

Dwight Okita's poem: http://www.nps.gov/manz/forteachers/dwight-okita.htm

Additional in-class time for small-group planning meetings will be provided on this date.

Scholarship available for (make-up) student reports [Note: not needed in spring 2014]:

Note: These readings look ahead to themes/topics coming up later in the course. Clifford, James. "Museums as Contact Zones." *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard U Press, 1997. 188-219.

Zolberg, Vera L. "Contested Remembrance: The Hiroshima Exhibit Controversy." *Theory and Society* 27.4 Special Issue on Interpreting Historical Change (August 1998): 565-90.

4) **Presentations on Immigration Narratives**—Week 7

Student presentations prepared in small groups, based on each group's choosing a different option from the recommended texts below:

Anzia Yezierska, Breadgivers

Francisco Jimenez, The Circuit

Moshin Hamid, The Reluctant Fundamentalist

Warren St. John, *Outcasts United: An American Town, a Refugee Team*,

and One Woman's Quest to Make a Difference

Ann Fadiman, The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures

Lan Cao, Monkey Bridge Junot Díaz, The Brief, Wondrous Life of Oscar Rao Jhumpa Lahiri, The Namesake

Session One: February 24

Begin student presentations.

Session One: February 26

Complete student presentations.

IV. Assimilationist Movements and Response Strategies

A. Boarding Schools and "Kill-the-Indian" Teaching in the U.S.

Scott Momaday, *Three Plays*—Week 8

Read/perform in class from the *Three Plays* collection—*Indolent Boys*

(on enforced assimilationist education in schools for Native American children)

Session One: March 3

- a) Reading the play in class—opening scenes and additional excerpts
- b) Introduction of final project expectations: Social Media Analysis plus Reflective Essay

Session Two: March 5

- a) Complete reading of play in class.
- b) "Visit" National Museum of the American Indian online; begin here: <u>http://nmai.si.edu/visit/washington/architecture-landscape/</u>



Reading to complete before class:

Choose ONE text from the list below. These essays will provide helpful context on the NMAI through their reviews of the museum and its exhibits:

1) Lonetree, Amy. "Continuing Dialogues: Evolving Views of the National Museum of the American Indian." *Public Historian* 28 (Spring 2006): 57-62;

- 2) Conn, Steven. "Heritage vs. History at the National Museum of the American Indian," in the same issue, 69-74.
- 3) "Our Peoples and Our Lives: Review of an Exhibition." *Exhibit Files: Association of Science Technology Centers*. March 15, 2011. <u>http://www.exhibitfiles.org/our_peoples_and_our_lives</u>.

[Note: Public Historian is available through Frog Scholar or other digital collections in the TCU library.]

SPRING BREAK—MARCH 10 WEEK

B. Assimilationist Education in a Global Context; Cosmopolitanism Focus: Ngugi wa'Thiong'o—Weeks 9 and 10





In the House of the Interpreter -- Discussion of Chapters 1-40.

Session Two: March 19

In the House of the Interpreter -- Discussion of the second half of the memoir (Chapters 41-75).

Session Three: March 24

Class visit by Ngugi wa'Thiong'o, distinguished author and social activist

Reading to complete before class:

Wa'Thiong'o, Ngugi. *Decolonizing the Mind: The Politics of Language in African Literature*. Portsmouth: Heinemann, 2005. Reprint of 1986 edition. 4-12, 26-30, and 87-95. [PDF on e-College]

Session Four: March 26

- 1. Debriefing Professor Ngugi's visit
- 2. Guest speaker: Professor Namsoon Kang, Brite Divinity School, TCU;

author of *Way of Faith/ Way of Awakening, Feminist Theology: Gender, Life, Spirituality, A Comparative Study of Life Thought in the Third World Theologies,* and a key article on cosmopolitanism ("Towards a Cosmopolitan Theology: Constructing Public Theology from the Future" in *Planetary loves : Spivak, postcoloniality, and theology.* New York: Fordham University Press, 2010) and a new book manuscript recently submitted for publication on Diasporic Feminist Theology

V. Internment Today: Confronting Questions of Guilt and Innocence

Jennifer Thompson-Cannino, Ronald Cotton, Erin Torneo, Picking Cotton-Week 11

Session One: March 31

Discussion of Picking Cotton, pages 1-178 (through Chapter 10)

Session Two: April 2

Discussion of Picking Cotton, pages 181-287 (Chapter 11-end).

Context for class discussion: Michelle Alexander, *The New Jim Crow* [YouTube interview] http://www.youtube.com/watch?v=WX6G0ICwJ1Q

VI. Negotiating Difference in "Contact Zones" of Daily Life

A) New Media Representing and Navigating Difference

Journalism, Social Media and Cross-Cultural Action—Week 12

Session One: April 7

My Name in Malala: Read these pages from the PDF excerpt on e-College: **3-14, 80-81, 86-89, 111-116, 135-136, <u>165-166</u>**



Bring to class ONE journalistic feature story about Malala that you found online. Be prepared to characterize how she is portrayed and to consider why.

Session Two April 9:

My Name is Malala: Read these pages from the PDF excerpt on e-College: 214-216, 227-242

Choose ONE of these readings:

- 1) The PLoS Medicine Editors (2012) "Digital Humanitarianism: Collective Intelligence Emerging." *PLoS Med* 9.7 (July 2012): 1-2. [PDF on e-College]
- 2) Baig, Assed. "Malala Yousafzai and the White Saviour Complex"

http://www.huffingtonpost.co.uk/assed-baig/malala-yousafzai-white-saviour b 3592165.html

3) Kaseem, Salim. "Twitter Revolution: How the Arab Spring Was Helped by Social Media." http://www.policymic.com/articles/10642/twitter-revolution-how-the-arab-spring-was-helped-by-social-media

Note and prepare reflections on this comment in the article: "We use Facebook to schedule the protests" an Arab Spring activist from Egypt announced "and [we use] Twitter to coordinate, and YouTube to tell the world."

4) Hall, Emma. "Year After Arab Spring, Digital and Social Media Shape Region's Rebirth."*AdAge Global*.

http://adage.com/article/global-news/year-arab-spring-digital-social-media-shape-region-s-rebirth/235259/

5) Pietruccia, Pamela. "'Poetic Publics': Agency and X of Netroots Activism in Post-Earthquake L'Acquila." <u>http://ci-journal.net/index.php/ciej/article/view/733/609</u>

Optional extra credit readings to support your social media project:

Eslen-Ziya, Hande. "Social Media and Turkish Feminism: New Resources For Social Activism." *Feminist Media Studies* 13.5 (2013): 860-870.

Explore this website. Write out some observations and questions about ways it might exemplify a "contact zone" in action: <u>http://awwproject.org/</u>

B) Addressing Contact Zones in Contemporary Life

1. Intersections: Social Class, Race, and Gender in Our Lived Experiences – Week 13

Session One: April 14

Guest lecture:

Rachel Causey, soon-to-graduate senior honors student at TCU, will present an overview on her honors thesis, "Sex Trafficking Through the Survivors' Eyes: The Power of Memoir"

Synthesis readings on social action possibilities and challenges

Ideas for applying Pratt's "contact zone" concept in varying contexts: http://www.studentpulse.com/articles/168/deception-delusion-and-division-in-american-politics-fruits-of-the-contact-zone AND

http://threegoldbees.com/otherarticlea/17-contactzones

Time in class to revisit the online discussion board and the syllabus and your personal notes for artifacts for your personal reflection-and to freewrite toward your reflection

Session Two: April 16

1) Overview of graphic novel genre-mini-lecture by instructor



3) Focus on your writing:

2)

a) In-class peer review exercise:

Bring a starter draft for the reflection piece that will be part of your end-of-course portfolio. And: b) time to work on your portfolio and/or social media project in the computer classroom

2. Graphic Novels on Social Identity and Contact Zones Week 14

Session One: April 21

Small-Group meetings to prepare class presentations—books for presentations:

MK Reed, Americus Gene Yang, American Born Chinese Derf Beckderf, My Friend Dahmer Lila Quintero Weaver, Darkroom: A Memoir in Black and White Toufic El Rassi, Arab in America Alison Bechdel, Fun Home: A Family Tragicomic Marjane Satrapi, Persepolis

Session Two: April 23 Group Presentations on graphic novels

VII. Cultural Brokers and Intercultural Translation

A) Sites of Action, Strategies for Progress—Week 15

Session One: April 28

- 1) Status check on student social media projects: brief, informal presentations and conversational feedback for and from other members of the classroom community
- 2) Excerpt from Kwame Anthony Appiah, *The Ethics of Identity* Pages 114-131 and 213-220 to top page break [PDF on e-college] Excerpts from Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (100-112)
- 3) In-class viewing and discussion: Kwame Appiah You Tube videos
- a) The Examined Life: <u>http://www.youtube.com/watch?v=VjMnyP142b8</u>
- b) Cosmopolitanism: <u>http://www.youtube.com/watch?v=inyq_tfm8jc</u>



Session Two: April 30

Potential guest speaker: Michael Childs Workshopping your projects

B) Student presentations on projects—EXAM—Week 16: May 5
 Monday, May 5, 3:00-5:00 p.m.—Note special registrar-assigned exam time/day.

Online Discussions for HONORS 20503: Exploring Cultural Contact Zones



One of the challenges of a course that meets only once a week is to maintain our shared engagement with the material between our class sessions. Another challenge is that some of you may be more hesitant to speak up in class than you are online. And sometimes we just need some time to think about an idea before we are ready to verbalize an answer.

To keep our conversations going, we will have threaded discussions using eCollege. Dr. R will help facilitate those discussions by posting regular prompts that draw on individual course readings, link readings together, extend class discussion, and/or look at some broad course themes. All questions will be open-ended and interpretive, so there will not be a "right answer." Because some prompts will be retrospective (building on prior work in class) and others will prepare you for upcoming class discussions, there may be multiple questions posted at any one time. Another purpose of these threaded discussions is to help you formulate ideas for your projects and to allow you a space for interpretation and exploration of texts with classmates in an informal setting. Even though you will not be graded on style and editing, you should generate well-organized and insightful postings with substantive content in each. In other words, this should be some of your most thoughtful work. Also, let's remember to be respectful of others' ideas, even if we do not agree.

Our online discussions will specifically target three key learning outcomes in the course:

- a) engage in personal reflection to test assumptions related to our topics of study and ways that you can apply them in the future; and
- b) demonstrate an ability to analyze diversity within (or) across cultures; and
- c) be able to analyze representative texts of significance and to practice critical analysis of work at the center of the humanities.

By the end of the term, you will need to create at least 5 postings overall. You should contribute at least 3 postings online. If you'd like to prepare a personal response that you'd rather not share with the class, you may use a "journal entry" option (of about the same length as a posting) and send it via email to Dr. Robbins and Sarah Pike—or turn it in on paper during class. You may substitute 2 journal entries for online postings. Also, as an alternative to responding directly to one of the instructor-provided prompts, please do consider writing a response to a classmate's posting or a cluster of postings that others have contributed to a particular topic.

You should have generated all 5 of your required writings for this assignment on or before January 31. (After January 31, you may respond to one extra prompt OR post a write-up of your own in the "open topic" space for extra credit—i.e., to add up to 10 points to your overall score for this assignment.) Dr. R and Sarah P will provide a "tentative" grade for your online writings soon after the January 31 due date.

Your final grade for your online discussion contributions will constitute 20% of your overall grade. (See the information about the breakdown of the final grade on your syllabus.) Each required posting will be worth a possible 20 points, with 100 points possible overall, assuming you complete all your

contributions with quality work. (See extra credit option above; your final score can be no more than 100.)



To fulfill the (c) core learning outcome of this course element, as listed on the previous page above, you should aim to use your writing to critically examine and appraise diverse ideas AND show that you can use ["writing-to-learn-based"] analytical tools to write logically coherent, informed and persuasive prose.

Here are the traits that would be associated with specific grades of A (20), B (17), and C (15) on individual postings, in terms of content guidelines, including emphasis on the action steps described just above:

A: demonstrates high degree of insight in relation to course themes, with consistently thoughtful interpretation;

provides very detailed content (e.g., examples from reading);

exhibits very clear and highly effective organization.

B: demonstrates solid insight and some thoughtful interpretation;

makes strategic use of detail;

has clear and appropriate organization.

C: shows some insight and some thoughtful interpretation (not merely summary)

uses some detail;

exhibits evidence of an effort to organize.

Directions for Your Project on Secondary Scholarship



I. Oral Presentation with a Partner

A major rationale for this assignment is to provide you with an opportunity to explore research related to our course's core concepts—such as the "contact zone," cosmopolitanism, standpoint epistemology, and intersectionality. Since reading secondary materials can sometimes be challenging, for the first element in the assignment, you'll be working along with a partner. You should each read through your chosen text individually and then spend time together discussing these aspects of "your" piece's content:

- How would you paraphrase its main argument?
- What are the key sub-points in the piece's overall content/structure?
- What methods of research/investigation were used to produce this piece?
- What strategies of writing/presentation are used in the text, and how?
- What connections can you see between this reading and other elements in the course content?
- What will you, personally, take away from the text that you can use in other contexts (e.g., in other classes, in daily life, in your future job)? How so?
- Did the text convince you of its argument? If so, how and why? If not, why not? (Note that you may be *partially* persuaded; it's not essential to agree or disagree entirely.)
- What are the main strengths of this reading's content? Of its style/rhetoric?
- In what ways could it have been improved?



Using the scoring rubric as a guide to your planning, prepare a presentation for the class. Your presentation should focus on key points that will provide your classmates with an "indirect reading" of the materials in a concise way. Prepare a handout to go along with your presentation. The handout should include a full biographic citation for your reading, an image or images related to its content, and an outline or bullet list of your presentation's main points. Employ purposeful and appealing visual rhetoric when preparing your handout. Practice presenting together; remember that your time frame should be only 7-8 minutes, *total*, so you are giving a digest and interpretation, not a thorough summary of all content.

