

### **Course Description:**

The young people of the Arab Spring (2011) and the writers who early on identified the conditions that brought them to city squares to voice their affirmative vision of their future will be the focus of this course.

Modernization brings with it new conditions that strain social ties, the ability to help one's self or others, and devastation to natural environments while it also promises new technologies, opportunities, and freedoms. The dual nature of the modern world means that the colonial past that had set up "developing" and "developed" nations is no longer imagined holding these conditions within national boundaries. It also means that much of what the "developing world" struggled with is now being seen as a more ubiquitous struggle across nations. The "Arab Spring" (some call the name a Western invention) ignited a movement by young people from Tunisia to Egypt, and beyond to Algeria, Iraq, Kuwait, Morocco, Sudan, and more, then to European protests and to North America in the form of Occupy Wall Street and Black Lives Matter. The cry was "change," and the interests were varied but shared the values of young people (human rights, like those of queer people, women, religious minorities, and ethnic minorities), environmental justice, participatory government, and employment opportunities.

We will read the genres of novel, short stories, memoirs, and poetry, along with other forms that address the conditions that brought people into the streets to put their bodies on the line for their values. We also will discuss the backlash and effects that remain as governments all over the world enacted new laws that make such movements more challenging in the future.

Almost all of what we will read is written/translated for an American or English-speaking audience. There will be gaps in what we can cover and access.

Be prepared that some content matter will be emotionally demanding, necessarily diverse, and that forms of direct and indirect violence is something that these writers address in various ways.

\*P\*All reading and writing Basic Skills requirements. (Required, Previous).

### **Course Objectives:**

***General Education, Category 1: "Student Objective: To read major literary works critically with appreciation and understanding."***

- In this course, students will be able to:
- Read various genres for stylistic and formal meaning;
- Identify one genre from another;
- Consider how writers make choices about framing and structuring what they say; -Use quotes

effectively;

-Write a cohesive paragraph.

More specific to this topic:

-Students will read important literary texts that will acquaint them with messages and the background of the Arab Spring;

-Students will write formal and informal interpretations/analyses;

-Students will learn the genres of poetry, fiction, memoir, film, graphic fiction, visual arts;

-Students will build empathy by learning about the lives and views of others.

### Required Texts:

Aziz, Basma Abdel. *The Queue*. Penguin-Random House, 2013.

Hamid, Mohsin. *How to Get Filthy Rich in Rising Asia*. Penguin, 2014.

Idle, Nadia and Alex Nuns. *Tweets from Tahrir*. OR Books, 2011.

Mahfouz, Naguib. Denys Johnson-Davies (Trans.) 1992. *The Time and the Place and Other Stories*. Knopf Doubleday Publishing Group, 1992.

Weddady, Nasser and Sohrab Ahmari, Eds. Gloria Steinem (Foreword). *Arab Spring Dreams*. St. Martin's P, 2012.

Other required readings will be provided on Canvas.

### Required Materials:

Intellectual curiosity

Storage to back up work

\$20 set aside for printing costs

### Grading:

- **Quizzes:** Expect short quizzes on the reading material each day that the reading will be discussed.
- **Quote Bank & Themes:** Students will keep a *quote bank* that will help in the writing of *bi-weekly themes*. Themes will consist of one-paragraph of 10-12 sentences that performs an interpretation that uses quotes and demonstrates that the student can write a solid paragraph that is sufficiently sophisticated for a college-level sophomore course.
- Throughout the semester, students will engage in an *on-line group discussion* every week. Students will use the discussion forum in Canvas to explore and reinforce ideas that the class addresses. Posting approximately 250 words **twice each week by Wednesday at midnight** (from each group member). **Failure to post for a week (seven days) or longer will result in a severe penalty (see assignment sheet for details).**  
**Posting during class meetings will not count.**

- All assignments should follow MLA formatting, style, and conventions. Because of the many themes written throughout the course, which are to be viewed as practice writing, we will not build in revision.
- **Research: Digital Poster**  
This assignment is designed to bring research into the course. As per the assignment sheet, students will research recent expressions by ordinary people, artists, musicians, writers, and others whose concerns relate to our course topic.
- **Final Exam:**  
Exams will consist of such things as using key concepts to interpret the literature, identifying authors' names and the titles of their work, and providing explanations of key terms and concepts from our readings and notes.
- **Attendance Policy & Class Participation:**

This class meets in person twice each week. Therefore, attendance is imperative. Students may miss two classes for any reason without penalty. Any student missing more than four classes will fail the course. Attendance is required for a good participation grade but does not determine it. To develop the skills that one needs to communicate about literature effectively, one must be a participant in an intellectual community.

### **Late Paper Policy:**

Paper due dates and times are listed on the course schedule, submitted to Canvas. No late papers will be accepted.

