American Public University System

The Ultimate Advantage is an Educated Mind

English Department
LITR 365
Middle Eastern Literature
Three Credit Hours
8 weeks
Prerequisite: EN101

Table of Contents

<table>
<thead>
<tr>
<th>Instructor Information</th>
<th>Evaluation Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Description</td>
<td>Grading Scale</td>
</tr>
<tr>
<td>Course Scope</td>
<td>Course Outline</td>
</tr>
<tr>
<td>Course Objectives</td>
<td>Policies</td>
</tr>
<tr>
<td>Course Delivery Method</td>
<td>Academic Services</td>
</tr>
<tr>
<td>Course Materials</td>
<td>Selected Bibliography</td>
</tr>
</tbody>
</table>

Instructor Information

Course Description

This course will focus on Middle Eastern culture through an analysis of major Middle Eastern literary works including literature from ancient through modern times. The works studied represent a broad survey of the literature available from the Middle East, including works from ancient Mesopotamia, works available from classical Arabic, and works that span the ages passed down by oral tradition and only recently recorded. The novel as interpreted by eastern rather than western sensibilities is also examined. (Note to Students: The course materials, assignments, learning outcomes, and expectations in this upper level undergraduate course assume that the student has completed all lower level general education and career planning coursework necessary to develop research, writing, and critical thinking skills. Students who have not fulfilled all general education requirements through courses or awarded transfer credit should strongly consider completing these requirements prior to registering for this course.)
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

Table of Contents

Course Scope

This course makes a study of Middle Eastern culture through an analysis of major Middle Eastern literary works including literature from ancient through modern times. The works studied represent a broad survey of the literature available from the Middle East, including works from ancient Mesopotamia, works available from classical Arabic, and works that span the ages, passed down by oral tradition and only recently recorded. The novel as interpreted by eastern rather than western sensibilities is also examined.

Table of Contents

Course Objectives

Students who successfully complete this course will have developed the skills necessary to:

- Appreciate the rich history of the Middle East and develop an understanding of the complicated sociological, political and religious ideologies that influence the literature and culture of that region.
- Identify the genre of a text and place that text within its historical and cultural framework.
- Analyze texts for meaning.
- Write papers that demonstrate literary competency based on close reading and careful analysis of selected texts.
- Select and evaluate relevant primary and literary-critical resources for the research paper.
- Use proper format and documentation guidelines for the assigned research paper.

Table of Contents

Course Delivery Method

This B.A. in English course, delivered via distance learning, will enable students to complete academic work in a flexible manner, completely online. Course materials and access to an online learning management system will be made available to each student. There will be weekly online, journal discussions of the material in which the learner should demonstrate their comprehension of the material by interpreting, analyzing, and citing the material in response to questions and peers. There will also be a letter of introduction, two critical essays, one peer critique, one abstract, and one final research paper via which the learner will show their comprehension of varied period, movements, and themes in Middle Eastern Literature. Throughout the course, the learner’s writing and documentation skills will prove essential for demonstrating their comprehension of the material and their mastery of the art of academic analysis. The instructor will support students throughout the duration of this course.
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

Course Materials

Required Texts:


Recommended Web-based Components of this Course:

Under the “Resources” in the classroom, you’ll find three different folders providing you internet links to sites full of invaluable background information and resources. Be sure to peruse these folders early and make constant use of the information sources they lead you to throughout the semester. The folders are entitled: *Islamic Resources, Literary Critical Sources On-line* and *Research Resources*.

Table of Contents

Evaluation Procedures

<table>
<thead>
<tr>
<th>Grade Instruments</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation: Including Journals, Weekly Forum Participation, Letter of Introduction, Online Discussions</td>
<td>45%</td>
</tr>
<tr>
<td>Research Abstract</td>
<td>5%</td>
</tr>
<tr>
<td>Final Reflective Essay</td>
<td>10%</td>
</tr>
<tr>
<td>Critical Essay #1</td>
<td>10%</td>
</tr>
<tr>
<td>Critical Essay #2</td>
<td>10%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>20%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
</tr>
</tbody>
</table>

Grading Standards: Your critical essays and your research paper will be graded according to the following standards:

- An excellent essay receives a grade of A (90-100 points). The excellent essay presents ideas logically and cleverly with clear purpose and direction. The ideas demonstrate the writer’s mastery of the text. The explanation and support for the ideas is thorough without being
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

repetitious or tedious and are those that only the most careful reader might develop from the text. The style shows a mastery of sentence structure and paragraph that make ideas not only clear but also memorable. It also shows the writer’s ability to consistently use a mature and appropriate vocabulary and provides strong evidence of the student’s ability to read texts closely and to critically analyze assigned texts as well as to use any research materials appropriately.

