

## UMBC UGC Instructions for New Course Request Form (revised 4/2016)

**Course number & title:** Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

**Date submitted:** The date that the form will be submitted to the UGC.

**Effective date:** The semester the new course is in effect, if approved.

**Contact information:** Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

**Course number:** For cross-listed courses, provide all the numbers for the new course.

**Transcript title:** Limited to 30 characters, including spaces.

**Recommended Course Preparation:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

**Prerequisite:** *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

**NOTE:** Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

**NOTE:** Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

**# of credits:** To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

**Maximum total credits:** This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

**Grading method(s):** Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

**Proposed catalog description:** Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

**Rationale:** Please explain the following:

- a) Why is there a need for this course at this time?
- b) How often is the course likely to be taught?
- c) How does this course fit into your department's curriculum?
- d) What primary student population will the course serve?
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- g) Explain the reasoning behind the P/F or regular grading method.
- h) Provide a justification for the repeatability of the course.

**Cross-listed courses:** Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

**Course Outline:** Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

*Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.*

## UMBC UGC New Course Request: GWST 245 Arab and Muslim Experiences in the United States

Date Submitted: January 31, 2018

Proposed Effective Date: Fall 2018

	Name	Email	Phone	Dept
Dept Chair or UPD	Carole McCann	<a href="mailto:mccann@umbc.edu">mccann@umbc.edu</a>	X2161	GWST
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### COURSE INFORMATION:

Course Number(s)	GWST 245
Formal Title	<u>Arab and Muslim Experiences in the United States</u>
Transcript Title (≤30c)	<u>Arab &amp; Muslim Experiences in the US</u>
Recommended Course Preparation	GWST 100 or AMST 200 or GLBL 100
Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	
# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	03
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	<small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	XReg (A-F) <input type="checkbox"/> Audit <input checked="" type="checkbox"/> Pass-Fail

### PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course introduces students to Arab and Muslim experiences in the U.S. via the study of literature, film, and art created by Arab and Muslim Americans. The course takes a historical approach and looks at texts that concern major historical events in Arab and Muslim American history. It will discuss how Arab and Muslim artists and writers are responding to and refusing racism and Orientalism while challenging gendered, sexual, and cultural norms within their communities.

### RATIONALE FOR NEW COURSE:

- UMBC hosts a growing Arab and Muslim population but few, if any courses, offer conversations on the experience of being Arab and/or Muslim in the US. As these communities continue to grow, both at UMBC and in the US, our curriculum and programming should work toward representing those communities as a means of welcoming them. In that interest, I received funding and support from the Provost's office to develop curriculum and programming specifically geared toward Arab and Muslim American Studies, including the provision to teach one course a year. This is that course. This course is appropriate as a cross listed course because it centers Arab and Muslim perspectives in the American context (AMST cross list) and uses gender and sexuality as significant axis of analysis, as evidenced by course text selection, which centers the work of Arab and Muslim American women and LGBTQ Arab and Muslim people.
- The course will be taught yearly.
- GWST offers students a transnational intersectional curriculum that investigates gender and its implications in relation to other forms of social identity/difference. This course fills a critical gap by centering on the experience of Arabs and Muslims in the US and deepens students' understandings of intersectionality, racial formation, imperialism, and diasporic culture. It also considers the congruities and incongruities of the two center categories Arab and Muslim. Because the course provides grounding in multiple formations of difference within the US

cultural context, it fits well within both the GWST curriculum and the AMST curriculum, especially the Global America Theme and the Asian American Studies minor, for which two GWST course already count.

d) This course will serve GWST majors and minors as well as majors in GLOB and AMST.

e) The course is appropriate at the 200 level because it offers an introduction to tools of cultural studies and core concepts of race, racialization, empire, imperialism, colonialism, agency, nation, nationalism, diaspora, intersectionality, discrimination, resistance, migration, gender, sexuality, cultural production, and translation.

f) As a cross listed course between AMST and GWST and will serve GLOB majors, the entry level course in any of these fields provide the appropriate preparation for this 200-level course.

g) The course will offer both regular grading and P/F grading. These are the standard options for GWST courses. Regular grading is required for all courses in the major/minors. We intend to seek GEP designation for the course, which also requires regular grading. At the same time, this is a course that will interest a wide range of students, some of whom will not need it to meet a requirement and will want to take the course with the P/F option.

h) The course will not be repeatable for credit.

