Request Form for General Education Certification:
Humanities Requirement: (Except FYSM, please include a syllabus)

Faculty Member(s): Ghazi M. Abuhakema
Course Number: LTAR 220
Course Name: Modern Arabic Fiction
Department of faculty member(s): International and Intercultural Studies/Asian Studies

Course Description:

Study of selected works, representing major literary periods and genres (short stories and novel excerpts), which illuminate another language and culture or era of a shared human condition.

I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:
   1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

      In this course, LTAR 220, Modern Arabic Fiction, students will read and analyze selected works of modern Arabic fiction that represents major literary periods and genres particularly short stories and novels.

   2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.

      Students write analysis papers and/or answer essay questions on exams in which they analyze how ideas are represented, interpreted, or valued in the works by contemporary Arab writers of short stories and novels from different Arab countries.

   3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).
Students in this course examine primary source materials relevant to this course, such as novels and short stories that represent contemporary works created in the 20th century.

Daisy Al-Amir (The Next Step)
Naguib Mahfouz (Rendezvous and Under a Starlit Sky)
Tayyib Saleh (The Cypriot Man)
Mohammad Choukri (A Time for Errors)
Huda Barakat (People of Passion)
Emile Habiby (The Secret Life of Sa’eed)
Ibrahim Al-Koni (The Pact)
Al-Taher Wattar (The Martyrs are Returning this Week)
Hanna Mina (Frangments of memory)
Abd Al-Rahman Muffif (Trees and the Murder of Marzouq)
Muhammad Abd Al-Wali (Al-Sayyed Majod)
Mohammad Al-Murr (Smiling as Large as Life and Video)

4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Students analyze the primary course materials divided into four units. For each unit, students write a 300-word plot summary for one story/novel, and write a 1000-word essay in which they analyze the plot, characters, and the theme of the story or novel.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. (List Outcome 1 on Syllabus)

Evidence: Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

Standard At least 80% of students score 3 or 4 on rubric.

Rubric for SLO 1

<table>
<thead>
<tr>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds Expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the idea or ideas. It may lack</td>
<td>Paper (or equivalent) is unsatisfactory in multiple ways. It displays serious</td>
<td>Paper (or equivalent) is competent, though sometimes marginally so. It displays adequate</td>
<td>Paper (or equivalent) displays cogent analysis of the idea or ideas and informed employment</td>
</tr>
<tr>
<td>any appropriate pattern of structure or development. Paper (or equivalent) fails to employ concepts, methods or practices appropriate to the discipline. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
<td>weaknesses in composition and analysis of the idea or ideas, and does not adequately employ concepts, methods and practices appropriate to the discipline.</td>
<td>analysis of the idea or ideas and satisfactory employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates proficiency in the conventions of written English or the Target Language of the course.</td>
<td>of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates excellent composition skills in English or the Target Language of the course.</td>
</tr>
</tbody>
</table>
**Outcome 2:** Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

**Evidence:** Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

**Standard:** 80% of students receive a score of 3 or 4 on each dimension.

**Rubric for SLO 2**

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
</tr>
</thead>
</table>
| **Description:**  
identify and/or describe the primary source | Incorrect identification, description is inaccurate, inappropriate | Identification/description is insufficient, ambiguous, lacks detail | Identification/description is accurate, adequately detailed despite omissions | Identification/description is stated clearly and comprehensively and includes relevant information |
| **Context:**  
situate the primary source in terms of time, place, genre, and/or discipline | Little or no description of context, or irrelevant contextualization | Some description of context, but not adequate | Primary source is reasonably contextualized; contextualization is in terms of more than one context | More nuance and sophistication in terms of situating the primary source; student contextualizes primary source in terms of multiple contexts |
| **Interpretation:** | Paper does not move beyond description, or offers inaccurate or irrelevant interpretation not connected to description | Paper marginally moves beyond description; student offers inadequate or irrelevant evaluation; not reasonable connection to description and context. | Interpretation is reasonably connected to the description and contextualization; student offers evaluation that is less than comprehensive. | Interpretation arises from description and contextualization; student offers evaluation supported by the contextualization and description; student's insight takes into account the complexities of the primary source. |

**Signature Assignment: Analysis of Primary Source (This assignment will assess both outcome 1 and 2, and it will be on Final Exam)**

Read the attached story *The Snake* by the Egyptian story writer, Mahmoud Badawi, and write a 3-4 page essay. In your essay:
• Situate the text in its historical context,
• Identify the genre of the text,
• Discuss the plot and main characters: who is the protagonist in the story and why,
• Discuss you the main theme or motif of the story and why,
• Explain the images, if any, the author uses to express the theme or motif,
• Discuss the world view or perspective that is demonstrated in this work,
• Explain how this work fits within the culture we are studying.
COURSE DESCRIPTION:

Study of selected works, representing major literary periods and genres (short stories and novel excerpts), which illuminate another language and culture or era of a shared human condition.