### **Electronics:**

All electronic devices must be in "airplane mode." Anyone causing a distraction to the class with an electronic device, whether receiving an in-coming call or using the device during class will receive a zero on the quiz for the day. Texting and posting in Discussions during class time is prohibited.

### **"Extra-credit" Policy:**

Students have ample opportunity and support to earn points in a variety of ways; therefore, there is no "extra credit."

### **Plagiarism Policy:**

Students who violate the University's standards of academic integrity will fail the assignment in question and, at the discretion of the Department of English, may receive further academic and Judicial Board sanctions, such as failing the course. This class will adhere to the Academic

Integrity Policy set forth by the University in the Student Code of Conduct from the SVSU Student Handbook, Section 1.8. In accordance with the request of the Student Government Association at SVSU, I am including the student-written Honor Code:

As a student at Saginaw Valley State University:

- I am committed to upholding a high standard of academic integrity in all of my work, inside and outside of the classroom. Out of respect for my peers, professors, institution, and self, I will complete all tasks honestly and to the best of my ability.
- I am guided by my conscience as I work toward my educational and professional goals, and I expect my fellow students to practice that same moral judgment.
- I take pride in my academic accomplishments and therefore will not give or receive unauthorized assistance on any assignment, project, exam, or other university requirement.
- I seek to maintain the honor of a Saginaw Valley State University degree, and I will preserve its value throughout my professional career.

- written and adopted by the SVSU Student Association

<b>Grade Breakdown</b>		<b>Numerical Equivalents</b>	
Participation	10%	A	100%-94%
Quizzes	5%	A-	90%-93.9%
Themes	40%	B+	89.9%-87%
On-line Project	20%	B	84%-86.9%
Digital Poster	10%	B-	83.9%-80%
Final Exam	15%	C+	79.9%-77%
		C	76.9%-70%
		D	69.9%-60%
<b>TOTAL</b>	<b>100 points</b>	<b>F</b>	<b>59.9%</b>

<b>*Schedule of Assignments</b>		
*All assignments listed below are due on the day listed to the left.		
<b>Dates</b>	<b>Assignments</b>	<b>To-do List</b>
<b>August</b>		

1-M 29	Introduction to course	Review course goals, objectives, policies, and overviews; take syllabus quiz; write a post or post a video in Discussions introducing yourself to your group by Wednesday (11:59 p.m.)
W 31	Film: <i>The Economics of Happiness</i>	Post in Discussions about the film by Wednesday at midnight; submit at least two quotes from the film to your quote bank; review Concept Mapping
<b>September</b>		
2-M 5	Labor Day (no class)	
W 7	Edward Goldsmith, “Why Development Creates Poverty”	Take quiz on reading; take quizzes on paragraph assignment and readings; submit at least two quotes from the essay to your quote bank; share concept map in Discussions about the readings by Wednesday at midnight; review Theme Assignment
3-M12	José Vericat, “In Light of the Intellectuals: The Role of Novelists in the Arab Uprisings”	Submit at least two quotes from film to quote bank; post in Discussions by

		Wednesday at midnight
W 14	Film: <i>Garbage Dreams</i>	Review takeaways from films and essay; post in Discussions about the reading by Wednesday; Submit Paragraph Assignment (Theme)
4-M 19	Naguib Mahfouz's "Zaabalwi" (p. 1) & "Norwegian Rat" (p. 127)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 21	"The Empty Café" (p. 75); "Fear" (p. 138)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
5-M 26	Mohsin Hamid, <i>How to Get Filthy Rich in Rising Asia</i> (Chapters 1-3)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 28	Mohsin Hamid, <i>How to Get Filthy Rich in Rising Asia</i> (Chapters 4-8)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday; Submit

		Paragraph Assignment
October		
6-M 3	Mohsin Hamid, <i>How to Get Filthy Rich in Rising Asia</i> (chapters 9-12)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 5	Find threads between readings/films so far and the issues raised by protesters in the Arab Spring	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
7-M 10	Nadia Idle & Alex Nunns, <i>Tweets from Tahrir</i> (p. 9-76)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 12	Nadia Idle & Alex Nunns, <i>Tweets from Tahrir</i> (p. 77-147)	Submit Paragraph Assignment
8-M 17	Nadia Idle & Alex Nunns, <i>Tweets from Tahrir</i> (p. 148-end)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 19	Langston Hughes, "Harlem" (Canvas); Discussion of Civil Rights	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about