Score Sheet for "Pairs" Presentation on Supplemental Reading

Reminder: Your oral presentation should be timed to take no longer than 7-8 minutes. Each element below will be assessed qualitatively, not merely for its presence in your presentation. Points earned ___1. Summary/abstract 20 Clear and accurate overview of content, including explanation of the argument and description of support provided for the thesis 2. Course connections: analysis 20 Specific and appropriate links made to course content, including references to our primary readings and relevant topics such as our work on cultural differences and how to navigate them respectfully and successfully A key goal here is to demonstrate that you know how to examine and appraise diverse ideas, as part of the course learning outcome stressing the ability to analyze significant texts associated with humanities-based study. 3. Take-aways/application 20 Insightful synthesis and application information, including "usability" features related to our own work on course content, both around specific course topics and in relation to future "real-world" applicability 4. Evaluation of the supplemental secondary text itself 20 Thoughtful and useful assessment of the secondary material's content, organization, level of clarity and style, and accessibility [Note: A key goal here is to apply a stance of rigorous scrutiny that still allows for appreciation of the work done by the author(s).]

5. Handout Apt visual rhetoric, including image(s): (10),

Citation: (5),

Appropriate/clear keywords and/or bullet list: (5)

Total

Overall evaluation:

Points possible

___20____

__100____

II. Your individual write-up

A major goal of this element in your project is to reflect critically on your own understanding of the content *after* you have completed your collaborative work with your assignment partner i.e., after you have planned and shared our oral presentation. At this point, you want to re-visit the text you chose with the benefit of being able to incorporate responses that came from classmates during your presentation. You will also be able, in the write-up, to highlight your own personal views on the secondary text your chose—views which may be very similar to or very different from those of the classmate who collaborated with you on the oral presentation.

In terms of course content, this writing task gives you a chance to demonstrate that you understand and can apply core concepts from our course work, such as *contact zones* of cross-cultural contact and *cosmopolitanism*.

Another goal of this part of the project is to give you meaningful practice in producing evaluative writing. You will need not only to assess the content that's conveyed within your chosen reading; you will also work to assess the secondary piece itself—e.g. if it's well researched and well written, if you found it helpful (and how), and if you can apply something you learned from the article in a different context.

Your write-up should not simply REPEAT the presentation information. Rather, you should address each of the questions/directions below, with each response being worth a potential 25 points. In all, aim for no more than 3-5 pages double-spaced for this write-up, including the image text for #2 below. Use a first-person ("I") point of view in your write-up.

- 1. Select ONE short passage (at most, several sentences) from the reading. Write out the passage. In an informal voice, but with thoughtful content, explain why that section of the piece is significant to you, and how.
- 2. Find or create an image or image cluster (collage) that represents something you are taking away from the reading: a core concept you can use, a question, an idea for future research. Write out an explanation of how you developed your image—the planning you did and the decisions you made in selecting or creating it, and an assessment of your image text's rhetorical effectiveness.
- 3. Describe and explain an intertextual link you've made between your secondary reading and another text (or texts) that you've encountered within the course—or through other reading in a different class or on your own. How does the secondary reading illuminate that other material for you?
- 4. Report on or summarize something you learned from the process of doing the presentation with your partner—e.g., an approach for collaborating, some challenges you faced, or the steps you took to ensure success with the joint endeavor.

Note: Your individual write-up is due ONE WEEK after your oral presentation.

Score Sheet for Presentation on Immigration Narrative

Points earned	Points possi
1. Summary Summarize key events depicted in the narrative; provide a "thumbnail" sketo identify major themes related to the cross-cultural experience of immigration that	
2. Evaluation of the narrative's rhetorical choices Characterize your group's response to the narrative and explain what featur responses. (Note: Some of you may have liked the reading more than others. In features of the text that shaped your responses [appealing/unappealing characte	any case, you should identify particular
3. Course connections: analysis grounded in reflecting back Make some generative/thoughtful connections between your reading of this in the course. (You may draw from previous whole-class readings as well as pres	
4. Take-aways/application for the future Explain how your group members can draw from your reading and discussion activities (e.g., as a citizen, as a community member, as a student) and your futu	
5. Handout or Complementary Multimedia Text Apt visual rhetoric, including image(s): (10),	20
Appropriate/clear keywords and/or bullet list: (5)	
Careful editing (5)	
Total	100

100

Rubric for Presentation on a Graphic Novel Linked to Contact Zones

Presenter Names: Reminder: Your oral presentation should be timed to take no longer than 10 minutes. Each element below will be assessed qualitatively, not merely for its presence in your presentation. **Points earned Points possible** 1. Summary/Highlights 10 Give a brief overview of key plot points, major characters, and themes related to the course. 2. Examples of Graphic Elements with Analysis/Interpretation 20 Select and show representative samples of graphic elements depicting cross-cultural contacts; analyze how visual technique do the work of examining these contact zone sites/experiences. 3. Evaluation of text's impact/effectiveness 20 Describe the initial responses each group member had to the text and explain why; create a synthesis or a characterization of the GROUP'S assessment (which might include analysis of why you disagree, if you do.) Would you recommend this book to others? If so, to whom and why? If not, why not? 4. Connections and take-aways 20 Identify and analyze connections between this book's content and other texts and topics from our work in the course. Explain what "take-aways" (personal, intellectual, social, emotional, "whatever") your group has reached through your shared discussion in relation to our course learning goals. 5. Prezi or Powerpoint with images from the text 20 Use purposeful visual rhetoric, including image(s): (10); Present appropriate keywords and/or bullet lists with effective editing: (10) 6. Organization, time management, shared spotlight 10 Logical sequencing and unity; strategic use of allotted time; distributing the speaking roles

Total

GLOBAL COMMENTS:

End-of-Course Portfolio: HONORS 20503: Exploring Cultural Contact Zones



I. One new product: Social Media Project (See separate directions below/attached).

II. Self-assessment with Reflection

One major element in your end-of-course portfolio will be a demonstration of your personal exploration and/or development through a gathering of "artifacts" and a first-person reflective explanation of how those artifacts, individually and together, document significant learning you've done this semester around our class's content and goals.



The self-assessment section of your portfolio should include the following items:

A. Your essay, in first person, where you revisit your own learning process and/or key experiences in the class; present end-of-course take-aways from our time together; and project forward toward future personal goals linked to our shared study: Your essay should present an overarching argument about your own learning; should reference artifacts you've gathered to demonstrate that learning; and should close by projecting into the future with some reasonable and potentially productive aims for future exploration of one or more of the topics we addressed this semester.

In organizing your essay, here are two potential approaches to consider (though others, or even a mix of these, could work well for you):

- 1. **Chronological and developmental**—e.g., "At the beginning of the course....; around the second month of our class I....; One key moment in the class for me was....: By the end of the course"
- 2. **Thematic/topical**—e.g., "One important concept for my learning has been....; Another topic that became increasingly important to me was....; Perhaps the most important issue I learned about....; A course-related theme I plan to explore further is...."

B. An **appendix** to your essay, where you provide a series of artifacts that you describe and interpret in the essay, organized here in the order in which they are discussed within the reflection

Examples of artifacts to consider including-keeping in mind that your essay should reference at least 4 artifacts:

- 1. One or more of your online postings for the e-College discussion board and/or one or more online postings from a classmate whose writing generating learning for you.
- 2. One or more of the pieces you prepared for a major project (e.g., a handout or Prezi or Powerpoint; your write-up on a secondary source)
- 3. Class notes from your personal note-taking and/or from exercises you did in class (e.g., freewrites; smallgroup discussions; planning sessions with a presentation team)
- 4. Material from another class whose content has intersected productively with our course in some way (e.g., a reading list, part of a syllabus, a project)
- 5. An artifact from co-curricular learning that linked up to our class for you, such as a flyer from a lecture you attended on campus or from an activity sponsored by a group to which you belong or a university-sponsored event in which you participated
- 6. An artifact from extra-curricular learning from beyond TCU, such as a popular culture text you've come in contact with this semester and "read" through the lens of our class (e.g., a poster from a film you saw or a television show you watched).
- 7. An artifact you create through "re-mix," i.e., by merging any mix of items from the list above, by generating a "visualization" text (e.g., a collage or "found" image), or by making a kind of performative "selfie" or posed self-image linked to communicating a portrait of your learning.



Syria and Iraq: Troubled History from WWI to the Rise of ISIS Dr. Hanan Hammad Spring 2016



Syrian Refugees by the Syrian artist Syrian artist Nizar Ali Badr

<u>Classes</u>: T, 4-6:40 @ Reed Hall 221 <u>Office Hours</u>: TR 9:30-11:00 a.m. and by appointment. Reed Hall 204 Ph: 817 257 5823 <u>E-mail: h.hammad@tcu.edu</u> TA: Kallie Kosc

Ourse Description

Less than a century ago Syria and Iraq did not exist on the political map of the world. Territories currently known as the states of Syria and Iraq were several Ottoman provinces with no political autonomy until the collapse of the Ottoman Empire after World War I. Under the British and French mandate systems, these provinces formed two states whose trajectories witnessed similar experiences with European imperialism, national struggles for independence, and decolonization under rival branches of the Ba'ath Party. In the last decade, both countries have experienced foreign invasion, the strife of sectarianism, and civil wars. This course outlines the troubled history of state formation in both Syria and Iraq and their engagement with regional and international crisis from the collapse of the Ottoman Empire until the rise of the Islamic State of Syria and Iraq (ISIS). To understand the drastic transformation of the Iraqi and Syrian states and societies, the course covers their experiences with European imperialism, political authoritarianism, Arab nationalism, socialism, regional violent conflicts, oil politics, American intervention, and religious sectarian divisions.

No knowledge of Middle Eastern language or culture is required, but all students must participate in all learning through community service activities.

Cultural Contact Zones

While outlining the troubled history of modern Syria and Iraq and their engagement with regional and international crisis, this course discusses in-depth both Syria and Iraq as contact zones between the Middle Eastern and Western cultures since the establishment of the modern Syrian and Iraqi states under the British and French control until the rise of the Islamic State of Syria and Iraq (ISIS). Textbooks and articles provide us with needed historical background and context to explore this Cultural Contact Zone on myriad ways and levels as following:

-How Western Popular culture has constructed the key historical events (*Lawrence of Arabia* and *Three Kings*, *The Librarian of Basra: A True Story from Iraq* and *Alia's Mission:* Saving the Books of Iraq)

- How Syrian and Iraqi intellectuals represent their own historical experiences including the Western/ US interventions (*The Extra* and *The Corpse Washer*)

- The experiences of Syrian and Iraqi refugees settling in Fort Worth. We will become a part of these experiences through volunteering to help them, learning from them and documenting their experiences and our observations and reflections, (see more in the Refugee Family Project section.) To prepare ourselves for the volunteering to serve refugees and documenting theirs and our experiences, we will read Mary Pipher, *The Middle of Everywhere: The World's Refugees Come to Our Town* (see more in the assignment section) and watch *50 Feet from Syria*

Course Objectives

This class has four goals:

- 1- To provide students with a survey of the troubled history of modern Syria and Iraq during the last hundred years, thus giving students a better understanding of the contemporary crisis that both states and societies are going through.
- 2- To train students to think critically about and systematically analyze popular culture production pertaining to reconstruction of the historical events and foreign regions.

3- To engage students in a semester-long learning through community services experience. Students will gain firsthand knowledge on the Iraqi and Syrian social history and culture through volunteering to provide services to Iraqi and Syrian refuges in Fort Worth.

4- To engage students in documenting the experiences of Syrians and Iraqis in moving into and settling in Fort Worth. Goals of the class complement each other to achieve the TCU mission to educate individuals to think and act as ethical leaders and responsible citizens in the global community.

Service-Learning Designation

The class carries Service-Learning "SL" Designation. Students are not expected to cover any expenses for participating in the Refugee Family Involvement Project, but each student is required to sign the TCU Risk Management Form. For more information on TCU Risk Management guideline, see (<u>http://tcuriskmgmt.tcu.edu/safety-guides/</u>)

Assigned Books and articles:

-Hala Fattah and Fran Caso, *A Brief History of Iraq* (Infobase Publishing, 2009). Hereafter, it will appear throughout the syllabus as Fattah and Caso, *Iraq*. -John McHugo, *Syria: A History of the Last Hundred Years* (New York: New Press, 2015). Hereafter, it will appear throughout the syllabus as <u>(McHugo, Syria)</u> -Sinan Antoon, *The Corpse Washer* (New Heaven: Yale University Press, 2013)

Mark Alan Stamaty, Alia's Mission: Saving the Books of Iraq (Random House Children's Books, 2010)
Jeanette Winter, *The Librarian of Basra: A True Story from Iraq* (Houghton Mifflin Harcourt, 2014)

-Mary Pipher, *The Middle of Everywhere: The World's Refugees Come to Our Town* (New York: Harcourt, INC., 2002). Hereafter, it will appear throughout the syllabus as (Pipher, *The Middle of Everywhere*)

A map of Iraq, 1921



-David Haines, *Refugees in America: A Reference Handbook* (Westport: Greenwood Press, 1985 or 1996). Hereafter, it will appear throughout the syllabus as (Haines, *Refugees in America*)
- A collection of scholarly articles and primary documents on e-college.

Films, selected screening:

-Lawrence of Arabia (David Lean, UK, 1962 222- 228 minutes)

-The Extra (Nabil al-Malih, Syria, 1993)

-Three Kings (David O Russel, USA, 1999)

-50 Feet from Syria (Skye Fitzger Ald, USA, 2015)

©<u>Class grading:</u>

-Exams: two take home exams in analytical essay format: 10 % each

-Reaction reports on selected chapters from <u>Pipher, *The Middle of Everywhere*</u>, 2-3 double-spaced pages each: 10%

-Two Book Reports: one book report on *Corpse Washer*, maximum 5 double-spaced pages: 10%, - and one report on *Alia's Mission: Saving the Books of Iraq* maximum 5 double-spaced pages: 5%

- **Refugee Family project:** 40%. Please find more details about the project, its components, and grading in the Family Project section below.

Bi-weekly presentation on community service: 10%

-<u>Participation:</u> 5%

Contributing to the discussion in the class. Informed participation is expected throughout the course particularly during the discussion of primary documents and e-college articles.

A-- designates regular informed comments

B-- designates occasional or only semi-informed comments

C-- designates rare, semi-informed comments

D-- means the instructor wonders if you're awake

F-- not willing to engage in the discussion, being engaged in activities unrelated to the class meeting agenda and/or engaged in one to one whispering ... etc.