- An above average essay receives a grade of B (80-90 points). The above average essay presents ideas in a logical and orderly fashion and provides a persuasive discussion of the authors views and analysis. The ideas demonstrate that the writer has read accurately and engaged the text enthusiastically. The explanation and support for the ideas are well developed; the specific details show care in selection and clearly support the essay’s purpose. The ideas expressed are those that some readers would not have noticed in first reading or make connections that might normally pass unobserved by a less careful reader. They style shows control of sentences and paragraphs with few if any grammar errors.

- An average essay receives a grade of C (70-79 points). An average essay presents clear ideas in a logical and orderly discussion. The ideas demonstrate that the writer has read the text accurately and has thought about it. There is sufficient explanation or support for ideas. The ideas expressed are those that any careful reader might notice. The style shows that the writer can control sentences and paragraphs although there may be errors in the conventions of standard written English.

- A below average paper receives a grade of D or F. A D paper shows either clear failure of thought or expression. A failure of thought is indicated by the writer’s failure to read accurately—or to read at all—or to think ideas through. A failure of expression is indicated by the writer’s inability to form paragraphs or to write clear sentences. The writer’s control is so poor that the reader cannot read with ease or understanding. An F paper shows failure in both thought and expression.

Classroom Participation & Lessons:

Distance Learning does provide a wonderful amount of flexibility when it comes to how/when you’ll conduct your studies, but it is important that you understand that you are expected to follow the course guide and turn in your assignments on time and on schedule. In the long run, falling behind and handing in work late could be detrimental to your grade. As I mentioned before, you’ll be expected to interact with me at least once a week by posting/submitting your journal entry and then participating in the threaded discussion of each week’s forum that pertains to this entry. Also, I assume you’re checking the LESSON for each week and accessing the extra lecture materials and resources gathered there to enhance your understanding of the readings and the cultures that produce them. Remember that all participation (journals and exchanges with peers in forums) should be posted in a timely fashion and should reflect clear labeling and put your best foot forward as a writer. The energy and fun come from this participation as well, so give your all here and you’ll be rewarded.

Reader Response Journals:

As you read, discuss, and research this semester, keep a growing notebook of “thinking out loud on paper.” You should be writing at least one full-page entry per week. Journals are a great place for drafting your thoughts and ideas, asking questions and working out answers. You might discuss your favorite part of the text and why it affected you. Or you might discuss the emotions this particular work evokes and why. You might reread the work and then discuss how your impression of the reading and its
meaning changed from your initial reading of the piece. Another way to begin journal is to copy a line or several lines that struck you as particularly poignant or beautiful and explain your reaction to these lines. DO NOT simply write a plot summary. Choose a particular idea to zero in on. Have a unique purpose for each journal you write. Journals are personal and informal, so you should not worry about grammar, but about content. Do write in complete sentences, however, and strive to make meaning as clear as possible. Journals are also a great way to practice close analysis of a particular idea in a text, as a way of preparing to write the two critical analysis essays you’ll produce on each of the assigned novels. (An example: Perhaps you have written a journal about all the things you hated about “Ibn Hazim;” basically you have spewed into your writing the venom of your reaction. In the formal critical analysis you submit on Arabian Nights and Days, such an entry might provide ideas for a sharply focused two-four page essay on how the chief character in that novel epitomizes a particular attitude that you find destructive in medieval middle eastern culture, such as sexual oppression or hypocrisy and how the author develops these ideas in his work. Remember to save the page numbers and a citation or two from the part that caused you to draw your conclusions.

Remember, an entry should always be about primarily one thing and always be worth writing and worth reading. Be sure to vary the kinds of journal entries you write. Try out different kinds of responses, different kinds of writing. Since journals will be a primary means of communicating your ideas to your classmates and to me, it is important that they be well thought out. Don’t be surprised that in writing, you begin to discover meaning in the reading that hadn’t occurred to you until just the moment you began to write.