### **ATTACH COURSE SYLLABUS (mandatory):**

## **Arab and Muslim Experiences in the U.S.**

### **Course Description**

This course introduces students to Arab and Muslim experiences in the U.S. via the study of literature, film, and art created by Arab and Muslim Americans. The course takes a historical approach and looks at texts that concern major historical events in Arab and Muslim American history. The course focuses on the production of Arab and Muslim Americans instead of productions about those communities to investigate how these authors and artists choose to navigate their representation in their cultural milieu: we will discuss how artists and writers are both responding to and refusing racism and Orientalism around their identities while challenging and shifting gendered, sexual, and cultural norms from within their communities. Part of our task will be an attempt to understand the tenuous categories of Arab and Muslim, with attention to how they overlap and how they do not, and with how they intersect with other axis of identity. Between the art and the analytic, the course ultimately asks: what can we learn about culture, art, and identity from Arab and Muslim cultural productions? How does power work in these formations and their pairings? Does the study of these artistic endeavors yield alternate stories of becoming, of Arabness or Islam, of America?

This course meets UMBC's (AH) and (C) GEP distribution requirements. It also meets the following functional competencies:

- Oral and Written Communication
  - Develop a foundation for cross-cultural communication.
- Critical Analysis and Reasoning
  - Identify and formulate questions and problems and evaluate various methods of reasoning and verification.
  - Construct cogent arguments, provide supporting evidence, articulate reasoned judgments, and draw appropriate conclusions.
  - Apply fundamental critical thinking skills to the analysis and interpretation of a variety of subjects, including ideas and issues, cultural artifacts, or aesthetic works.

### **Learning Objectives**

- Explore Arab and Muslim experience in the US via Arab and Muslim American art and literature.
- Situate Arab and Muslim American art and literature within the historical context of its production.
- Identify and define key concepts in the study of culture and race under the auspices of US Empire. Key words include: race, racialization, empire, imperialism, colonialism, settler colonialism, resistance, agency,

nation, nationalism, diaspora, intersectionality, kinship, culture, performance, surveillance, discrimination, resistance, media, queer, subject, multiculturalism, postcolonial, migration, gender, sexuality, cultural production, and translation.

- Articulate the relationship of the key words to one another.
- Use the key words to analyze cultural productions.
- Develop familiarity with different interdisciplinary methods for the study of culture through reading and writing assignments.
- Practice discourse analysis, close reading, and media literacy through engagement with Arab American texts.

### **Primary Course Texts**

<p><b>Non-Fiction and Poetry</b>  <i>Bint Arab</i>, Evelyn Shakir  <i>Arab and Arab American Feminisms</i>, Eds Rabab Abdulhadi, Evelyn Alsultany, Nadine Naber  <i>*Born Palestinian, Born Black</i>, Suheir Hammad  <i>A Country Called Amreeka: Arab Roots, American Stories</i>, Alia Malek  <i>Food for Our Grandmothers</i>, Ed. Joe Kadi</p>	<p><b>Novels</b>  <i>The Book of Khalid</i>, Ameen Rihani  <i>*Habibi</i>, Naomi Shihab Nye  <i>*Sitt Marie Rose</i>, Etel Adnan  <i>*KoolAids</i>, Rabih Alameddine</p>
<p><b>Film</b>  <i>Slingshot Hip Hop</i>, Jackie Reem Saloum  <i>Amreeka</i>, Cherien Dabis</p>	<p><b>Visual and Performance Art</b>  <i>Shoot an Iraqi</i>, Wafaa Bilal  <i>Women of Allah</i>, Shirin Neshat</p>

Note on readings: a course pack will be made available online (and in print, if students desire) for texts we will read in excerpted form. Only texts marked with an (\*) need to be purchased individually. These texts are also supplemented with a handful of short videos available online; see complete schedule.