Exams and reports' deadlines (subject to change)

Week 2: Report on *The Beautiful laughing Sisters* chapter (in Pipher, *The Middle of Everywhere*) is due

Week 3: Report on All That Glitters... Chapter (in Pipher, The Middle of Everywhere) is due Week 4: Report on Children of Hope, Children of Tears Chapter (in Pipher, The Middle of Everywhere) is due

Week 6: Report on *Muhammad Meets Madonna* Chapter (in Pipher, *The Middle of Everywhere*) is due

Week 9: First Take Home Exam is due on Friday March 4 any time

Week 11: Background Research Report is due

Week 13: Second Take Home Exam is due

Week 15: Report on The Corpus Washer is due

Week 16: Family Project Presentation is due

<u>Second</u> Final Paper on the Family Project is due on Tuesday May 3</u>

Our Reading from Chapter Pipher, *The Middle of Everywhere* should prepare you to observe, interact with, and document the experiences of the refugees and your own reflection on it. Your reports on selected Chapters must include at least one sentence on each of the following elements:

In your own words, paraphrase the main point of <u>each</u> chapter Write down something that surprised you or was especially interesting Explain why you chose this as your surprising/interesting point React to the text and points you've mentioned – how did the readings make you feel? How does it change what you thought about the refugee experiences?

<u>Atte submission policy:</u>

-Late submission without properly documented illness or an Official University Absence will receive a penalty of <u>five percent of that assignment's grade for each calendar day</u>.
- Unexcused late submissions beyond **one week** from the given deadline will NOT be

accepted.

- This is a writing emphasis class. Thus, student can resubmit an improved version of her/his assignment for revaluation and a possible higher grade.

Participation and Class Citizenship

Being a good citizen in the class community boosts your participation grade while bad citizenship could cost you more than the participation credit. Maintaining good citizenship requires arriving to the classroom in time and actively participating in class discussions. The bad citizen is the student who engages in activities unrelated to the class during class sessions, specifically using cell phone, surfing the web, or doing schoolwork for another class. Every time the instructor or the GA reports a violation of these rules, the student loses 1% of the final class grade. Bad citizenship also reflects poorly on the student's participation grade.

Grading exam essays, response and research papers:

General rules: the paper must have a first paragraph that clearly states the issue/concern. Structure of the paper must reflect good organization of ideas and efficient evidence to support the main argument.

A -- designates work of *extraordinarily high quality* and reflects unusual thoroughness, comprehensiveness, cogency of argument (or presentation), treatment in development of ideas, and creativity in writing assignments. The paper reflects superior command of the reading and other class material and is characterized by exceptional writing skills and structure.

B -- designates work of **high** quality regarding the organization and development of ideas and the command of the reading and other class material. Work substantively addresses issues/topics and the like as stated in guidelines of assignments. Writing is skilful and the paper is well structured.

C -- designates work which **minimally meets acceptable requirements** as stated in guidelines for each assignment. Writing skills reflect weaknesses in organization and development of ideas. Treatment of issues and ideas often characterized as superficial and simplistic. Work may only address a part of assignment.

D -- designates work which **does not meet minimum acceptable requirements of the assignment(s).** Very poorly written in terms of organization and development of ideas. May indicate that student has not thought through the topic or treatment very superficial and/or simplistic.

 \mathbf{F} -- Indicates that topic has not been addressed at all or that organization is so poor that paper does not make sense. This usually indicates that work was hastily done and without regard for requirements.

- Final Grade Calculation:
- Note that final grades are rounded to the nearest whole number. If a student scores 93.5 %, the grade is rounded up to a 94. If a student scores 93.4, that grade is rounded down to 93%.
- A 94-100
- A- 90-93
- B+ 87-89
- B 84-86
- B- 80-83
- C+ 77-79
- C 74-76
- C- 70-73 D+ 67-69
- D+ 07-09 D 64-66
- D- 60-63
- F 0-59

Course Policies

This class is a collaborative work and all class members have to actively participate in the discussion and fulfill their duties in group works. The class sessions are organized around lectures with time provided for questions. Frequently, the instructor will provide a list of key terms. Students are advised to attend lectures regularly to keep up with reading for each session and to participate in the discussions. Please bring a hard copy of the reading with your personal annotations to class. Questions of the exams will come from the reading materials, term sheets, and lectures.

Attendance is mandatory (One letter off for more than three classes skipped).

Religious holidays are excused absences with an advance note.

Academic Misconduct: Students should maintain a high standard of individual honor in their scholarly work. All work handed in by students should be their own work, prepared without unauthorized assistance. All cases of academic dishonesty will be treated with due severity. Academic Conduct Policy Details; <u>http://catalog.tcu.edu/undergraduate/</u>

Netiquette: Communication Courtesy Code: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and the online administrators and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the following link concerning "netiquette" <u>http://www.albion.com/netiquette/</u>

A Tentative Schedule of Topics, Readings, Assignments, and Exams

NOTE: This Schedule is subject of change to accommodate schedules of Catholic Charity experts and their refugee clients. Week 1, Jan. 12: Intro to class agenda ISIL OR ISIS? City Bus Ride? Flash Cards' plan, i.g. My name is Hanan/ Ismi Hanan! <u>Refugee Project: Filling Forms:</u> Catholic Charity Volunteer Application TCU Risk Management Readings: Pipher, *The Middle of Everywhere*, pp. xxi- 23.

Week 2, Jan. 19: Syria and Iraq today

Reading -Edmund Ghareeb and others, *Refugees from Iraq: their history, culture and background experiences* (on e-college) -Syrian population in the context of the Syria Crisis Backgrounder (on e-college)

Report on *The Beautiful laughing Sisters* chapter (in Pipher, *The Middle of Everywhere*) is due

Week 3, Jan. 26: Refugees in our town: Reading: Pipher, *The Middle of Everywhere*, pp. 353-366.

We'll have in-class exercise for how to communicate without English

Haines, *Refugees in America: A Reference Handbook* (Westport: Greenwood Press, 1985), pp. 3-51 in the 1985 edition OR pp. 3-60 in1996 edition. **Report on** *Children of Hope, Children of Tears* Chapter (in Pipher, *The Middle of Everywhere*) is due
A lecture on moral injury by Dr. Rita Nakashima Brock, Director of The Soul Repair Center, TCU Brite Divinity School.
Week 4, Feb 2:

<u>Refugee Project: Volunteer Orientation & Training</u> Catholic Charity Volunteer Manager Meeting

Reading: Mary Pipher, The Middle of Everywhere, pp. 3-63.

Week 5, Feb. 9: Before Syria and Iraq: Ottoman Provinces in the 19 century Fattah and Caso, *Iraq*, 125-153 and McHugo, *Syria*, 35-51

Week 6, Feb. 16: Arabs, Ottomans, and Europeans in World War I McHugo, *Syria*, pp. 51-67

Report on Muhammad Meets Madonna Chapter (in Pipher, The Middle of Everywhere) is due



Week 7, Feb. 23: Arabs, Ottomans, and Europeans in World War I Film Lawrence of Arabia (selected screening)

Week 8, March 1: French Mandate in Syria (1920- 1946) Reading: McHugo, *Syria*, pp. 69-110 British Mandate in Iraq (1920- 1932 and 1945) Reading: Fattah and Caso, *Iraq*, 154-187 First Take Home Exam is due on Friday March 4 any time <u>An essay covers:</u>

Arab Revolt and Wartime and Post WWI that led to the formation of the states of Syria and Iraq Representation of this dramatic events in the Middle East in Western popular culture (e.g. in Lawrence of Arabia)

Week 9, March 8: No class meeting, Spring Break (Sat. March 5- Sun. March 13)

Week 10, March 15: Iraq from Independence to the Ba'th Rule (1946- 1968) Fattah and Caso, *Iraq*, 188-218. Syria from Independence to the Ba'th Rule (1946- 1970) McHugo, *Syria*, pp. 111-155

Week 11, March 22: Ba'th in Syria and Iraq (1968- 1990) Regional troubles: Iran-Iraq war / Syrian involvement in Lebanon McHugo, *Syria*, pp, 155-178. Iraq Under Saddam Hussein between 1979-1990 Fattah and Caso, *Iraq*, 219- 236. Background Research Report is due

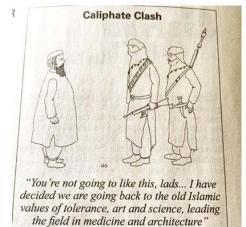
Week 12, March 29: Ba'th authoritarian culture Reading: McHugo, *Syria*, pp. 179-202 Film Screening: *The Extra* Sinan Antoon, *The Corpse Washer* (entire book)

Week 13, April 5: Gulf Crisis: Iraq Invasion of Kiewit and Economic embargo

Fattah and Caso, *Iraq*, 237-245. Film screening: *Three Kings* Second Take Home Exam is due

Week 14, April 12: Iraq since the US Invasion

Fattah and Caso, *Iraq*, 246-270.
Sinan Antoon, *The Corpse Washer* (Must reach the end of the book)
Week 15, April 19: Syria under Bashar Assad and the Monarchic Republic
McHugo, *Syria*, pp. 203-236
Report on *The Corpus Washer is due*



Week 16, April 26: Rise of ISIS, Concluding thoughts **Family Project Presentation is due**

Final Paper on the Family Project is due on Tuesday May 3

Refugee Family Involvement Project (40%)

<u>An Overview:</u>

The backbone of this project is the social and human interaction between the class group and refugees from Syria and Iraq resettling in Fort Worth. In collaboration with the Catholic

Charities and other community agencies identified by the federal government to oversee refugee resettlement programs, students will volunteer to provide services to help refugees resettle. The instructor will match each two or more students to team up in helping one or more refugee family. Depending on what the family might need and what the refugee agency recommends as appropriate help, students might provide refugees assistance in learning/ practicing English, tutoring and mentoring children doing school homework, filling applications, running errands, baby sitting, chat in a coffee shop or a walk/ playtime in public parks. Most refugees enjoy a good level of education, but they vary in their command of English, this is why helping them sorting out mail and going through applications might be very helpful. The instructor of the class will provide each student team with a set of flash cards of most common social phrases in Arabic and English to facilitate communication between students and refugees. Remember, no matter what kind of help you provide the refugees, you are becoming a cultural broker who introduces refugees to their new home; American society.

In addition to meetings between each classmate team and an individual refugee family, all students must attend the collective activities (dinners, movie night, and downtown excursion) with refugees.

A tentative list of collective activities the class group would host:

-Two dinners: one dinner in the fourth week of the term and one dinner by the end of the term -A movie night on campus

- An on-foot excursion in downtown Fort Worth on a Saturday or Sunday.

Will be kind if you could give refugee families ride (In case you have a valid driving license and a working vehicle)

Orals of the assignment:

- 1- To allow students to develop a better understanding of the social history and culture of Syria and Iraq through firsthand experiences with Iraqis and Syrians.
- 2- To learn through community service and to experience living as a responsible citizen in a global community (For more information regarding service-learning projects please refer to TCU's Center for Community Involvement and Service-Learning home page (http://www.involved.tcu.edu/faculty.asp)
- 3- To produce a professional narrative on the experiences of Iraqi and Syrian refugees until they resettle in our Fort Worth area. Based on students' observation and refugee testimonies, every student will contribute to this project to document the refugees' experiences as documented in Mary Pipher, *The Middle of Everywhere: The World's Refugees Come to Our Town* in Parts Two (Refugees across the Life Cycle) and Three (The Alchemy of Healing Turning Pain into Meaning). Parts of the final project could provide documentation in images, videos, and artifacts, in addition to written accounts.

<u>Grading:</u> Refugee family project weighs 40% of final class grade. Points' distribution as the following:

- 1- Participation in collective class and refugee meetings as dinners, movie night, and downtown excursion (10 points)
- 2- Filling all required forms and attending required training (5 points)
- 3- Background Research: You will conduct and write a research report focusing on the geographical (city, village, neighborhood), ethnic (Arab, Kurd, other) and religious (Muslim Shi'i, Muslim Sunni, Christian, other) background of the refugee family you work with. The report will be incorporated in the final project, but you need to conduct this research once you know your assigned family to help you proceed with the project. (10 points)
- 4- Weekly journal and presentation: This is your chance to show off your effort, dedication and creativity in helping refugees. Through the journal and presentation you will share with your instructor and classmates: your individual service to refugees, your observation of their social culture, your reflection on their experience and on your own evolution as a community servant. (30 points points)



- 5- Final report: in written and/ or visual forms (35 points)
- 6- **Presentation** on the final project (10 points)

Selling orange in Syria



HNRS 20503:655 <u>EXPLORING CULTURAL CONTACT ZONES:</u> <u>RASTAFARI AND REGGAE IN GLOBAL CONTEXTS</u> SPRING 2016, 14:00-15:20, TR DR. DARREN J. N. MIDDLETON

From Belize's palm-covered tropical paradise of Caulker Cay to the appreciative crowds at Japan's Yokohama Reggae Festival, from the Shashemene settlement in Ethiopia to the youth subcultures of various post-Soviet states, the Rastafari religious movement is on the world's cultural map. Reggae music explains such internationalization. Since the late 1960s, artists like Bob Marley and Queen Ifrica have been using music to transmit as well as explain Rastafari's message of black somebodiness—an anticolonial theo-psychology that sponsors a reclamation of self and cultural agency denied by late modern capitalism, "Babylon" in the language of the Rastafari.

This interdisciplinary course investigates the spread as well as emergence of Rastafari religion, culture, and politics in Jamaica and other parts of the African diaspora. Using documentary films, novels, poetry, painting, and music, we will pay special attention to how the religion's aesthetic dimension translates Rastafari into local languages that articulate the particular politics of new cultural contexts. We will see how and why the fresh, hybrid words and sounds—aka "Rastafari and Reggae in Global Contexts"—reach back to their Jamaican source, creating new opportunities for cross-cultural encounters and transformation.

TEXAS CHRISTIAN UNIVERSITY

HNRS 20503:655

CULTURAL CONTACT ZONES:

RASTAFARI AND REGGAE IN GLOBAL CONTEXTS

http://www.darrenjnmiddleton.com

Spring 2016, 2:00pm—3:20pm, TR, BEA 103

Instructors:Dr. Darren J. N. MiddletonOffice:BEA 303Hours:TR: 9:00am-10:45am; by appointmentPhone:817-257-6445E-mail:d.middleton2@tcu.edu

TCU's John V. Roach Honors College defines "Cultural Contact Zones" courses in the following way: "An interdisciplinary examination of sites, social practices, and cross-cultural exchange as experienced and depicted in 'contact zones' where individuals and communities from different backgrounds interact. Student projects will demonstrate awareness of how global issues of diversity and inclusiveness are engaged and expressed in a range of localized cross-cultural contexts."

Students taking this class secure TCU Core Curriculum credit: Global Awareness, Humanities. In addition, this class carries Honors College Cultural Visions credit.