Formatting and Posting Journals:
Journals should be at least a page in length (double-spaced is fine) and should be posted to the appropriate weekly forum by Thursday of each week. They can then provide fodder for conversations with your classmates and with me, as well as simply provide new ways of looking at the texts for everyone in class. One page may seem like a lot, but the more you write, the easier writing becomes. So, push yourself to develop your ideas and to make connections with and make meaning from, the text. What you think and what you have to say are important and valuable. Also, be aware that consistently falling short of the one-page requirement will affect your grade. Most importantly, I would like you to cite the primary text (and possibly secondary sources) in your Weekly Journal/Participation Posts. When you assert a position in your entry, cite the passage so that we can see what you are referring to, and what caused you to draw your conclusions as such. Analyze the text so as to show us why you concluded as you did.

It does not end there. React to your classmates’ posts as well on the week’s forum discussion. You should be a frequent, energetic, insightful and respectful participant all week long, but you must definitely have the journal up by Thursday and at least two thoughtful, well-developed replies to colleagues by Sunday, mid-night.

Critical Response Papers:
You will be reading three novels this semester, all by modern writers still writing today. For each of two of those novels, Arabian Nights and Days by Naguib Mahfouz and Season of Migration to the North by Tayeb Salih, you will write a critical response paper, a critical analysis of some aspect of the work. A critical response paper is not merely a summary of the text, nor does it require outside sources. It is the result of a very close, considered reading of the work. To develop a topic for the critical essay, you might
want to write several journal-like responses to various aspects of the piece, exploring how you feel about the piece and what connections you make between it and other experiences, other ideas. Recognize that we do this sort of analysis naturally, as we read. But now, as a student of literature, you want to be cognizant of the process and exploit it thoroughly, moving beyond the meaning of the page, to the structure of the writing and the craft of the novelist. It is important in these papers that you assert a particular point of view: a thesis.

Possible topics for the response paper are endless, but here are a few ideas:

- Compare/contrast one of the characters in the novel to one of the characters in another work we’ve read.
- Compare/contrast the style, ideology, theme of this work to another work we’ve read.
- Discuss/analyze the symbolism of the text and how it contributes to the overall theme of the novel.
- Discuss/analyze the author’s deliberate development of a particular character and how that character development affects the overall theme or success of the work.
- Discuss/analyze the setting of the novel and its impact on the characters or the theme(s) of the novel.

As you can see, the possibilities are endless. As you work your way through the novels and begin to think about what you’ll write, feel free to e-mail your ideas to me if you are unsure of how to pursue the topic or want suggestions on ways of developing your paper.

Hint: It is much easier to write and write and write, and cut what is unnecessary, than to stare at a blank piece of paper, trying to write the “perfect” paper immediately. Don’t be afraid to draft and redraft. It often takes less time than staring at a blank sheet of paper, or a blank computer screen for hours and usually avoids the period of head-banging that generally accompanies too much staring at blank writing surfaces 😔. Very often, just as in a conversation, where something someone says leads you to make a comment that you would never have made without that prompt, writing will lead you to write something you’d not thought of until you started writing. Your second paragraph may be a gem, but it will never be written till the first paragraph finds its way to the page.

Research Paper:
This semester you will write an in-depth examination of an author/work of your choice. You may write on any of the authors from our syllabus (or you can make a case for writing about an author you feel should have been included in the syllabus), but you ARE NOT restricted to the assigned readings. Feel free to discover and enjoy other works by these writers. Very often, a textbook contains a writer’s most famous piece but not necessarily her best or most meaningful piece, so there are wonderful discoveries for you to make. This is especially true of the three modern novelists assigned. Decide early in the semester which author you intend to research. If you are stationed in or near the Middle East, seriously consider taking the time to figure out who is regarded as important or essential reading to the culture in which you find yourself and try to track down an English version of this author/literary school. If you need assistance with this, or have questions about developing a project that will be meaningful to you in this regard, please don’t hesitate to write to me so that we can work out the details. Please note in the syllabus that I’ll ask you for an idea of your paper topic about three weeks into the semester. Understand, too, that this is not a research paper about the life of the author. This is an deeper investigation of a work, or set of works. The author’s biography may play a part but we must deal with works on their own terms.
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