### **Graded Elements**

**Assessment for all assignments:** students will be assessed on their capacity to identify key terms and formulate questions about Arab and Muslim experiences in the U.S; their capacity to construct clear and convincing argument, with compelling evidence, about the primary course texts; their capacity to offer critical thoughts and analysis of the course key terms and texts with regards to their relevance to Arab and Muslim American subjects.

**Weekly Forum and Response:** Every week, I will ask you to write short responses and/or thought pieces with regards to the reading for that week. These are informal, and entries should be a minimum of 350 words. They should demonstrate engagement with the reading and attempt to relate the reading for that week to previous weeks and/or things you would like to bring in from the outside world (clips, songs, blogs, news items, etc). You can use this space to work out an idea and solicit responses from your classmates to questions, ideas, etc, you are thinking about. Every week, you should also respond to one person’s original post. Responses should be a minimum of 100 words. Responses that simply “agree” or “disagree” with the original post, as opposed to engaging with it in meaningful way do no count.

Original posts (OPs) are graded on a 5-point system (rubric available on BB). OPs must be completed within X and Y times of each week. No late OPs. You may not miss an OP and return to it later, but you may return to topics from previous weeks in new posts and responses. Responses are an all or nothing grade—2 points for doing it, 0 for not. Responses can be made within a week of the OP. So you may respond to “last week’s” materials. You may skip, without penalty, one original post and one response. You may instead choose to do all the prompts and responses and drop the lowest grade. You are encouraged, but not required, to respond and write as often as you’d like, while meeting the minimum requirements. This is especially true for students who do not prefer to speak in

class. It is also a nice way to have a sometimes-difficult discussion with time deferral: more time to process comments and prepare your own.

**Student Presentations:** Every other week, independently or in small groups, students will be responsible for leading a discussion on 2-3 course concepts covered in the past two weeks. They will develop, with my help, a presentation on our current primary text; the presentation should engage the major key words of that section, and draw connections between that concept and others. Ie, the relationship between kinship and migration, as exemplified by X text.

**Final Project:** For the final project, you will produce original work, alone or in groups of no more than three, that explores, in depth, 3-4 of our course keywords in intersection with one another. Topically, you may build on any of your forums or student presentations. Methodologically, you should try to approach the topic from another angle than the forum or presentation. If say, you presented on nationalism in *KoolAids*, you might now want to complement that analysis with oral history, a more rigorous historical research process, an analysis of the literary form of the novel, or other suitable approaches.

You also have freedom to choose how you want to present your work. Part of the impetus of the course and of the textual diversity presented has been to question the traditional modes for disseminating and producing knowledge. Is an academic research paper the best way to convey what you have learned or what you imagine? Would your knowledge be better expressed in a zine, a website, a visual arts project, video, a podcast? The answer to this question could be no, a traditional “paper” is where it’s at, but that’s a decision that you must make and reason for yourself. Along those lines, you will be asked to submit a 500-word forum taking us through the production of your project and the choices you made. Students will also submit a 500-word proposal for their final project approximately 2/3 through the course. On the last two days of class, students will have the opportunity to present their projects.

## **Course Policies and Resources**

### **Technologies**

*Cell phones should be off and out of sight during class.* If you have an extenuating circumstance regarding phone usage, you may speak with me ahead of time. You may choose to bring an electronic device for taking notes or to access the reading. *You should bring readings to class in one format or another.* Be warned that if you are off-task on your device or cell phone, even for a moment, I will mark you down as absent. In most circumstances, you are better off not bringing a computer to class, unless you actually use it for class. If you do, *turn off your wifi.* Computer/phone misuse will count against you and will directly affect your grade in the course. I log this as I log disruptive or disengaged participation: quietly and on that day’s attendance sheet.