Course Goals:

The main goals in this course are to expose students to a wide selection of modern Arabic literature; including excerpts of novels and short stories in English translation. These selections cover the Arabic speaking world and are all by well-known authors. After reading the sample stories, students will gain an enhanced insight into the style, format and nuances of each writer’s society and culture.

Each Unit contains a lecture, two reading assignments and writing exercises, including questions on various aspects of the assigned story, a plot summary or sequence of events assignment, and an essay assignment. The lectures provide the necessary literary, cultural, social, political, historical, and other relevant information. A "Glossary of Literary Terms" in addition to a "Bibliography" of modern Arabic literary works in English translation appear at the end of the course syllabus.

REQUIRED TEXTS:

PREREQUISITES: None
CREDIT: 3.0

General Education Student Learning Outcomes:

Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignment.

These outcomes will be assessed in an essay question on final exam.
LEARNING OUTCOMES:

After completion of this course, students will:
- know how literature can serve as a window to other cultures.
- know how to apply processes of close reading and different critical approaches to the analysis of stories from different traditions and perspectives.
- improve their oral and written interpretive skills.
- understand traditional literary terminologies and applications.

COURSE CONTENT:
Each of the Units contains a lecture and writing exercises, including ten questions on various aspects of the assigned story, a plot summary or sequence of events assignment, and an essay assignment. For the final unit, the students are required to read a longer story and to write a longer essay as their term project. The lectures provide the necessary literary, cultural, social, political, historical, and other relevant information. A "Glossary of Literary Terms" in addition to a "Bibliography" of modern Arabic literary works in English translation and a list of critical studies of modern Arabic literature appear at the end of the course syllabus.

Weekly Schedule: The course is structured on Four units. Each unit covering three weeks will include a lecture, three short stories, and a class discussion. Upon the completion of each unit, students are required to write a plot summary and an essay addressing a proposed set of questions.

**Unit One (weeks 1, 2 and 3):**
An Introduction to Arabic Literature. Preface, Chronology & Chapter 1. pp. vii-7
Modern Arabic Fiction. Introduction. pp. 1-70
Iraq: Daisy Al-Amir. The Next Step, pp. 173-175.

**Unit Two (Weeks 4, 5 and 6):**
An Introduction to Arabic Literature. Chapters 2 & 3. pp. 7-64
Lebanon Huda Barakat. People of Passion, pp. 841-852.
Palestine Emile Habiby. The Secret Life of Sa’eed, the Ill-fated Pessoptimist, pp. 901-908.

**Unit Three (Weeks 7, 8 and 9):**
An Introduction to Arabic Literature. Chapter 5, pp. 133-193
Algeria: Al-Taher Wattar. The Martyrs Are Returning This Week, pp. 768-780.
Syria Hanna Mina. Fragments of Memory, pp. 976-987.

**Unit Four (Weeks 10,11 and 12):**
Introduction to Arabic Literature. Chapter 7 pp. 216-237.
COURSE GRADING

- **Plot Summary: 5%**
  Each unit will include one Plot Summary of 300 words to be completed. Total: 5 x 4 = 20%

- **Essay 10%**
  Each unit will include one 1000-word Essay to be completed. Total: 10 x 4 = 40%
  - **Participation, attendance and discussion 20%**
  - **Final Exam: 20%**: Students will write a 3-4 pages on a short story they analyze.

**Total for the Course is 100 points.**

Grading Criteria for LTAR220:
96-100 = A
90-95 = A-
87-89 = B
83-86 = B+
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
<60 = F

How to Analyze a Story
The following outline is a simple step-by-step guide to short story analysis. Write the answers to each question after reading the story.

1. What are the important facts in the story? Find them by answering the questions, "Who did what, when, where, how, why, and what were the results?"
2. What kind of person is the main character, and how does the writer show the character's nature? Does the writer show the character through description, explanation, what the character says and does, and/or what other characters say about him or her?
3. What is the problem or the dilemma that the main character faces? Is it caused by another person, by himself or herself, by nature, by belief?
4. Does the character change? If so, how?
5. What are the elements of storytelling used by the author? How well does the author utilize them?
6. Is the author able to keep you interested? If so, how?
7. Is the story entertaining? If so, how?
8. What is the point of view of the story, and how appropriate is it for the story?
9. What is the setting (time and place) and how important is the particular time and place chosen by the author for the story?
10. Does the story have a significant message? Is it educational?

How to Write an Essay about a Story
The following steps can help in writing an analytical essay about a story:
1. Read the story several times and better familiarize yourself with all that is told about all the characters, their relationship to one another, the events, the setting, and so forth. Add any additional information you find to the information you have written down in the section on "How to Analyze a Story."
2. Discuss the story with someone else who has also read it.
3. Choose a theme, an idea, or one or more characters as the focal point of your analysis. Read through the story again and find examples that can support your thesis.
4. Write an outline consisting of an introduction, in which you state the theme, characters, and so on, which you want to write about; a few examples that support your thesis; and a conclusion which sums up your essay and essentially presents the reader with a new angle to the story.
5. Follow the outline and embellish each part in more detail