Be sure that you use all the elements of strong writing. Your paper should be focused, insightful, supported by at least FIVE outside scholarly sources (in addition to the primary text(s) you discuss), and it should be grammatically correct. You should analyze, evaluate, and synthesize the material you find in your sources, incorporating your own ideas with that of the your research. You want to be sure, however, that it is YOUR voice that remains strong in your paper, and that your sources simply support your discussion, providing evidence that what you assert is true or has merit. Sources also provide concrete examples for concepts you mean to discuss. Your paper should NEVER be a clever cut and paste of various sources. As well, don’t try to write everything there is to know about your subject. Instead, after reading a few scholarly articles, try to choose a particular angle of discussion for your paper. An example taken from British Literature might be: English politics in Gulliver’s Travels or John Donne and the theology of redemption in his later poems.

HINT: Writing a scholarly essay means entering an ongoing “conversation” about a particular subject. In this case, you intend to discuss a particular Middle Eastern writer and/or work. So, it is necessary that you discover what “voices” are already a part of that discussion and that you interact with those voices in your paper. This means you will read many more sources than you will use in your paper, as you try to determine which “voices” should be listened to (which sources are legitimate sources of research—this is especially important if you use internet sources).

NOTE: As this is not a long paper in the strictest sense, try to refrain from giving a long, general introduction. Be organized and concise as you explore the topic. However, do not hesitate to support your discussion by using specific detail, quotes from our text, and at least FIVE outside sources are a must.

Research Paper Abstract: A week before your research paper is due, you’ll need to submit an abstract of your project. An abstract is really just a very short, focused, summary paper (usually one page) in which you provide a description of your paper, the topic you developed, the research you’ve done, and some of the conclusions you’ve reached as a result of the project. This means that you cannot leave your research paper until the week before it’s due. This research paper is a project you need to work on consistently over the term, letting it grow and change as your knowledge and interests expand, so that by the time the abstract is due, you already have a completed rough draft of this assignment from which to draw your summary. I would like your abstract to include a MLA style Works Cited page and a few in text citations.

Final Reflective Essay: To give closure and context to the work of the course, you’ll have an opportunity to write a final reflective essay in lieu of any final exam. Details for this essay will be provided to you the last week of the course. It’s an important, but enjoyable conclusion to the hard work of the term.

File Names:
Please label ALL file attachments you upload into the classroom in the following manner:
Yourname_Journal1.doc or Yourname_Criticalpaper1.doc (Please us MS-Word for work you’ll be posting or submitting to me.)

Sample Writing:
Below is a sample of the kind of writing you need to do, particularly for your research essay. The excerpt below is in MLA format and taken from the middle of a paper on St. Thomas Aquinas:
Aquinas’s *Cause or God* is by inference, the God of the Christian faith. Aquinas “did not imagine that either philosophy or theology could or should eliminate the mystery of God’s being. No human being sees God directly. Our knowledge of God is always indirect and imperfect” (Brown 129). He was then, not proving the existence of God, but explaining how that we know there is a God. Colin Brown, quoting E.L. Mascall, says that “the five ways are not to be seen as five different arguments, but ‘five different ways of exhibiting the radically un-self-sufficient character of finite beings and so of leading us to see them as dependent on a transcendent self-sufficient creative Cause’. . . . The self-sufficient creative Cause that is adequate to answering the un-self-sufficiency of finite beings is the God of the Christian faith” (128-9). My own understanding of the existence of God derives from a similar leap of faith from a *Cause* I know is there to the God of the Christian faith. Aquinas’s fifth way to God, the teleological argument of order in the universe is actually the place at which I began my own “intellectual” venture into why I think God is. For me, in the limited capacity of understanding I possess, I see nothing but absolute order in the universe, down to the minutia of the quark, and every medical discovery made, every concept newly applied, every “human” achievement, reinforces for me the belief and understanding that there is something beyond reason, that there are laws and principles in place which we as humans only discover and learn to manipulate. We create nothing. Solomon was right when he said in Ecclesiastes that “There is nothing new under the sun.” Yet, there is order and purpose. There must then be a creator, God.

I am always available to answer questions and comment on ideas you may have about your writing assignments. Please contact me anytime via email to discuss your progress if you are having difficulty.

NOTE: All assignments should be completed and submitted on time. Please contact me if something is causing you to fall behind so that we can work out an extension schedule as soon as possible.