Course Description

From Belize's palm-covered tropical paradise of Caulker Cay to the appreciative crowds at Japan's Yokohama Reggae Festival, from the Shashemene settlement in Ethiopia to the youth subcultures of various post-Soviet states, the Rastafari religious movement is on the world's cultural map. Reggae music explains such internationalization. Since the late 1960s, artists like Bob Marley and Queen Ifrica have been using music to transmit as well as explain Rastafari's message of black somebodiness—an anticolonial theo-psychology that sponsors a reclamation of self and cultural agency denied by late modern capitalism, "Babylon" in the language of the Rastafari.

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of new cultural contexts. We will see how and why the fresh, hybrid words and sounds—aka "Rastafari and Reggae in Global Contexts"—reach back to their Jamaican source, creating new opportunities for cross-cultural encounters and transformation.

Course Outcomes

Through ten reading quizzes, two exams, one research paper, one "Global Reggae Group Project," one Honors Convocation Speech Assignment (attendance and written review), weekly eCollege threaded discussions, and active participation in class, you will be assessed on your ability to accomplish the following:

- To comprehend basic terms and themes in the academic study of religion;
- To show an understanding of the nature and significance of British colonialism, especially in the context of Jamaican history and culture;
- To identify and discuss the founders, sacred writings, beliefs, organizations, and the moral as well as ritual practices associated with the Rastafari religious movement;
- To know and evaluate the major cultural, spiritual, and political developments in Rastafari history, stretching from 1930 to the present day;
- To grasp and assess how art—broadly defined—facilitates the Rastafari's worldwide transmission;
- To delineate and appraise the Rastafari's symbiotic relationship with Reggae music, paying special attention to Bob Marley's 'biblical role' as Rastafari Reggae's global ambassador;
- To use selected cross-cultural case studies to consider as well as discern the indigenization of the Rastafari and Reggae music; and,
- To recognize scholarly arguments in the field of Rastafari Studies, and to be able to make your own critical argument, in both written and oral forms, in this growing discipline.

Required Texts

- Cooper, ed., *Global Reggae*
- Edmonds, *Rastafari: A Very Short Introduction*
- Hannah, Joseph: A Rasta Reggae Fable
- MacNeil, The Bible and Bob Marley: Half the Story Has Never Been Told
- Mais, Brother Man
- Middleton, Rastafari and the Arts: An Introduction

All texts are on reserve: http://library.tcu.edu/reserves.asp?Term=Spring%202016

Course Requirements

• Attendance and Participation. Punctual attendance is expected in order to do well. After three unexcused absences three points will be deducted from your "attendance and participation" grade for each additional unexcused absence. By definition, the only excused absence is one that is documented, due to official university business: http://www.studentaffairs.tcu.edu/# Please have the day's assignment read before class and be ready to participate actively in class discussion. Periodically, you may be asked to complete in-class writing assignments, to engage in group work, and to lead the discussion. While these assignments will not be individually graded, they will serve as a tool for determining the level of class involvement.

Assessment will be based on both the quantity and quality of your oral reflections on the assigned readings and classmates' remarks.

In assigning the grade, I ask: *To what extent did you, the student, take responsibility for the class period?*

A: always prepared; contributed often, generously, thoughtfully, and intelligently; consistently assumed responsibility for keeping discussion going and maintaining high level of discussion.

B: usually prepared; contributed often and mostly thoughtfully and intelligently; aided in keeping discussion moving but did not always assume responsibility.

C: usually prepared; contributed; sometimes assumed responsibility for class discussion.

D: contributed occasionally; did not take ownership or responsibility for class discussion.

I will ask you to help with this assessment by completing a self- and peer-evaluation at the semester's end.

Attendance and participation counts toward 15% of the final grade.

• *eCollege Threaded Discussions*. This will be a web-enhanced course, and you will be expected to utilize eCollege to check for announcements, keep up with the schedule of readings, handouts, study guides, internet resources, and gradebook. The eCollege system allows for threaded discussions. I will initiate the debate with a prompt or two taken from

news headlines, religion and culture blogs, and/or film reviews, etc. But this is your space, an opportunity for you to speak your mind, so feel free to begin a related discussion of your own. Naturally, the normal rules of civil discourse apply.

You are required to make <u>one</u> thoughtful entry per week. I will grade this assignment on a pass/fail basis.

Completed and posted by 7am on Tuesday morning, each entry should be 100 words. You will need to complete the entry by the assigned time per week to receive a "pass."

Begin journals in the second week and continue until April 19.

An entry should appear by 7am on:

January 19, 26; February 2, 9, 16, 23; March 1, 15, 22, 29; April 5, 12, 19.

The eCollege threaded discussion(s) assignment counts toward 5% of the final grade.

• *Exams*. All testing will be based on the reading and viewing assignments. The Final Exam will include questions that test comprehensive knowledge. A study guide will be distributed prior to both examinations.

Scheduled for **February 23**, the Midterm counts toward 20% of the final grade and the Final Exam, scheduled for **May 5**, is worth 20%.

For details on the final exam calendar and 24-hour rule as well as other, related policy statements, then please see: <u>http://www.reg.tcu.edu/cal_exam_spring.asp</u>

- *Global Reggae Group Project*. You will be asked to work in a group of three or four to give a twenty minute presentation on how reggae has moved outside its original Jamaican context and become indigenized. Your group must summarize the main points in your reading and, where you think it is helpful, the online viewing, for the day. The entire class will read the day's material, so your group should work together to teach it in a clear, lively, persuasive, and timely manner. Feel free to provide a handout for the class via the "Global Reggae" folder in eCollege's Doc Sharing; if you provide one, then notify the class via email. Your group presentation should last no longer than fifteen minutes, which leaves five minutes for class questions.
 - Group One: Britain
 - Group Two: Canada
 - Group Three: West Africa
 - Group Four: Japan
 - Group Five: Brazil

Group membership will be decided in class no later than the second full week of the semester. If your group would like to meet with me to discuss your presentation, then please feel free to make an appointment to visit.

The Global Reggae Group Project counts toward 5% of the final grade. Additional details in due course.

• Honors Convocation Speech Assignment (Attendance and Written Review). This assignment requires you to attend and then offer a throughtful review of the 2016 Honors Convocation address, which Ms. Barbara Blake Makeda Hannah will deliver on April 7 at 11am in Ed Landreth. <u>All TCU classes at this hour are cancelled; this policy makes it possible for all students, especially those in the Honors College, to attend Convocation.</u>

A Jamaican filmmaker, journalist, and broadcaster, Ms. Hannah is the author of several books, including *Rastafari—The New Creation*, the first insider's account of an international religious movement centered around Emperor Haile Selassie's divinity and a psychology of black somebodiness. This book, a contemporary classic, is now in its seventh edition. Ms. Hannah has been a Rastafarian for 30 years, and is today considered an Elder Empress of the faith. She also penned *Joseph—A Rasta Reggae Fable*, a novel about a reggae superstar and his bid to serve as his religion's international envoy. A former Independent Opposition Senator in the Jamaican Parliament (1984-87), Ms. Hannah is an internationally-known writer whose themes encompass black history and heritage, current affairs, and social media as well as entertainment culture from a Rastafarian perspective. See: <u>http://unitedreggae.com/authors/15/barbara-blake-hannah/</u>

Attend the 2016 Honors Convocation, listen to Ms. Hannah's speech, and then appraise her address in a two page paper (maximum). The paper is due **April 12**. More details later.

This assignment counts toward 5% of the final grade. No late papers accepted.

- *Reading Quizzes*. You will attempt ten reading quizzes. All quizzes will occur throughout the semester, be unannounced, and will pertain to assigned reading, which is noted in the course outline elsewhere in the syllabus. Each quiz will be worth 1% of the final grade. In total, the reading quizzes assignment counts toward 10% of the final grade.
- *Research Paper*. You will research and write a seven page paper on a specific topic related to our class. I must approve your topic.

Possible topics include, but are not restricted to, the following:

- > The biblical background for the Rastafari religious movement
- Marcus Garvey's life and legacy, according to the Rastafari

- His Imperial Majesty Haile Selassie I
- Rastafari's founding fathers
- > The importance of the Pinnacle "commune" for first generation Rastafari
- Rastafari and identity construction (black somebodiness)
- ➢ I-tal food
- Gender considerations among the Rastafari
- Political dimensions in the Rastafari movement
- > The nature and function of "Rasta Talk" (aka: "dreadtalk" and "Iyaric")
- Doctrinal diversity among the Rastafari
- Rastafari visual culture
- Rastafari performance poetry
- > The marketing of Rastafari and Reggae
- > The theme of "repatriation" among the Rastafari
- The Rastafari presence in Ethiopia
- > The globalization of Rastafari—compare/constrast selected case studies
- White Rastafari and/or the "Trustafarians"
- Hollywood depiction(s) of the Rastafari
- Rastafari and documentary film
- > The history of Rastafari attempts to legalize ganja
- A comparison/contrast of two different Rastafari mansions
- A "spiritual biography" of one New Roots Reggae artists: Chronixx, Protoje, etc
- > An analytical essay to accompany a thematic Spotify or Soundcloud playlist
- An analytical essay to accompany the creation of a Facebook or Pinterest page

Please make an appointment to see me if you would like to discuss particular topics, use me as a sounding board for ideas, obtain advice on your outline, or to talk about anything related to this assignment.

Since I must approve your topic, an outline must be submitted <u>before</u> you begin writing. Your outline should be typed, double-spaced, and include:

- ▶ a title;
- > a paragraph explaining the purpose (a "working thesis") of your research;
- > a list of headings and/or subheadings, where possible; and,
- > a list of books, articles, and online sources you intend to consult.

Your outline is due on or before February 9. The paper is due March 22.

I will use the "grading rubric"—featured at the close of this syllabus—to evaluate your ability to use analytical tools to write logically coherent, informed, and persuasive prose.

While I prefer papers in Chicago Style, you may use MLA. More details on formatting in class. Additional information will be placed in eCollege's Doc Sharing.

The research paper counts toward 20% of the final grade. No late papers accepted.

Written Examinations: A Cautionary Note

No make-up examinations will be given, except for official university absences. Further information on this policy may be found in the TCU student handbook, available online: <u>http://www.campuslife.tcu.edu/</u> Please notify me in advance if you plan to miss an examination because of an official university absence. Also, please inform me as soon as possible if you must miss an examination due to serious illness or family emergency; ordinarily, you will have until the day after the scheduled test to inform me of your situation. Permission to reschedule the final examination should be sought only if your examination schedule requires you to take more than two finals in a 24-hour period. If you are in this situation and wish to reschedule your final examination, then please see me no later than **April 21**. Graduating seniors should see me at the same time also. For additional details, then please see: <u>http://www.reg.tcu.edu/cal_exam_spring.asp</u>

Grading

The final grade will be determined based on the following ratio and scale: *Final Grade*

Global Reggae Group Project	5%
Honors Convocation Speech Assignment	5%
eCollege Threaded Discussions	5%
Reading Quizzes	10%
Attendance and participation	15%
Midterm Exam	20%
Research Paper	20%
Final Exam	20%

Grading Scale

А	93-100
A-	90-92
B+	87-89
В	83-86
B-	80-82
C+	77-79
С	73-76
C-	70-72

D +	67-69
D	63-66
D-	60-62
F	0-50

Course Outline

Unless specified, all readings are from our assigned texts. Where you see (eCollege PDF), please consult the Doc Sharing component of eCollege for the appropriate file. Also, be sure to follow and read the information contained in any hyperlink(s), because I will reference it or them in class.

12 January	Studying Rasta, Studying Religion Smart, "Dimensions of the Sacred" (eCollege PDF).
14 January	A Smart Way to View Rastafari I Middleton, 1-23.
	Watch "Marcus Garvey: A Giant of Black Politics," a streaming video file (52 min.), available to the TCU community via Films on Demand—simply click on the link below, scroll to the bottom of the page, and then follow the link listed under "Location": <u>http://libweb.lib.tcu.edu/F/?func=direct&doc_library=TCU01&doc_numb</u> er=002103968
19 January	A Smart Way to View Rastafari II Middleton, 23-31.
21 January	His Imperial Majesty Haile Selassie I: Rastalogy's Alpha and Omega Edmonds, 32-38.
	Watch "Haile Selassie: The Pillar of Ethiopia" (58 min.), available via YouTube: <u>https://www.youtube.com/watch?v=bVki9t3anJU</u>
26 January	Sacred Texts and Founding Fathers Daschke and Ashcraft, "The Rastafarians" (eCollege PDF). Edmonds, 6-31. Howell, " <i>The Promised Key</i> " (eCollege PDF).

Watch "The First Rasta," a streaming video file (85 min.), available to the TCU community via Films on Demand—simply click on the link below, scroll to the bottom of the page, and then follow the link listed under "Location": http://libweb.lib.tcu.edu/F/?func=direct&doc_library=TCU01&doc_numb

er=002377054

- **28 January Babylon, Zion, Politics, and Livity** Edmonds, 38-51.
- 2 February From Pinnacle to West Kingston Mais, 1-60 [including Kwame Dawes's "Foreword, 1-10].
- **4 February Rasta as Devotional Force** Mais, 61-133.
- 9 February Rasta as Christ-like Mais, 134-184.
- 11 FebruaryFrom the UWI Report (1960) to Coral Gardens (1963)Middleton, 42-53.UWI Report (eCollege PDF).