### **Late Assignments**

Late assignments are not accepted. All our submissions are digital, and the submission window closes at the beginning of class on the day the item is due. I will consider giving an extension if you contact me at least 24 hours before the due date.

### **Plagiarism**

Plagiarism is when you knowingly (or unknowingly) submit someone else’s ideas or words as your own. It is also submitting work completed for one class to another, without permission of both instructors. If you commit an act of academic dishonesty in this course by either plagiarizing someone’s work or allowing your own work to be misused by another, you will fail the assignment and possibly the entire course. For further clarification of the University policies regarding academic integrity and plagiarism, please refer to the following website:

[http://www.umbc.edu/undergrad\\_ed/honesty/](http://www.umbc.edu/undergrad_ed/honesty/)

### **Grade Change**

If you feel I have incorrectly graded your work, please wait 48 hours before contacting me about it. Then, send me an email detailing your exact complaint, showing where on the rubric you were allegedly misjudged, and why you feel your grade should change. I will consider it, but be forewarned: I rarely change grades unless there's a mathematical error. However, I am always happy to discuss comments on papers and strategies for improvement.

### **Attendance**

I will take attendance at the beginning of class. Repeated late arrivals will be counted as absences. **Missing more than four classes will result in failure of the course, regardless of work completed.** Please contact me in case of extended illness, emergencies, and religious holidays. It is your responsibility to catch up on work missed during an absence. If a religious holiday conflicts with a class or meeting date, we will make alternative arrangements, and in accordance with university policy, it will not affect your grade. Failing to do the work required of that day in a timely manner given your religious observances or other obligations, however, will.

It's hard to have a meaningful discussion when only one person is talking. If you're shy, please try to contribute at least weekly. If you're prone to talking a lot, please try to give space for others to speak. Our conversation rules and guidelines will be developed in conjunction with one another on the second day of class, based on your introductory blurb on BB. Our guidelines will help us have challenging but safe conversations discussing some controversial and sometimes intimate, painful topics.

Participation also relies on being prepared. If it becomes apparent that students are not prepared and engaged, I will begin deducting points from participation. Showing up is not participating; it's just showing up. Please take care to be present and listen actively. Don't have side conversations. Don't be disruptive. Don't be late or leave early. Don't fall asleep. Each one of these actions is noticeable, disrespectful, and a cause for point deductions in the participation category. As in: when I see you do these things, I note it on the attendance sheet for that day, and deduct points from your participation grade at the end of the term.

### **Flexibility**

I reserve the right to make changes to the syllabus (including readings, assignments, and policies) to better suit class needs.

### **Additional Resources**

#### *Yourself*

You know more and less than you think. Please respect your capacity for greatness, and prepare for this course seriously. Do the work, take notes, and ask questions. I want you to kill it everyday.

#### *Your Classmates*

My best learning happens in discussion with my colleagues (and you!). You should also rely on one another for notes in case of absence. At this time, please exchange contact information with a fellow student so that contact them in the case of your absence.

#### *Your Instructor*

You may address me as Professor Shomali or Dr. Shomali. My pronouns are she/her/hers ([What is this?](#)) I hold office hours on TBA. My office is in 411 Fine Arts (pond-side). If these times don't work for you, please email me and we can find another time. My email is [mshomali@umbc.edu](mailto:mshomali@umbc.edu); I generally respond to email within 48 hours, during normal business hours (M-F, 9-5). If I haven't responded to you, there is a good chance the question you asked has already been addressed in the syllabus. Emails are a good way to get a yes or no answer, or something equally brief. To talk over a reading, an idea, your work, or general advising, come see me. If my office door is open, even outside office hours, you're welcome to pop in. Before you email me, or any other of your college professors, please consider visiting: <http://www.wikihow.com/Email-a-Professor>.