---

### Grading Scale

Please see the [Student Handbook](#) to reference the University’s [grading scale](#).
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

### General Course Outline

#### 8-Week Course

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic(s)</th>
<th>Learning Objective(s)</th>
<th>Reading(s)</th>
</tr>
</thead>
</table>
| 1    | **Introduction to Middle Eastern Literature:** problems of translation and the identification of Literary Canon.  
**Ancient Myths:** Atrahasis, Gilgamesh, Ishtar, Nergal and Ershkigal | Closely read assigned texts  
Begin to acquire a cultural and historical basis for reading and discussing texts that might be called Middle Eastern Literature.  
Develop an understanding of the literary term *canon* and begin to consider the arguments for parameters, which might be used to identify a Middle Eastern literary canon.  
Read arguments discussing the problem of translating classical | **Required Reading:**  
Read the Introduction to *Night & Horses and The Desert* (NHD) and both the Preface and Introduction to *Myths of Mesopotamia* (MM).  
This rest of week’s reading can be found in *Myths of Mesopotamia*: Please read the Introduction and story of Atrahasis, pp. 1-20; The introduction to the Epic of Gilgamesh, pp. 39-49, and the epic through Tablet IV. Read also the Babylonian version of Gilgamesh, pp. 138-140 and The Descent of Ishtar to the Underworld, pp. 154-162.  
It’s a good idea to begin reading *Arabian Nights and Days* by Naguib Mahfouz late in the week.  
**A Note about NHD:** As you glance through this text, you’ll see that it is not organized like most literary anthologies, but instead weaves together editorial background, comments on translation, the original works themselves, and critical analysis. Therefore, it will sometimes be necessary for me to identify a phrase or line with which you should begin and end your reading rather than a chapter, author or work. If you’re ever in doubt as to where on the page to begin reading, it will never hurt to simply read the whole page! | **Work to be submitted by Midweek:**  
Write a letter to your instructor introducing yourself and discussing your literary interests, and your goals for the semester. The details for what you should include in this letter are posted in the Introductory Forum. Read these directions carefully before you write.  
**Work to be submitted for Week 1, Sunday:**  
Submit/post a journal response to any of the texts assigned this week. Use the suggestions provided earlier in the course |
**STUDENT WARNING:** This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

| Arabic for western readers. | Acquire a basic knowledge of some of the archeological findings which illuminate ancient languages such as Akkadian for the modern reader. | http://faculty.gvsu.edu/webstern/Atrahasi.htm  
http://www.piney.com/Atrahasis.html  
http://www.hope.edu/bandstra/RTOT/CH1/CH1_1A3B.HTM  

**Scope:** Besides ensuring that you know how to write a literary essay, this first lesson attempts to roughly define the geographical and cultural parameters of texts identified as Middle Eastern Literature and takes a look at problems of translation and of the identification of a literary canon. This lesson also introduces those myths and characters essential to an understanding of the primary cultures and religions of ancient Mesopotamia.

**This is a fun course, but it’s jam-packed. The secret to success if to plan ahead and map out the next 8 weeks carefully.**

| From Pagan Poets to Medieval Arabic Prose:  
The ‘Uyun, Adab, mubadh, zrif, and nadin | Begin to place works within appropriate historical and cultural contexts  
Broaden definition of canon and begin to look for elements in texts that place the works in the canon of Middle Eastern Literature.  
Develop an appreciation for the required reading  
Required Reading:  
Read The Epic of Creation (MM), pp. 228-Tablet II (p. 244) and read The Book of Genesis, chapters 1-25 from any English translation of the Holy Bible. Also read Pagan Poets (NHD), pp. 1-29; The Qur’an, pp. 30-41; Medieval Arabic prose, pp. 104-115.

Please view: The 13th Warrior starring Antonio Banderas.

**Scope:**  
This week will move us from ancient tablet writings to Pre-Islamic writings in Classical Arabic. We then study the origins of the religion of Islam, its scriptures and basic tenets. We will catch a glimpse of the historical and political forces which shape the medieval world, both east and west at this time. One of our primary goals with this lesson to not only read closely assigned texts, but work hard to set aside preconceived ideas and assumptions and try to understand texts within an appropriate cultural context rather than as opposed to the more familiar western or Judeo-Christian viewpoint.