Watch "Bad Friday: Rastafari after Coral Gardens (63 min.), available via YouTube: <u>https://www.youtube.com/watch?v=DkQyiBQbRMI</u>

 16 February
 His Imperial Majesty's April 21, 1966 Visit to Jamaica

 Middleton, "Rastafari History in 5 Songs" (online 'sound-essay'):

 http://religiondispatches.org/resurrecting-marley-at-70-rastafari-history-in

 5-songs/

Watch original footage of the 1966 state visit (22 min.), available via YouTube: https://www.youtube.com/watch?v=GKZB7CBddmM

18 FebruaryRastafari and Repatriation: Shashemene, EthiopiaBonacci, "From Pan-Africanism to Rastafari" (eCollege PDF).

Watch "Rastafarians Coming Home to Africa" (30 min.), available via YouTube: https://www.youtube.com/watch?v=HQ6uGRmPQSQ

	<u>Optional Viewing</u> : If you find yourself intrigued by the repatriation theme, then please consider watching "The Emperor's Birthday," a streaming video file (51 min.), available to the TCU community via Films on Demand—simply click on the link below, scroll to the bottom of the page, and then follow the link listed under "Location": <u>http://libweb.lib.tcu.edu/F/?func=direct&doc_library=TCU01&doc_numb</u> <u>er=002241792</u>
23 February	Midterm Examination
25 February	Rastafari and Rehabilitation: Social Formation Edmonds, 52-70.
	Watch "Rastafari in Bobo Hill" (9 min.), available via YouTube: https://www.youtube.com/watch?v=7VuZVL001xI
1 March	Reggae as Black Space, Reggae as Jah Music Cooper, 21-36. Edmonds, 110-127. <u>Middleton, "Reggae Music" (eCollege PDF).</u>
3 March	The Bible and Bob Marley I: Wisdom Songs MacNeil, xi-xvii; 1-19; 38-100.
15 March	The Bible and Bob Marley II: Mission Songs MacNeil, 101-146.
	Watch "Marley" (145 min.), available via class reserves in the TCU library.
17 March	Reggae's Righteous Wail Middleton, 89-127; 174-178.
	Listen to: Asante Amen on Soundcloud: <u>https://soundcloud.com/asante-amen</u> Reggae Rajahs on Soundcloud: <u>https://soundcloud.com/reggaerajahs</u>
22 March	Selling Selassie, Branding Babylon, and Marketing Marley Jaffe, "Ital Chic" (eCollege PDF). Middleton, 224-229.

	Listen to "Commodify My Soul Jah Jah" podcast (24 min.), available via This Is Not A Test: <u>http://thisisnotatest.com/this-is-not-a-test-11-marley-</u> <u>natural-commodify-my-soul-jah-jah/</u>
	Also see: <u>http://drinkmarley.com/</u> <u>https://www.marleynatural.com/home</u> <u>http://www.thehouseofmarley.com/</u> <u>https://marleycoffee.com/</u>
24 March	Joseph: A Rasta Reggae Fable I Hannah, 1-74.
29 March	Joseph: A Rasta Reggae Fable II Hannah, 75-124.
31 March	Joseph: A Rasta Reggae Fable III
	No Class: Professor at Academic Conference Although there is no class scheduled for today, please take the opportunity to finish Hannah's novel. So, read Hannah, 125-198. Finishing the novel will help you maximize Ms. Hannah's class visit, scheduled for 5 April.
5 April	"Love is the Greatest Noun and Verb" Middleton, 55-63.
	Guest Speaker: Ms. Barbara Makeda Blake Hannah and Makonnen
	Watch Makonnen (Maki-B), "Red Eye," an official music video, available via YouTube: <u>https://www.youtube.com/watch?v=L5xlAeTBPg0</u>
7 April	Gender Issues in Rastafari Edmonds, 94-109.
	<u>Reminder</u> : Ms. Hannah is this year's Convocation Speaker, Ed Landreth Hall at 11am.
	Her topic, "Dawta of JAH: A Spiritual Journey into Rastafari," is relevant to our studies. <u>Attendance at this event is required</u> .

12 April	Global Reggae Group Project I: Britain Cooper, 49-68.
	<u>Watch "Reggae Britannia" (88 min.), available via YouTube</u> : <u>https://www.youtube.com/watch?v=lUFNuX_a65M</u>
14 April	Global Reggae Group Project II: Canada Cooper, 185-211.
	<u>Watch "Reggae Lane in Little Jamaica, Toronto" (4 min.), available via</u> <u>YouTube: https://www.youtube.com/watch?v=CJDCqYCwIVw</u>
19 April	Global Reggae Group Project III: West Africa Cooper, 213-220. Middleton, 181-203.
	Watch "Celebrating Islam with dreadlocks and reggae beats" (8 min.), available via CNN Inside Africa: http://www.cnn.com/videos/intl_tv- shows/2015/06/22/inside-africa-senegal-baye-fall-a-spc.cnn
21 April	Global Reggae Group Project IV: Japan Cooper, 241-261. Middleton, 203-220.
	Watch "Ichiban Reggae Japan" (59 min.), available via YouTube: https://www.youtube.com/watch?v=LRACkDMxAR0
26 April	Global Reggae Group Project V: Brazil Cooper, 149-168.
	<u>Watch "Reggae in São Luís, Brazil" (13 min.), available via YouTube:</u> <u>https://www.youtube.com/watch?v=-wWpQ2z6RrM</u>
5 May	Final Examination, 3:00pm—5:30pm

Grading Research Papers

The Reli 20503 Grading Rubric appears on the next few pages. Along with the *The Little*, *Brown Compact Handbook* handout, to be found in eCollege, this rubric will help you understand how your grade is determined.

In addition, please note the set of **Editing Symbols**; you will see this list as a form attached to your returned papers in due course—again, this is my attempt to help you grasp how your grade is determined.

There are many ways to research and write a paper, but the unwise way can get anyone into trouble. So what are the guidelines?

Try not to bite off more than you can chew. Pick a topic that you are able to treat in the number of assigned pages, avoid a research focus that is too wide or too general. For help with narrowing your scope, see me.

Give your paper a target. Make sure that you know what you want to say. It's a good idea to jot down some of the things you want to say *before* you begin your paper. When you have done this you can settle to writing it and when you have finished you can look back to see if you have said what you wanted to say.

Keep to the point. Say what you want to say in the right place. Avoid including what is not relevant. Structure your points. Don't try to say everything in one go.

Organize your material. Do this first by collecting the materials you wish to use. You can do this in a number of ways, depending on the subject of your paper. Once you have got the materials together you can begin to organize your paper.

Think carefully about how to begin. Your opening sentence or paragraph should make the reader want to read on. Tell the reader how you are going to approach the subject.

Keep to the right length. You have a page limit. Make your writing clear as if you are reading on the radio, on a podcast, or to some other audience.

Pay attention to style. Familiarize yourself with MLA or the Chicago Manual of Style. Use one or the other, not both! I prefer Chicago, as I mention earlier in the syllabus, and the material I have placed in eCollege about writing papers reflects as much, but you should feel free to use MLA if you so wish. Simply aim for consistency.

Jah (not the Devil) is in the details, which means:

- Have a separate title page.
- Give the title specificity; avoid zingers and ambiguous phrasing, help your reader anticipate your paper's basic thesis.
- Paragraph your paper.

- Use topic sentences.
- Check the grammar and spelling.
- Use words and language that any educated, interested reader will understand.
- Supply adequate citations.
- Make sure all pages are typed, numbered, and double-spaced, using Times New Roman, font 12 or something similar.
- Staple the final product.

Think about the conclusion as a summary or final comment. Try to conclude by leaving a good impression on the reader. Perhaps refer back to your thesis and give a balanced judgment in light of the evidence you have presented.

Please see me, especially if you think I can help you with anything connected to research and paper writing.

A: Exceptional			
To receive a grade of A, a p	paper must meet the standards	described in <u>all</u> of these cate	egories:
Content	Organization	Diction	Grammar, Punctuation, & Spelling
Critical thesis clearly defined and developed with originality and careful thought, and supported with sufficient and consistently relevant detail.	Theme planned so that it progresses by clearly ordered and necessary stages; paragraphs unified and developed with unusual effectiveness; transitions between and within paragraphs clear and effective; paragraphs	Appropriate, clear carefully chosen, and idiomatic.	Except for very infrequent minor errors, grammar and punctuation help to clarify meaning by following accepted conventions; only very infrequent misspellings.
The essay fulfills <i>The</i> <i>Little, Brown Compact</i> <i>Handbook</i> (third edition) "Writing an Argument" principles, pp340-350, in an exceptional way.	and sentences coherent and emphatic.		

RELI 20503 Grading Rubric

B: Superior			
To receive a grade of B, a paper must meet the standards described in <u>all</u> of these categories:			
Content	Organization	Diction	Grammar, Punctuation, & Spelling
Critical thesis defined with more than usual care and	Theme planned so that its purpose and methods are	Appropriate, clear carefully chosen, and	Except for very infrequent minor errors, grammar and

clarity, developed fully	consistently apparent and	idiomatic	punctuation help to clarify
and with consistent	completely fulfilled; well		meaning by following
attention to proportion and	developed and unified;		accepted conventions; only
emphasis, and supported	transitions between		very infrequent
with sufficient and	paragraphs explicit and		misspellings.
consistently relevant	effective; and, paragraphs		
detail.	and sentences coherent		
	and emphatic.		
The essay fulfills The			
Little, Brown Compact			
Handbook (third edition)			
"Writing an Argument"			
principles, pp340-350, in a			
superior way.			

C: Satisfactory			
A paper will receive a grade	of C if it is seriously deficien	t in the ways described in <u>any</u>	one of these categories:
Content	Organization	Diction	Grammar, Punctuation, & Spelling
Critical thesis adequately defined but trite, trivial, or too general; or developed adequately but with occasional disproportion or inappropriate emphasis; or supported adequately but with occasional repetition or sketchiness.	Plan, purpose, and method of theme apparent but fulfilled unimaginatively or incompletely (sketchy introduction or conclusion, for example); or paragraphs unified and coherent but occasionally ineffective in their development; or	Occasionally inappropriate, vague, trite, <u>or</u> unidiomatic.	An isolated serious error in grammar or punctuation; occasional minor errors in grammar and punctuation; occasional misspellings. <u>Serious errors</u> : Sentence fragment Fused (run-on) sentence Comma splice
The essay fulfills <i>The</i> <i>Little, Brown Compact</i> <i>Handbook</i> (third edition) "Writing an Argument" principles, pp340-350, in a satisfactory way.	transitions between paragraphs usually clear but occasionally abrupt or mechanical; <u>or</u> sentences coherent but occasionally monotonous, not emphatic, or ineffective in structure.		Subject-verb agreement error Nonstandard form (e.g., hisself had went, etc.) Pronoun-antecedent agreement

D: Inferior			
A paper will receive a grade	of D if it is unsatisfactory in t	he ways described in any one	of these categories:
Content	Organization	Diction	Grammar, Punctuation, & Spelling
Critical thesis loosely defined or carelessly thought out; <u>or</u> developed and supported with	Plan, purpose, and method of theme not consistently apparent; <u>or</u> paragraphs occasionally not unified or	Inappropriate, vague, <u>or</u> unidiomatic often enough to interfere with the expression and	Occasional serious errors in grammar or punctuation; <u>or</u> frequent minor errors in grammar

occasional irrelevance,	inadequately developed; or	development of the	or punctuation; or frequent
redundancy, or	transitions between	important ideas of the	misspellings.
inconsistency.	paragraphs occasionally unclear or ineffective; or	paper.	
The essay fulfills The	paragraphs and sentences		
Little, Brown Compact	occasionally incoherent.		
Handbook (third edition)			
"Writing an Argument"			
principles, pp340-350, in			
an inferior way.			

F: Failing			
A paper will receive a grade of F if it is unsatisfactory in the ways described in <u>any one</u> of these categories:			
Content	Organization	Diction	Grammar, Punctuation, & Spelling
Critical thesis unclear; <u>or</u> inadequately developed and supported.	Plan, purpose, and method of theme not clearly apparent; <u>or</u> paragraphs often incoherent or not	Generally inappropriate, vague, <u>or</u> unidiomatic.	Frequent serious errors; <u>or</u> one serious error made more than twice; <u>or</u> very frequent minor errors in
The essay fails to fulfill <i>The Little, Brown Compact</i> <i>Handbook</i> (third edition)	unified; <u>or</u> transitions between paragraphs inadequate or lacking; <u>or</u>		grammar or punctuation; <u>or</u> very frequent misspellings.
"Writing an Argument" principles, pp340-350.	sentences often incoherent.		

Dr Middleton's Editing Symbols

Returned essays often contain several symbols (in the margin[s]) that this sheet attempts to explain. Such symbols are common, especially in the publishing world, and knowing what they signify will help you grasp my grading concerns. Should you have any questions, please ask:

ap	Apostrophe required or misused
arg	Faulty argument
awk	Awkward phrasing or construction
cap	Capital letter needed
cit	Citation missing or an error in the form of the citation
coh	Coherence concern
cs	Comma splice
dm	Dangling modifier

frag	Sentence fragment
gr	Grammatical error
inc	Incomplete sentence
ital	Italicize or underline
lc	Lower case letter required
mng	Meaning of your sentence or remark is unclear
mixed	Mixed metaphor or construction
no cap	Unnecessary capital letter
р	Punctuation error
pass	Passive voice
rep	Repetitive remark
run-on	Run-on sentence
shift	inconsistency or abrupt change in the argument
sp	Misspelled word
spec	More specificity required
t	Verb tense error
W	Wordy
vb agr	Error in subject-verb aggreement
WW	Wrong word
Some other s	symbols
??	Meaning unclear or type appears illegible
٨	Something missing
#	Space needed (usually between words)
¶	New paragraph required
no ¶	No new paragraph required
¶ coh	Paragraph lacks coherence
¶ dev	Paragraph left largely undeveloped
:	Colon
•	Semicolon
"	Quotation marks
()	Close up the space

RASTAFARI AND REGGAE IN GLOBAL CONTEXTS

Instructor	DR. DARREN J N. MIDDLETON	Name	
		Class	
		Date	

Read each question carefully, and then write T (true) or F (false) on the line next to each question

- 1._____ The Rastafari religious movement began in Jamaica
- 2.____ His Imperial Majesty Haile Selassie I was once known as Ras (Prince) Tafari
- 3._____ There are many sects or denominations within Rastafari
- 4._____ It is not possible to be a White Rastafari
- 5._____ Bob Marley's family has partnered with venture capitalists to market legal marijuana
- 6._____ To be an authentic Rasta one must grow dreadlocks
- 7.____ His Imperial Majesty Haile Selassie I dissuaded the Rastafari from repatriating to Ethiopia
- 8._____ The first reggae-inspired movie featured Bob Marley riding a Harley around Kingston
- 9._____ Marlon James won a literary award in 2015 for his novel about an attempt on Bob Marley's life
- 10.____ A Rastafarian has never held political office in Jamaica
- 11. ____ Marcus Garvey is a John the Baptist figure in Rasta history, Rastafari believe
- 12.____ The First Rasta, Leonard Howell, never wore dreadlocks
- 13.____ All Rastafari are vegetarian
- 14.____ The University of the West Indies offers graduate degrees in Rastafari Studies
- 15.____ Bob Marley refused to go near his wife, Rita, during her menstrual cycle
- 16. ____ SNL's Andy Samberg once performed in a skit about the Rastafari
- 17. ____ Some Rastafari are required to read one chapter of the Bible every day
- 18. ____ TCU has never offered a course on the Rastafari religious movement

RASTAFARI AND REGGAE IN GLOBAL CONTEXTS CLASS:

"THE LITERARY CIRCLE"

ROGER MAIS, BROTHER MAN

Facilitator (Fac): this person leads discussion by creating one or two general questions and by making sure everyone participates equally.