*Student Support Services, Disability Services*

I hope to support the full participation of all students in the learning process of this class. I have incorporated a variety of instruction techniques and evaluation methods in the course process. In spite of these efforts, situations may occur in which the learning style of individual students is not met by the instructional climate. In such a situation, I expect that students who require specific or additional support will inform me of their needs within two weeks of the start of the course so accommodations can be made. I'm happy to work with SSS to make your success in the course accessible and achievable. <http://sss.umbc.edu/>

### *The Writing Center*

Can help you with assignments in any course! Even this one! <http://lrc.umbc.edu/tutoring/writing-center/>

### *Counseling Services*

Life can be really hard. <http://counseling.umbc.edu/>

**Schedule:** Eleven units to be distributed over the fourteen-week semester.

### **Introduction**

Naber "Arab Americans and US Racial Formations"

Rana "The Story of Islamophobia"

Salaita "Introduction: Modern Arab American Fiction"

*Keywords: Arab, Muslim, Islamophobia, Racialization*

### **Early Migrations Pt 1**

Selections from The Book of Khalid, Rihani

Poetry selections from the Mahjar writers

Mushriq "The Pen Bond." (Translated by Popp)

*Keywords: Cultural Production, Translation, Diaspora*

### **Early Migrations Pt 2**

Naff "Migration" and "Pack Peddling." In Becoming American.

Shakir "Women Immigrants" and "Mill Girls, Factory Hands, and Entrepreneurs." In Bint Arab.

Naff "The Arabic Language Press." In The Ethnic Press in the United States.

Khater "Like Pure Gold." In Sexuality In the Arab World.

*Keywords: Migration, Gender, Sexuality*

### **Palestine and Israel Pt 1**

Nye *Habibi*.

Dabis *Amreeka*.

Saliba "On Rachel Corrie." In Arab and Arab American Feminisms.

Amirah "Palestinian Women's Disappearing Act." In Arab and Arab American Feminisms.

Ziadeh "We Teach Life, Sir."

*Keywords: Terror, Nostalgia, Occupation*

### **Palestine and Israel Pt 2**

Hammad *Born Palestinian, Born Black*.

Malek "Prologue," "Home." In A Country Called Amreeka: Arab Roots, American Stories.

Salloum *Slingshot Hip Hop*.

*Keywords: Hybridity, Multiculturalism, Postcolonial-*

### **Lebanon and Israel Pt 1**

Adan Sitt Marie Rose.

Ofeish and Chandour “Transgressive Subjects.” In Etel Adnan: Critical Essays On the Arab American Writer And Artist.

*Keywords: Subject, Violence, Solidarity*

## **Lebanon and Israel Pt 2**

Alameddine KoolAids

Shakir “oh, Lebanon.” In Food for Our Grandmothers.

Elia “A Women’s Place is in the Struggle.” In Food for Our Grandmothers.

*Keywords: War, Comparative Frameworks, Queer*

## **The First Gulf War**

Sinan I’Jaam

Saliba “Military Presences and Absences.” In Food for Our Grandmothers.

Melhem “Gulf War.” In Food for Our Grandmothers.

*Keywords: Torture, “Religion,” the Media*

## **September 12<sup>th</sup>**

Narcicyst “Hamdulillah”

Shadia Mansour “Al Kufiyeh 3Arabbeyah.”

Malek “Silenced.” In A Country Called Amreeka

Majaj “Guidelines.” In Arab and Arab American Feminisms.

Jarrar “Lost in Freaking Yonkers.” In Dinarzad's Children.

*Keywords: Discrimination, Resistance*

## **Second Gulf War**

Bilal Shoot an Iraqi

Bilal 3rdi.me

Neshat Women of Allah

*Keywords: Performance, Survival, Surveillance*

## **Seasons of Change**

Mattawa “After 42 Years.”

Hammad “Into Egypt.”

Giundi “Stage Directions for an Extended Conversation.” In Dinarzad's Children.

*Keywords: Kinship, Culture, Change*