		the reading by Wednesday at midnight
9-M 24	Nasser Weddady & Sohrab Ahmari, <i>Arab Spring Dreams</i> (p. 1-85)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 26	Stories from <i>Beirut 39</i> : Rosa Yassin Hassan, “Guardians of the Air” (Canvas)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight; Submit Paragraph Assignment
10-M 31	Nasser Weddady & Sohrab Ahmari, <i>Arab Spring Dreams</i> (p. 87-204)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
<b>November</b>		
W 2	Adania Shibli, “At the Post Office” (Canvas); Wajdi al Ahdal, “A Crime on Mataeem Street” (Canvas); Hala Kawatharani “Three Stories” (Canvas); Islam Samhan “Who Are You Carrying That Rose for?” (Canvas)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
F 6	Last Day to Withdraw with a “W” Grade	
11-M 7	Nasser Weddady & Sohrab Ahmari, <i>Arab Spring Dreams</i> (p. 205-30)	Take quiz on reading; submit at least two quotes to



		quote bank; post in Discussions about the reading by Wednesday at midnight
W 9	Poems from Canvas/ Words without Borders: Hawa Gamodi, "Awaiting a Poem"; Khaled Mattawa, "After 42 years"; Mazen Maarouf, "Downtown"; <a href="https://www.wordswithoutborders.org/article/january-2016-captivity-saad">https://www.wordswithoutborders.org/article/january-2016-captivity-saad</a>	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight; Submit Paragraph Assignment
12-M 14	<a href="https://www.wordswithoutborders.org/article/january-2016-captivity-the-arab-spring-five-years-on">https://www.wordswithoutborders.org/article/january-2016-captivity-the-arab-spring-five-years-on</a>	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 16	<a href="https://www.wordswithoutborders.org/graphic-lit/january-2016-arab-spring-the-dump">https://www.wordswithoutborders.org/graphic-lit/january-2016-arab-spring-the-dump</a>	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
13-M 21	<a href="https://www.wordswithoutborders.org/article/january-2016-captivity-will-leave-without-lying-down-on-the-dewy-grass">https://www.wordswithoutborders.org/article/january-2016-captivity-will-leave-without-lying-down-on-the-dewy-grass</a>	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 23	Thanksgiving (no class)	No paragraph this week

14-M 28	<a href="https://madamasr.com/en/2014/01/25/feature/politics/graffiti-for-two-ala-and-douma/">https://madamasr.com/en/2014/01/25/feature/politics/graffiti-for-two-ala-and-douma/</a>	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 30	Basama Abdel Aziz, <i>The Queue</i> (pp. 1-71)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight; Submit Paragraph Assignment
<b>December</b>		
15-M 5	Basama Abdel Aziz, <i>The Queue</i> (pp. 72-141)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 7	Basama Abdel Aziz, <i>The Queue</i> (pp. 142-end)	Take quiz on reading; submit at least two quotes to quote bank; post in Discussions about the reading by Wednesday at midnight
W 14	<b>Final Exam: (205-4) In our usual classroom, unless otherwise indicated</b>	12:30-2:20 p.m.

Arab Spring: useful links:

<https://worldview.stratfor.com/article/seven-years-after-arab-spring-visual-anthology>

<https://lareviewofbooks.org/article/the-writing-on-the-wall-graffiti-poetry-and-protest-in-egypt/#!>

<https://www.newyorker.com/magazine/2012/01/16/writing-the-revolution>

<https://gwoonline.unc.edu/node/6045>

<https://networks.h-net.org/node/73374/announcements/3171000/call-submissions-voices-move-anthology-literature-and-art-and>

<https://www.cambridge.org/core/journals/international-review-of-social-history/article/workers-movement-and-the-arab-uprisings/CFBEB439E80019587E8022B7C2471F43/core-reader>

<https://bigthink.com/book-think/shelley-in-egypt-how-a-british-poem-inspired-the-arab-spring>

[https://guides.library.cornell.edu/arab\\_spring/Tunisia](https://guides.library.cornell.edu/arab_spring/Tunisia)

<https://mic.com/articles/77497/5-incredible-art-movements-that-exploded-after-the-arab-spring#.jbS68K4HR>

<https://www.theatlantic.com/international/archive/2019/04/protesters-sudan-and-algeria-have-learned-arab-spring/587113/>

<https://allafrica.com/stories/201902090126.html>

<http://archives.evergreen.edu/webpages/curricular/2007-2008/hrlt/syllabus.htm>

<https://www.publishersweekly.com/9780525559139?permamore>

<https://www.unicef.org/mena/topics/voices-youth>

<https://globalvoices.org/-/world/middle-east-north-africa/>

<https://www.arabicfiction.org/en/node/1581>

<https://levantine-journal.org/writing-body-rhetoric-protest-arab-womens-literature/>

<https://www.overdrive.com/media/861076/brooklyn-heights>

[https://advox.globalvoices.org/wp-content/uploads/2017/08/FreeBasicsinRealLife\\_FINALJuly27.pdf](https://advox.globalvoices.org/wp-content/uploads/2017/08/FreeBasicsinRealLife_FINALJuly27.pdf)

<https://www.theatlantic.com/international/archive/2019/08/arab-women-media-literature/596455/>

<https://www.britishcouncil.org/research-policy-insight/insight-articles/young-arab-voices>