Formalist (Form): this person selects one passage from the novel to analyze closely. Examine metaphor, ambiguity, irony, a particular scene, dialogue, etc.

Historian (H): this person selects cultural/historical information that helps further the discussion. You may need to go outside the novel for this information.

Religionist (R): this person creates a question that stimulates the group to think about religious issues in the novel.

Connector (C): this person creates a question that encourages the group to connect the novel with another concept, theme, or personality we've discussed this semester.

For 2-9 February, we will divide into three groups. Each group has five specific and assigned responsibilities, with one free-floater (and the free-floater should help the facilitator, where possible). Note your role. If you wish to chat among yourselves before next week, then feel free, but it's not vital to do so. I plan to 'slide' around each group, helping where I am able.

1: TEAM PINNACLE Rachel (Fac) Kat (Form) Sydney (H) Cassie (R) Silas (C) Paige 2: TEAM BACK-O-WALL Courtney (Fac) Bailey (Form) Hope (H) Caydn (R) Melissa (C) Connor 3: TEAM CORAL GARDENS

Andrew (Fac) Emily (Form) Lauren (H) Reed (R) Blake (C) Jonathan

HONORS 20503-655: Exploring Cultural Contact Zones: Encounters of the East and the West 2-3:20 TTh, Winton Scott Rm 115 Dr. Mona Narain, <u>M.Narain@tcu.edu</u>



Dr. Narain's Office: Rm 320, Reed Hall Email: <u>M.Narain@tcu.edu</u> Telephone: (817) 257 7284 Mailbox: Reed Hall, Room 314 Office Hours: Tues and Thurs, 12:30 – 1:50 p.m. and by appointment. Please use email to contact me on days other than class days. English Department Office: Suite 314, Reed Hall Telephone: (817) 257-7240 Ms. Lynn Herrera, English Department Administrative Asst. Fax: (817) 257-6238

Course Description:

In this seminar we will examine some exciting texts, primarily New Literatures written in English, which represent "contact zones" of cross-cultural interaction between the East and the West. We will concentrate on emergent literatures, supported by representations of "cross-cultural contact" in film and painting, from the diasporic communities of Africa, Asia, Britain and the Middle East. "How is the encounter between Eastern and Western cultures described, problematized and critiqued in these texts?" will be an important starting point of the course. Critical race theory and postcolonial theory will provide the framework through which we will engage in a cross-cultural analysis that works beyond stereotypes and acknowledges the interactive connections between Asian/Middle-Eastern and European Anglophone culture. From

a comparative angle, this course will explore the historical, social, cultural and racial contexts which shape these texts. We will examine their differences, similarities, conflicts and interrelationships to begin to fashion methods of understanding the full complexity of cross-cultural analysis.

Required Course Texts:

Chinua Achebe, *Things Fall Apart* (Anchor Books) ISBN 978-0-385-47454-2 Salman Rushdie, *Moor's Last Sigh* (Vintage) ISBN 978-0-679-74466-5 Hosseini, Khalid, *The Kite Runner* (Penguin) ISBN 978-1-59463-193-1 Mohsin Hamid *The Reluctant Fundamentalist* (Harvest Books) ISBN 978-0-156-03402-9 Gurinder Chadha *Bend it Like Beckham* (film: will be screened in class) Marjane Satrapi *Persepolis: The Story of a Childhood* (Pantheon Books, Random House) ISBN 978-0-375-71457-3

Assia Djebar, *Women of Algiers in their Apartment* (Univ. Press of Virginia) ISBN 978-0-8139-1880-8 (We will read the whole volume)

Selected Handouts on Contact Zones, Critical Race theory and Postcolonial Theory posted on E College.

Purposes of the Course: Address cultural visions goals of Honors Program; advance interdisciplinary learning; address university-wide mission as highlighted: **To educate individuals to think and act as ethical leaders and responsible citizens in the global community**.

Goals and Related Learning Outcomes:

HUM: Students will be able to analyze representative texts of significance and to practice critical analysis of work at the center of the humanities.

CV/Honors: Address aspects of Honors mission statement as indicated with highlights: The College promotes critical thinking and creative inquiry, an understanding of world cultures, and an appreciation of ideas across disciplines. The College fosters student collaboration and strives to ingrain inquiry as an authentic, integral, and enduring aspect of students' identities.

Specific Goals of the Course:

Gaining Factual Knowledge:

--to read the texts of the course and analyze their arguments about race and ethnicity in their national and cross-cultural contexts.

--to learn terms in order to formulate a vocabulary to analyze texts.

--to learn critical theories that illuminate the texts of the course.

Learning fundamental principles, generalizations and theories:

--to continually develop research skills and use different library tools

--to critically evaluate writing through synthesis of ideas.

--to generate and present individual ideas in class discussions on the topics of the course

--to research and write a longer papers on a topic of the course.

Writing Skills: To continue to develop your ability -to write clearly and economically with grammatical correctness -to formulate and support a thesis

-to incorporate sources and document them, using appropriate citation

Please Note: Final drafts of all writing submitted for grading must be typed. Also, you should put aside \$10 for photocopying materials for research. Students who go into the bookstore well through the term to buy books find that the books have been returned to the publishers. Make arrangements to buy your books as soon as possible.

Class Attendance: The purpose of taking a class is to learn something in an interactive environment. You can only do so well if you are in class. I will be running the course in a way to best prepare you for a work environment. My class attendance policies are based on employment situation philosophies. Please be in class for every meeting unless you have an emergency. If you attend every class you will receive the full points at the end of the semester for attendance. You are allowed two absences to cover emergencies. You need not inform me if you are going to be absent only once during the semester. After two absences your final course grade will go down by half a letter grade unless the absence occurs as a result of a serious illness or emergency verified by Campus Life through documentation or an officially sanctioned absence. The department policy on attendance is as follows, "It is the student's responsibility to make sure that the instructor receives Campus Life office's verification of absences." You are responsible for catching up with missed work. Absences will impact your class participation and preparation grade since you will not be in class (please review the section on these grades in the syllabus for an explanation of this policy). If you have more than four absences, I recommend you withdraw from the course since you will be assigned a failed grade. If you are absent for more than 20% of the time in a fifteen-week semester you cannot claim to have completed the course.

Class Etiquette: Civility in the classroom is the bedrock of success. <u>Please do not come late</u> to class or leave early without my prior permission. Habitual tardiness and disruption will be treated in the same manner as an absence. After the first warning your grade will be reduced by half for each late arrival. Accord the same good treatment to your classmates and the instructor that you desire for yourself. Please be respectful to all present in your manners and speech especially during class discussions. <u>Do not eat, drink or sleep in class</u>.

Use of Electronic devices in class: The use of computers in the classroom is strictly limited to class work, i.e., accessing e college readings if you do not have a hard copy of the reading and taking notes in special circumstances. I prefer that you bring hard copies of your readings to class. Otherwise use pen and paper and art of writing with your hand. Use of cell phones/ipods/mp3s and other electronic devices is strictly prohibited in class. Non class related activity—for example, if I find you using the computer or phone for non-class related activities during class time such as surfing the net, texting or playing solitaire on the computer, you will be penalized by a deletion of 5 course points for every instance. Students

who need accommodations should contact me. Do plan on buying hard copies of your assigned course texts.

My Responsibilities:

-- To give you my time and attention to the best of my ability.

-- To listen to you carefully and guide you in your reading and research.

- --To grade your assignments fairly and with care.
- -- To encourage you to achieve and realize the best of your abilities.

Student Responsibilities

- 1. Bring your assigned book to class. You cannot be counted as present and an active participant in the class if you don't have your book with you.
- 2. You must submit your work and assignments on time unless you have prior permission to turn in the assignment late. Unexcused late submission will affect your grade for the assignment and your final course grade. For every two days that the assignment is late your grade will go down by half. For e.g.: your assignment is due on Tuesday but you hand in the paper on Thursday and you receive a B on the paper. However your recorded grade will reflect a B- to include a late submission deduction. In the event of a problem due to which you cannot turn in your paper on time be sure to speak with me and we will try and deal with it together. *I will not accept late submissions for full credit without prior approval nor will I accept assignments from students who do not attend class regularly. Please note that you must complete all assignments and exams in order to pass the course.*
- 3. Write and Revise your research papers before turning them in and visit with me and Amy. I expect you to listen to each other, to share your ideas, and to work hard through the quarter to enhance this class. Writing is a process. Knowing this, work on drafts. It is always advisable to discuss paper topics with me. Amy will be holding draft consultation sessions with you—please bring well formulated ideas and drafts to your appointments with her. Use the facilities of the writing center. Use conventional forms for your essays. This would be the standard Modern Languages Association format. Please staple your papers before you hand them in folders. I have a number of students and loose papers are hard to handle.
- 4. Please save all the work you do for the course and file it appropriately in your binders. Saving your work will achieve a number of objectives: you will be able to assess your progress at the end of the term, I will be able to assess your progress after reviewing your earlier work and you will feel a sense of accomplishment when you see your set of essays as a whole.

Important: Save Date and Time to attend the Honors Fogelson Forum and one more event:

The Fogelson forum will be held on Thursday Oct 15th, 2015 at 7 p.m. in the BLUU Ballroom. Keynote speaker Diane Ravitch will speak on "The Death and Life of the Great American School System." Additionally you can choose to attend one more event related either to Women's Studies or the Global QEP for extra credit. I will announce further details for this second, optional event attendance. **Email Notification:** Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

Note on Modern Language Association Style (MLA) FORMAT: Your research papers have to be formatted according to the MLA format. The style guide is available online through the TCU library.

GRADE	BREAKDOWNS fo	or Assignments

Unannounced Quizzes	50 points
Attendance (20), Class prep & progress (20), Professionalization (10)	50 points
Presentation	50 points
Exam 1	100 points
Response Paper 1	50 points
Research Paper 2 and one Portfolio Item	100 points
<u>Final Exam</u>	<u>100 points</u>
TOTAL CLASS POINTS	500 points

Grading Scale as defined by the Registrar: A+ = 98-100; A= 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C+ = 78-79; C- = 70-73; D+ = 68-69; D = 64-67; D- = 60-63; below 60 = failing grade

POINTS and GRADES for Final Course Grade

93-100%	465-500 points	А		
90-92%	450-464 points	A-		
87-89%	435-449 points	B+		
83-86%	415-434 points	В		
80-82%	400-414 points	В-		
77-79%	385-399 points	C+		
73-76%	365-384 points	С		
70-72%	350-364 points	C-		
67-69%	335-349 points	D+		
63-66%	315-334 points	D		
60-62%	300-314 points	D-		
0-59%	Below 300 points	F		

<u>I call on students to share their prepared thoughts on the topic and text under discussion with</u> <u>their classmates</u>. Therefore it is important to keep up with your reading and come fully prepared to class. Please make notes as you read and use these to participate in and generate class discussion. In a seminar course, the professor is a guide to discussion rather than the generator and lecturer. Your final course grade will be a combination of all of the above grading criteria. It will also be a judgment of <u>how much you have progressed in this course</u>. I determine this progress in part by looking closely at your class preparation and participation, your writing and my comments on paper evaluations.

Class Preparation and Participation: In an honors course such as this course, one of the joys of learning is through hearing other people's views. You should read and prepare carefully for class, highlighting important parts of the text to be discussed, and noting responses and questions that occur to you. In class do share your views and respond to each other with civility but don't be afraid to disagree with me or other classmates. If you are absent due to emergencies or due to an officially sanctioned absence please get in touch with me to make up class preparation and participation points.

Presentations: Leading class discussion once in the semester: Each student will lead class once in the semester. This will be an informal occasion where the leader will be the expert consultant on the text being discussed. You will be responsible for extending our knowledge and consideration of the chosen text by bringing in your careful reading and questions about the text. To prepare for leading the class discussion briefly:

- Read the assigned text carefully and well ahead of time. In class take 5-8 minutes to
 outline a context and one to two themes for your discussion of the assigned topics or texts
 for the class period. You can use a PowerPoint or Prezi for this portion if you prefer.
 Next, connect your context with the text by turning the class's attention to two short
 sections of the text (no longer than a page but as few as four to five lines) you have found
 important and discuss why you found these sections important.
- 2. Prepare a 1-2 page handout for this portion of your presentation to distribute to your classmate and me.
- 3. Prepare a couple of carefully prepared questions and/or comments to lead the class into discussion.

I will pass around a sign-up sheet on Thursday for leading class discussion.

Unannounced Quizzes: You will be taking a number of unannounced quick quizzes through the semester worth 10 points each on the facts of an assigned course text. These quizzes will be factual in nature about plot details or key arguments and definitions in the assigned text for the day. There will be 5 questions with quick multiple choices or questions requiring of 1-2 line answers. Of the total number of quizzes administered, one will be automatically dropped due to reasons of absence or low marks. Quizzes will require you to read your texts carefully and closely before coming to class. You cannot skim your books because these quizzes will often ask you definitions from the critical theories we read and factual and plot details. I believe a thematic critical understanding of any text cannot be accomplished without a close reading of the text, hence the quiz to test and ensure such comprehension as the semester progresses. Please note: **Make-up quizzes will be administered only for absences due to emergencies documented through Campus Life or because of an officially sanctioned absence.**

Response Paper 1: Please see the attached guidelines

Research Paper Assignment: You can choose to write your research paper on any text and article we have covered in the course. Identify a topic or theme related to your chose course text and then research your chosen topic. Use at least three scholarly, peer-reviewed sources to present an argument about your chosen text. You must submit two drafts of the paper in addition to the final draft of the paper. All final drafts have to be typed and formatted according to the MLA style. I will give more precise instructions about these papers during the semester. I welcome you to come see me in person about paper topics

Paper Proposal for Final Research paper: You will write a 2 page paper proposal for your final research paper. This proposal will be due about three weeks before the paper itself is due. In this proposal tell me which course text and article you will write your paper on and what issue/problem/questions or ideas will you explore in your paper? Describe this portion in about a page. On the next page, put down any questions that you have that you would like feedback from me regarding your paper topic? Finally, List four citations of research materials that you will be consulting for your paper. Citations should include at least one scholarly book and one journal article. These citations should be scholarly and peer-reviewed and should be formatted according to the MLA style. This proposal is not graded but should be viewed as an initial draft of your research project. I will ask you to rewrite the proposal if it is unsatisfactory in content. Use these paper proposals to start with a successful base for your final Research Paper.