Glossary of Literary Terms
Action: Sequence of events in a story.
Allegory: A story in which characters, actions, or settings tell a coherent story at the literal level of meaning and at the same time at a second level convey correlated meaning.
Allusion: Reference made to literary, religious, historical or other characters or events without being explicitly identified.
Analysis: A method of explanation in which attention is paid to various components of the story and their relationship for a better understanding of the theme, subject matter, and meaning or interpretation of the story.
Anecdote: A short, interesting account of a personal, biographical, or historical event.
Archetype: A symbol or an image that conjures up a universal idea.
Character: A real or imagined persona involved directly or indirectly in the action of the story. Characters are the players, usually human but sometimes animals or non-human entities, in the fictional narrative created by the writer. Characters in fiction are either "round characters" or "flat characters." Round characters are complex and multidimensional and, similar to real people, change and develop in the course of the story. In contrast, flat characters are not multidimensional and complex and remain basically the same throughout the story. Writers usually use round characters as protagonists and flat characters for less important players in their stories.
Conflict: The opposition or clash of characters, ideas, or events in a story. Conflict is the thread that connects the various components of the plot together, engages and satisfies the reader's curiosity, and helps the reader understand the significance of the story. Conflict can be external, in which case it involves physical or mental struggle between two or more characters, or internal, which involves a character's psychological or emotional struggle with his or her "self."
Figurative language: In contrast to literal language, it uses figures of speech such as metaphor, simile, personification, allusion, and hyperbole.
Flashback: A technique used in stories when, at any point in the story, the narrative moves to some event in the past to provide pertinent, important information about the events and/or characters.
Foreshadowing: A technique that anticipates future occurrences in the story.
Irony: A statement in which the meaning intended differs and is often the opposite of what it expresses on the surface.
Local color: Detailed descriptions of local language, clothing, customs, and other cultural aspects of a particular region that establish the setting of a story.

Motif: A type of incident or device that happens frequently in a particular work fiction or other literary genre.

Metaphor: A figure of speech or word that is used to refer to something that it does not literally denote in order to suggest a similarity.

Narrator: The fictional character who tells the story from a first-person point of view; or someone outside the story who tells the story from a third-person viewpoint. Third-person narrators can be omniscient, in which case, the author allows them to present not only the actions but the thoughts of all characters. Limited-omniscient narrators are chosen when writers want to limit the information revealed to the reader at a given time in order to dramatize their story.

Parody: Mimicking the style or language of another writer for the purpose of ridiculing him or her.

Personification: Human characteristics given by a writer to objects or ideas.

Plot: The general outline of a story, which consists of the events and actions and how they relate to one another. In other words, the plot is the sequence of events as presented in the story. Authors can choose to present the stories chronologically, that is, to present the events in the order in which they occur, or for suspense and other purposes, non-chronologically.

Point of view: The perspective from which a story is told. Stories are usually told in either the first-person point of view, in which case, a character uses the personal pronoun "I" to tell the story, or third-person point of view, in which case, the narrator is someone not involved in the story who tells the story about others.

Satire: A humorous and generally critical treatment of a character or event.

Setting: The time, place, environment, and background provided by the writer in which the characters interact and the action of the story takes place.

Simile: A figurative comparison using "as" or "like."

Symbol: A concrete image that is used to represent something else.

Theme: The main or central idea of a story, which is the implied comment on the subject of the story or what the story reveals about some aspect of life as perceived by the writer. Our attitude toward the subject of the story is derived from the theme or central idea. Through its theme, the story gives insight into ourselves and enhances our awareness of our world.

Bibliography


Diversity: Learning to work with and value diversity is essential. Students are required to act respectfully toward other students and instructor throughout the course. Students are also expected to exhibit an appreciation for multinational and gender diversity in the classroom and develop leadership skills and judgment appropriate to such diversity.

Disability: SNAP (Students Needing Access Parity) - Services for Students
Services and accommodations for students with any documented disability are provided by SNAP. Accommodations are based on medical and/or psychoeducational documentation submitted along with consultation with professors regarding the essential elements of the course and are determined on a case-by-case basis.

Campus Accessibility
The College of Charleston campus is basically ADA compliant except for the historic buildings. Campus facility accessibility issues are addressed as situations requiring modifications arise.

Ethics: Ethical behavior in the classroom is required of every student. Students are also expected to identify ethical policies and practices relevant to course topics.

Academic Integrity: Honor Code and Academic Integrity
Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student’s actions are clearly related more to a misunderstanding will handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed by both the instructor and the student will be forwarded to the Dean of Students and placed in the student’s file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration--working together without permission--is a form of cheating. Unless the instructor specifies that students can work together on an assignment and/or test, no collaboration is permitted. Other forms of cheating include possessing or using an unauthorized study aid (such as a PDA), copying from others’ exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.

You can find the complete Honor Code and all related processes in the Student Handbook at http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html. WRITING STANDARDS

Writing Center

Assistance in meeting the written requirements for the course is available from the Writing Centers. Students may submit drafts of papers and outlines to the writing assistants and meet with them to discuss strategies for improving their papers.