Portfolio Item included with Research Paper with 1 page reflection: at the end of the semester, I ask you to resubmit one previous assignment with a one page reflection on the course. I will give more specific guidelines later.

Exam 1 and Final Exam: The first exam will be on all the material covered up until the exam day. You will respond to two questions out of three possible questions in essay form during class time. The questions will ask you to compare and contrast two texts and to deliberate upon a theme discussed in the course.

The Final exam will be similar to the first exam except a longer one. It will be a comprehensive exam covering all course materials. It will ask you to engage with the theoretical questions of the course and respond to them with the help of the primary texts of the course as well as compare and contrast texts thematically.

Please bring a long blue book to class on exam day. Do not write your name on it.

Additional Comments: Use the writing center's facilities and the library's resources. The course schedule is subject to change now and then, although I will try and stay as close to it as possible. Of course, I will announce changes in advance. I will be available to you in my office hours or by appointment. Leaving a message or a note is one way of contacting me. You can expect me to listen to your ideas and questions with respect and give the best responses possible. The success of the course depends on all of us working hard together.

Netiquette: Communication Courtesy Code

All members of the class are expected to follow rules of common courtesy in all email messages. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and the online administrators and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the following link concerning "netiquette".

http://www.albion.com/netiquette/

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity:

http://ctlt.ubc.ca/distance-learning/learner-support/communicating-online-netiquette/

Course Schedule

The schedule is subject to change with advance notice depending on the progress of the class.

I suggest you organize your reading in such a manner that ideally you finish reading a novel before you we start class discussion and at the latest by the second class day it is to be discussed in class unless I have different instructions in the syllabus for you.

WEEK 1:

Aug 25: Introduction to the course and discussion of the syllabus.

Read "Introduction" to her book *Contemporary Postcolonial Theory* by Padmini Mongia (E College and circulated via email). Research Definitions of Race and Ethnicity (use the World Wide Web and one online scholarly source) and bring to class to discuss on Thursday.

Framing the Concepts of the course

Aug 27: Discussion on Mongia reading and Race and Ethnicity. Postcolonial Concepts of Mimicry and Hybridity. Discussion of the concept of the "White Man's Burden."

Start reading Chinua Achebe's *Things Fall Apart* for next week. **For Tuesday** read Mary Louise Pratt's "The Arts of Contact Zones" available on (E College under) and Kwame Anthony Appiah's introduction to *Cosmopolitanism* available on (E College)

WEEK 2:

Sept 1: Discussion of essays by Mary Louise Pratt and Kwame Anthony Appiah. Introduction to Chinua Achebe and African Literature.

Pre Colonial Encounters

Sept 3: Things Fall Apart

WEEK 3:

Sept 8: *Things Fall Apart* Sept 10: *Things Fall Apart* concluded.

WEEK 4: Early Modern Encounters and (Post) Modernity

Sept 15: Selection subtitled "The Postmodern Connection" by Vijay Mishra and Bob Hodge in "What is Post-Colonialism" (E college). Introduction to India and its Independence struggle and Salman Rushdie.

Sept 17: Moor's Last Sigh. (Discussion on Part 1 of the book)

WEEK 5:

Sept 22: *Moor's Last Sigh.* (Discussion on Part 2 of the book and preparation for exam) Sept 24: *Moor's Last Sigh.* (Discussion on Part 3 of the book and larger themes) PRESENTATION: Katie Rodden

WEEK 6: The East and the West and the Past

Sept 29: Introduction to themes concerning 9/11 in the U.S. and Pakistan. Discussion on *The Reluctant Fundamentalist*. Response Paper 1 in a folder with 2 prior drafts Due in class today.

PRESENTATION: Mackenzie Koss

Oct 1: Discussion on *The Reluctant Fundamentalist* PRESENTATION: Alex Sullivan-Green

WEEK 7:

Oct 6: The Reluctant Fundamentalist

Oct 8: The Reluctant Fundamentalist

WEEK 8: War, the East and the West Oct 13: FALL BREAK No Class (Read the *Kite Runner* during break)

Oct 15: *The Kite Runner* and Afghanistan. PRESENTATION: Lindsay Shanley

WEEK 9:

Oct 20: The Kite Runner. PRESENTATION: Pete Trevino

Oct 22: The Kite Runner.

WEEK 10: Diasporas

Oct 27: **EXAM 1 in class.** Please bring an unmarked Blue book with you Read article by Stuart Hall's "Cultural Identity and Diaspora" (available on E college).

Oct 29: Discussion on Stuart Hall's article "Cultural Identity and Diaspora" (available on E college. *Bend it Like Beckham.* (Film will be shown in class).

WEEK 11: Diasporas

Nov 3: Film concluded. Discussion on Bend it Like Beckham. PRESENTATION: Justin Miller

Nov 5: **Research day** to prepare for Research Paper Proposal. I will provide further guidelines for this day. <u>PRESENTATION: Hayden Guy</u> (Reschedule) 2 p.m. MEET in the Library Foyer Ms. Ammie Harrison for Research Workshop

WEEK 12: Alterities: Approaching the Other

Nov 10: Discussion on Bend it Like Beckham concluded.

Read Fatima Mernissi's Chapters "Introduction" and "The Hijab, The Veil" from her book *The Veil and the Male Elite* (E College). PRESENTATION: Alison Armstrong

Nov 12: Discussion on Fatima Mernissi's Chapters "Introduction" and "The Hijab, The Veil" from her book *The Veil and the Male Elite* (E College). Begin discussion on *Women of Algiers* (Discussion on first two short stories). **2 page Final Research Paper Proposal Due in class in hard copy or electronically via email to Dr. Narain** (<u>m.narain@tcu.edu</u>) by **5 p.m. today**. PRESENTATION: Samantha Lane

WEEK 13:

Nov 17: Discussion on Women of Algiers PRESENTATION: Hayden Guy

Nov 19: Discussion on *Women of Algiers*. Discussion on writing the Research Paper. PRESENTATION: Zac Greco

WEEK 14: Alterities: Approaching the Other

Nov 24: Introduction to Iran, the Iranian Revolution reading graphic novels. Persepolis

Nov 26: THANKSGIVING No Class.

WEEK 15:

Dec 1: Persepolis PRESENTATION: Ben Krause

Dec 3: *Persepolis*. Workshopping the Research Paper. Bring two copies of your paper draft to class for workshopping

WEEK 16:

Dec 8: *Persepolis* concluded. Class wrap up. **Research Paper 2 in a folder with two prior drafts due in class today. One previous Portfolio item.**

Dec 10: STUDY DAY. NO CLASS.

Final Exam: Dec 15, Tues, 3-5:30 p.m. in the classroom. Please bring an unmarked blue book to class.

The use of electronic devices such as cell phones and iPods will be prohibited during the exam. Do not wear hats on exam day to class. *Please do not make travel arrangements to leave campus before your final exam*. AddRan College forbids instructors from giving early final exams unless it is for graduating students or students who have more than 2 exams scheduled within a 48 exam period. You will need to provide evidence if you have more than 2 exams scheduled in a 48 hour period to accompany your exam reschedule request.

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Description for an Upcoming Course Offering by Dr. Peter Szok:

HNRS 20503 Cultural Contact Zone - Latin American History since 1830 Survey of modern Latin America, from the 1820s to the present, underlining connections and similarities with the outside world, as well as cultural manifestations of the past. Students will situate Latin America in broad, international periods, such as the Cold War, the Age of Revolution, and the Great Depression, while they assess regional particularities via literature, cinema, art, dance, and music. Each semester will focus on a major Latin American country and its novelists, painters, singers, poets, and filmmakers. In addition to essay-format exams and class exercises, students will prepare a paper on a cultural subject, and present it at the AddRan Research Festival. The class format will be discussion, emphasizing analysis of songs, graffiti, texts, movies, and urban performances. Students will utilize these and other elements to place Latin America in global history and to compare its patterns to those of other areas.

HNRS 20503 (Section 620) Cultural Contact Zones: The Americas SPRING 2016

Dr. Juan Carlos Sola-Corbacho Scharbauer Hall 3018 E <u>j.solacorbacho@tcu.edu</u> (817) 257- 4495 Office Hours: MWF, 8:00-9:30; Tu, Th, 8:00-9:00 and by appointment

1.- INTRODUCTION

In this class we will focus on the Americas, from Canada to Argentina, and Americans at the beginning of the 21st century. We will learn about the 35 American sovereign states and those 19 territories that are part of other European or American countries. We will analyze their people, their culture, their traditions, and their political and economic situation. We will pay particular attention to the political, cultural, social and economic differences and similarities among those 35 (+ 19) American countries, as well as between the Americas and the rest of the world. Based on these general ideas, during the semester, we will analyze, for example, what the North American Free Trade Agreement or the Organization of American States are, how they work, why they were created and their future. We will also analyze immigration, one of the most important problems the Americas and the world have today, and we will compare it with that same issue in Europe. We will also "meet" the most popular Americans: political leaders, actors/actresses, writers and scientists, as well as looking at expressions of regional identity such as the Peruvian Inti Raimy (summer solstice), how to play tejo (a traditional sport in Colombia), and the origin of the traditional Chilean festival known as "Fiesta Tapati."

2.- PRESENTATIONS AND DISCUSSION

a) Presentation: American countries

The goal of this assignment is to present an accurate profile of each of the 35 independent American countries and Puerto Rico, one of the existing dependent territories in the Americas.

Each student will have to make two presentations (two countries).

You will have to include in your presentations what you consider the most important aspects that define these countries today, and those historical factors that can help us to understand their present situation.

In other words, in your presentation you will have to include:

- Geography: location and most important natural features
- History: most important historical events
- The most important elements of its political system (in 2016) such as the constitutional framework, political parties and elections, foreign relations...
- The most important features of its economic system (in 2016) such as the most important economic sectors, most important corporations, economic evolution in recent years...
- Social structure (population): most important demographic data (in 2016) such as ethnic composition, age structure, cultural/educational structure...
- Main cultural features. In this case you may include: literature (main styles and/or writers), art (main styles and/or artists), and most important musical manifestations (traditional, popular, classical, composers, musicians...)

Every week we will have two or three presentations. You will make your presentation at the beginning of the class.

Your presentation will be no longer than 10 minutes.

After finishing your presentation, you will have to answer the questions that the rest of the students ask you.

I have already assigned the presentations (see the schedule at the end of this syllabus and in "Country Presentations" on Learning Studio – Doc Sharing).

Two days before you make your presentation (by the end of the day), you will have to upload your PowerPoint presentation into Learning Studio (Dropbox: "Presentation: Country I" and "Presentation Country II"). I will not be able to grade your presentation if you do not upload the copy of your power point presentation. I will send you back your presentation with my comments and grade.

I will grade (0-100 points) your presentation according to:

- Content:

• The relevance and accuracy of the information you have included in your presentation

- Form:

• The clarity of your presentation (power point presentation included)

Suggestions:

> Content

- You will be able to find a lot of information about any of these countries. What you must do is to include in your presentation only what you consider most important.

For example, it is not difficult to find all the geographical features of a country such as Brazil, but in this class we do not need to know all of them, only those that have determined the evolution and the actual situation of the Brazilian national community.

- Too much information does not make your presentation better.

A short, clear presentation (8 minutes, for example) including the most important points, is better than a long presentation (13 minutes, for example) with too much (and in some cases irrelevant) information, which among other things will make your pace too fast and confusing.

- Form and presentation
 - Organize your ideas for a well-structured presentation
 - Your PowerPoint presentation must help your audience to follow your presentation. To improve your PowerPoint presentation you should:
 - Insert maps and illustrations only when you need it.
 - Don't forget to insert captions with your illustrations.
 - Make the font big/clear enough to read. Use the same font size in your points and sub-points. Avoid harder to read fonts such as $\mathcal{F}_{rench} S_{cript}$ and Curlz.
 - Use numbers and graphics but be sure that you explain their relevance in class
 - Use phrases instead of sentences
 - Bullet points are not meant to divide sentences of a paragraph, but to help pinpoint important ideas
 - You are less likely to read directly from your PowerPoint if you use short ideas instead of sentences
 - It will help your audience to follow you: with long sentences, the audience lags behind in trying to read all your points
 - Edit. Use correct grammar/punctuation, just as if you were writing a paper.
 - Make sure dates are right and that names and places are spelled correctly
 - Don't include too many points in only one slide: your slides must appear clear and easy to understand
 - Don't read directly from your PowerPoint presentation: that may give the impression of lack of confidence or lack of preparation. Know your material well enough that you can use notes, cards, outlines, etc. as a guide, not a script.
 - Find out (Google Translate) how to pronounce names/places correctly, it will help to make your presentation more fluid

b) American classic literature.

The goal of this assignment is to study some of the most important American writers. The analysis of their life, work and legacy will help us to understand their countries' culture, society, and history.

I have already chosen the American writers we are going to analyze (see the list below). It has been impossible to include a writer from each country. There are American countries whose written culture has been developing only recently, when their national government has been trying to promote it. In these countries it is difficult to find a writer that can be considered representative of the culture/literature of the country.

- 1) Julio Cortazar (Argentina)
- 2) Miguel Angel Asturias (Guatemala)
- 3) Gabriel Garcia Marquez (Colombia)
- 4) Alejo Carpentier (Cuba)
- 5) Toni Morrison (United States)
- 6) Mario Vargas Llosa (Peru)
- 7) V.S. Naipaul (Trinidad and Tobago)
- 8) Derek Walcott (Saint Lucia)
- 9) Octavio Paz (Mexico)
- 10) Pablo Neruda (Chile)
- 11) Gabriela Mistral (Chile)
- 12) Romulo Gallegos (Venezuela)
- 13) Horacio Quiroga (Uruguay)
- 14) Alice Munro (Canada)
- 15) Pearl S. Buck (United States)
- 16) Carlos Fuentes (Mexico)
- 17) Ruben Dario (Nicaragua)
- 18) Jorge Amado (Brazil)

Each of you will make a presentation on one of these authors. I have already assigned them (check the Syllabus, pages 9-14, and American Writers Calendar on Doc Sharing on Learning Studio):

In your presentation you will have to include:

- A short biography of the author (in his/her historical context) with information relevant to understand his/her work, including political/social activism/ideas, and most important awards.
- His/her work: most important publications and most important features of his/her production.
- Legacy.

Your presentation will be no longer than 10 minutes.

After finishing your presentation, you will have to answer the questions that the rest of the students ask you.

Two days before you make the presentation, you will have to upload your PowerPoint presentation into the appropriate Learning Studio dropbox ("Presentation: American Writer"). I will not be able to grade your presentation if you do not upload the copy of your power point presentation.

I will grade (0-100 points) your presentation according to:

- Content: the accuracy and relevance of the information you include in your presentation.

- Form: the clarity of your presentation (PowerPoint presentation included)

The suggestions included in the previous section (American countries: presentation) are valid in this case too.

c) American bites

Every Wednesday and Friday (with the exception of weeks 1, 2, 15, and 16: see calendar) we will begin the class with a number of very short presentations with detailed information about the countries analyzed the previous Monday. For example, on Monday, January 25, there are two presentations scheduled, on Venezuela and Belize, so the following Wednesday and Friday the short presentations (bites) will be on those two countries.

It will be only 1 power point slide (2-3 minutes) from your seat in the classroom.

The topic

- There is a variety of topics you can develop for this assignment. The idea is to add more detailed information to that provided by the general presentation on a country.

- According to the topic, you can make more or fewer points. You may continue to earn points until you get the grade you want for this assignment. You cannot make more than 100 points for this assignment.
 - A city (you can make 0-15 points)
 - Historical character: political leader, writer (other than those included in the previous assignment), artist, scientist, businessman, composer/musician... (0-18 points)
 - Traditional festivals (0-17 points)
 - Ethnic/cultural groups (0-17 points)
 - Historical mark (monument, geographical feature...) (0-15 points)
 - Local cuisine (0-14 points)

Each student will be able to make no more than one short presentation per week.

You will be able to make short presentations on all the countries with the exception of those which are your assignments for the "long" presentations. For example, if you make a presentation on Brazil you will not be able to make short presentations on that same country.

You will choose all your bite topics. Once you pick your topic/s, you will have to email it/them to me. The deadline to turn in your topic is the Saturday before the presentation of the bite by midnight. For example, the presentations on Venezuela and "its bites" are on January 25, 27 and 29, therefore the deadline to propose a "Venezuela bite" is Saturday, January 23 (midnight).

Suggestion: according to the calendar that includes the days for all the country presentations and bites, and knowing the points you can make for each bite, it will be much easier for you to elaborate at the beginning of the semester a list with all the bites you are going to present along these 16 weeks. If weeks before the end of the semester you have accumulated enough points (you cannot make more than 100 points for this assignment), and you have not made all the presentations that you included in your list, you would be able to cancel them.

I have posted on Learning Studio (Doc-Sharing: "bites") an Excel table-calendar, which includes countries, dates, topics, and students. I will update it regularly, so please, before submitting your proposals be sure that nobody else has picked the topics you have selected. If two students submit the same topic I will always consider only the first I receive.

You will have to upload your presentation into the appropriate Learning Studio dropbox the Saturday before making your presentation in class by the end of the day. Name the file: "your last name (space) country (space) bite."

I will grade your presentation according to

- 1) Content: the accuracy and relevance of the information you include in your presentation. Be sure that you explain clearly why your topic is relevant to improve our knowledge on the country in question.
- 2) Form: clarity of your presentation (PowerPoint presentation included)

d) Discussion in class

During this semester, we will analyze and discuss some of the most important current issues in the Americas.

Beginning at the end of January, we will discuss a different topic every month:

- January: migration in the Americas (week 4: Wednesday, 3 February, and Friday, 5 February)

- February: women in the Americas (week 7: Wednesday, 24 February, and Friday, 26 February

- March: native population in the Americas (week 12: Wednesday, 30 March and Friday, 1 April)

- April: environmental issues in the Americas (week 16: Monday, 25 April and Wednesday, 27 April)

You will have to find sources (websites, newspaper/magazine articles as well as journal articles and books) to get the information you need to support/illustrate your stance on each issue. Your sources will be essential to discuss the topic in class.

Look for different approaches to the issue to obtain a broader view of the topic. Statistics can help to support or illustrate your point.

The Saturday before we begin the discussion in class will be the last day to turn in a list of the sources you will use to prepare the discussion. You will have to add to your list a short paragraph pinpoint the ideas included in your sources that you consider essential to the analysis of the topic in class. You will have to write a short paragraph for each of your sources.

I have posted a link ("The Chicago Manual Style") on Learning Studio (webliography tab) that will take you to a citation guide. The guide includes instructions on how to cite your sources. The guide is also useful to create the footnotes as well as the "cited works page" at the end of your research paper.

Deadlines to turn in your sources:

- Migration in the Americas: 30 January (midnight)
- Women in the Americas: 20 February (midnight)
- Native population in the Americas: 26 March (midnight)
- Environmental issues in the Americas: 23 April (midnight)

It will be very useful if the days we discuss these topics you bring your sources (information) to class. Using air-media you will be able to project easily on the screen the information you want the rest of the students to know.

I will grade both your selection of sources (according to their relevance in the discussion) and your participation in class during the discussion days.

The criteria for the grades in this case (and also for your **participation in class** in general) includes

- The frequency of your contributions, including questions you should ask after other students' presentations (countries and authors)

- If your intervention in class is determined by a question I ask you (fewer points) or if it is your own initiative (more points).

- The relevance of your contributions

- The originality of your contributions

- The extent to which you connect the discussion to the principal themes of the course

- Your ability to connect each day's topic to previously discussed topics

- Your attentiveness to the contributions of your classmates.

2) WRITTEN ASSIGNMENTS

Research paper

Each student will have to write a research paper.

In this paper you will analyze a contemporary issue, either political, social, cultural or economic as it is seen or discussed in an American country. You can also compare the issue between two different countries, or between an American and a European country.

Your ultimate goal is to write your own opinion on the issue.

We will agree on your topic by February 8 (Learning Studio - Dropbox). Try to find a topic close to your own major.

Your paper must be organized in three parts:

- a) Introduction: you must define clearly and explicitly your topic, and explain why it is important. Your introduction should not be more than 10% of your paper.
- b) Body: in this part of your paper you must provide with the information you have found in your sources about the issue. This information is the evidence on which you will build on your own view of the issue. The quality of your conclusion (and that of your paper too) depends on the quality and quantity of the information you include in the body of your paper.
- c) Conclusion: based on the information you include in the body of your paper, you must conclude defining your own position on the issue. You should not repeat the ideas included in the previous section of your paper if it does not reinforce your point. Your conclusion should not be more than 10% of your paper.

Sources: articles published by European and American newspapers, as well as scholarly sources (books and articles). Only websites with author/s will be acceptable (it is a question of reliability that can affect your view of the issue).

You must include footnotes every time you include information/ideas taken from your sources. Use the Chicago Style. There is a link ("The Chicago Manual Style") on Learning Studio (webliography tab) that will take you to a citation guide. The guide includes instructions on how to cite your sources (footnotes and cited works page/bibliography).

You should paraphrase instead of quoting when you include an idea taken from your sources. This paper must be "yours."

The paper will not be more than 7 pages long.

- ➤ 1" margins
- > Size font 12, in either Tahoma, Arial or Times New Roman.
- Double-spaced

Deadline: March 21 (by the end of the day). There will be a dropbox to upload your essay.

I will grade:

- a) Contents:
 - Your ability to write a paper organized according to the structure previously described.
 - Your ability to express your opinion on an issue based on the information included in your paper
- b) Form: look for the suggestions I included in the previous section (Discussing the News)
- 3) YOUR FINAL GRADE
 - a) 2 (country) presentations \rightarrow 25% of your final grade
 - b) 1 (writer) presentation \rightarrow 15% of your final grade
 - c) American bites \rightarrow 10% of your final grade
 - d) Term paper \rightarrow 30% of your final grade
 - e) 4 discussions in class + participation in class \rightarrow 20% of your final grade

92-100 designates an A 90-91 designates an A-89-88 designates a B+ 82-87 designates a B 80-81 designates a B-

79-78 designates a C+

72-77 designates a C 70-71 designates a C-69-68 designates a D+ 67-62 designates a D 60-61 designates a D-0-59 designates an F

5) CALENDAR

Week 1

Monday, 11 January: Introduction

Wednesday, 13 January: American dependent territories

Friday, 15 January: American dependent territories

Week 2

Monday, 18 January: Martin Luther King Jr. (No class)

Wednesday, 20 January: American dependent territories

Friday, 22 January: American dependent territories

Week 3

Monday, 25 January Presentations: Emily Gibson on Venezuela Hannah Nettelblad on Belize

Wednesday, 27 January Venezuela + Belize bites Presentation: Nick Stevens on Gabriela Mistral (1889-1957) – Chile

Friday, 29 January

Venezuela + Belize bites Presentation: Paige Morgan on Jorge Amado (1912-2001) – Brazil Saturday, 30 January (midnight)

Deadline sources for discussion in class: Migration in the Americas

Week 4

Monday, 1 February

Presentations: Anh Vu on Trinidad and Tobago Ranee Samaniego on Colombia

Wednesday, 3 February

Trinidad and Tobago + Colombia bites Presentation: Victoria Guvenc on Pearl S. Buck (1892-1973) – USA Discussion in class: Migration in the Americas

Friday, 5 February

Trinidad and Tobago + Colombia bites Discussion in class: Migration in the Americas

<u>Week 5</u>

Monday, 8 February

Term Paper topic due Presentations: Stanton Cross on Mexico Mackenzie Holst on Guatemala Claire Carter on Costa Rica

Wednesday, 10 February:

Presentation: Gabby Carter on Alice Munro (1931-) - Canada Mexico + Guatemala + Costa Rica bites

Friday, 12 February:

Mexico + Guatemala + Costa Rica bites Presentation: Vianca Santana on Ruben Dario (1867-1916) – Nicaragua

<u>Week 6</u>

Monday, 15 February

Presentations:

Jon Nguyen on El Salvador Esther Pae on the United States Noah Ryan on Saint Kitts and Nevis

Wednesday, 17 February

El Salvador + United States + Saint Kitts and Nevis bites

Friday, 19 February

El Salvador + United States + Saint Kitts and Nevis bites

Saturday, 20 February (midnight)

Deadline sources for discussion in class: Women in the Americas

<u>Week 7</u>

Monday, 22 February Presentations: Allie Wood on Brazil Paige Morgan on Haiti

Wednesday, 24 February

Brazil + Haiti bites Presentation: Emily Gibson on Mario Vargas Llosa (1936-) - Peru Discussion in class: Women in the Americas

Friday, 26 February

Brazil + Haiti bites Presentation: Emily Haskins on Gabriel Garcia Marquez (1927-2014) - Colombia Discussion in class: Women in the Americas

<u>Week 8</u>

Monday, 29 February Presentations: Madeline McBride on Uruguay Nick Stephens on Honduras

Victoria Guvenc on Dominican Republic

Wednesday, 2 March

Uruguay + Honduras + Dominican Republic bites Presentation: Claire Carter on Miguel Angel Asturias (1899-1974) - Guatemala

Friday, 4 March

Uruguay + Honduras + Dominican Republic bites Presentation: Stanton Cross on Toni Morrison (1931-) – USA Presentation: Anh Vu on Julio Cortazar (1914-1984) – Argentina

<u>Week 9</u>

Monday, 7 March: Spring Break

Wednesday, 9 March: Spring Break

Friday, 11 March: Spring Break

<u>Week 10</u>

Monday, 14 March:

Presentations: Vianca Santana on Peru Noah Ryan on Canada Gabby Carter on Saint Vincent and the Grenadines

Wednesday, 16 March:

Peru + Canada + Saint Vincent and the Grenadines bites Presentation: Esther Pae on Romulo Gallegos (1884-1969) – Venezuela

Friday, 18 March: No class

Peru + Canada + Saint Vincent and the Grenadines bites

<u>Week 11</u>

Monday, 21 March Term Paper due Presentations: Hannah Nettelblad on Panama Ranee Samaniego on Dominica Mackenzie Holst on Chile

Wednesday, 23 March Panama + Dominica + Chile bites Presentation: Madeline McBride on Alejo Carpentier (1904-1980) – Cuba

Friday, 25 March: Good Friday

Saturday, 26 March (midnight) Deadline sources for discussion in class: Native population in the Americas

Week 12

Monday, 28 March:

Presentations: Paige Morgan on Bolivia Jon Nguyen on Puerto Rico Emily Haskins on Antigua and Barbuda

Wednesday, 30 March

Bolivia + Puerto Rico + Antigua and Barbuda bites Presentation: Allie Wood on Horacio Quiroga (1878-1937) – Uruguay Discussion in class: Native population in the Americas

Friday, 1 April

Bolivia + Puerto Rico + Antigua and Barbuda bites Discussion in class: Native population in the Americas

<u>Week 13</u>

Monday, 4 April Presentations: Nick Stephens on Saint Lucia Stanton Cross on Grenada Claire Cartier on Argentina

Wednesday, 6 April Saint Lucia + Grenada + Argentina

Friday, 8 April Saint Lucia + Grenada

<u>Week 14</u>

Monday, 11 April

Presentations: Vianca Santana on Guyana Madeline McBride on Nicaragua Esther Pae on Paraguay

Wednesday, 13 April:

Guyana + Nicaragua + Paraguay bites Presentation: Noah Ryan on Carlos Fuentes (1928-2012) – Mexico

Friday, 15 April:

Guyana + Nicaragua + Paraguay bites

<u>Week 15</u>

Monday, 18 April Presentations: Gabby Carter on Ecuador Victoria Guvenc on Suriname Anh Vu on Jamaica Ecuador + Suriname + Jamaica bites

Wednesday, 20 April:

Ecuador + Suriname + Jamaica bites Presentation: Hanna Nettelblad on Derek Walcott (1930-) – Saint Lucia Presentation: Mackenzie Holst on V.S. Naipul (1932-) – Trinidad and Tobago

Friday, 22 April:

Presentations: Emily Gibson on Barbados Allie Wood on Bahamas

Emily Haskins on Cuba

Saturday, 23 April (midnight)

Deadline sources for discussion in class: Environmental issues in the Americas

<u>Week 16</u>

Monday, 25 April

Barbados + Bahamas + Cuba bites Presentation: Jon Nguyen on Octavio Paz (1914-1998) – Mexico Discussion in class: Environmental issues in the Americas

Wednesday, 27 April

Barbados + Bahamas + Cuba bites Presentation: Ranee Samaniego on Pablo Neruda (1904-1973) – Chile Discussion in class: Environmental issues in the Americas