**Note:** Our discussions are central to learning in this course, so after you’ve posted your journal, please visit the weekly forum frequently. Be sure you respond thoughtfully and at length to at least TWO colleagues, though I hope you’ll interact much more. This guide to help you narrow down your choice of topic. Remember, a journal entry should NOT summarize a work, but should “do something” with the work. Certainly refer directly to the work and even quote from it, but do more than demonstrate that you read the text; Interact with the characters and/or ideas presented.

| Work to be submitted for Week 2, Midweek:  
Post/submit a journal response concerning either poetic forms or myths of creation.  
Work to be submitted for Week 2, Sunday:  
Complete forum participation |  

2
**Wandering Scholars:** Tawhidi, Maqamat, Ma’arri

**Middle Arabic:** The Thousand and One Nights

<table>
<thead>
<tr>
<th>Week</th>
<th>Scope</th>
<th>Required Readings</th>
<th>Work to be Submitted for</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Dawnig recognition and consideration of the place of religion in the literature of government and community</td>
<td>Required Readings: Readings continue in NHD: Please read Tawhidi, pp. 170-177 and Maqamat, pp. 178-193; Also read Ma’arri from the bottom of page 237-pg. 243; the introduction to the chapter The Lost Kingdom (NHD): Ibn Ham, pp. 251-261; pp. 266-27; Muwush Shah, pp. 275-278 and Zajal, pp. 278-283. Please view the film: <em>L.A. Confidential</em></td>
<td>Work to be submitted for Week 3, Midweek: Post/submit a journal response in which you compare the film <em>L.A. Confidential</em> to the work of Tawhidi. Work to be submitted for Week 3, Sunday: Post/submit a journal response for one of the readings assigned this week.</td>
</tr>
<tr>
<td>4</td>
<td>More fully appreciate the complexity of the literature of the Middle East Confront the paradoxical nature of harem life. Examine the</td>
<td>Required Readings: Please read the discussion of Middle Arabic in NHD from “Zahoyr adopted,” pg. 320-321; Also read the introduction to and tales from The Thousand and One Nights, pp. 117-117 and pp. 365-417. <strong>You should also begin reading Season of Migration to the North by Tayeb Salih.</strong> If you can, it would also be a good idea to do some drafting on your research paper a day or two this week. Take advantage of the expertise of your colleagues by asking questions in the open forum if you need some help kicking around ideas and narrowing your focus.</td>
<td>Work to be submitted for Week 4, Midweek: Critical Response essay on <em>Arabian Nights and Days</em> by Naguib Mahfouz is due. Work to be submitted for</td>
</tr>
</tbody>
</table>
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

<table>
<thead>
<tr>
<th>Week 4, Sunday:</th>
<th>Post/submit a journal response for one of the readings assigned this week. Please ensure that you are citing and analyzing the primary text—and perhaps secondary sources—in correct MLA format in support of your responses and to engage at least two colleagues.</th>
</tr>
</thead>
</table>

**Scope:** This week we will examine the development of the Arabic language and the increased usage of vulgar, or common language, sometimes identified as Middle Arabic. We will also read part of one of the pieces of Arabic literature most famous in the western world, *The Thousand and One Nights* (known in English as the *Nights of Arabia*.) We'll also have the opportunity to compare the ancient story to a more modern sequel *Arabian Nights and Days* by Naguib Mahfouz.

**Required Reading:**
Read Sufism, pp. 297-298; After 1492, pp. 308-313; pg. 323 “under patronage” – pg. 352.

Please also read any 6-10 poems by Rumi.

You’ll find works by this writer easily available on local library shelves or in nearby bookstores as well as on-line. Many of the poems concern love and very nice collections of the poems are available which you might want to purchase, but it is certainly not required. I simply want you to thumb through several collections and read at random 6-10 poems which catch your eye. If you read Arabic and can read some of Rumi’s work in the original, that would be excellent. Do a bit of research and see if you can locate a Sufi circle of believers close to you. If possible, visit.

A few resources that might interest you:
- [http://www.uga.edu/islam/Sufism.html](http://www.uga.edu/islam/Sufism.html)
- [http://sufinews.blogspot.com/](http://sufinews.blogspot.com/)
- [http://sufism.org/](http://sufism.org/)
- [http://www.bbc.co.uk/religion/religions/islam/subdivisions/sufism_1.shtml](http://www.bbc.co.uk/religion/religions/islam/subdivisions/sufism_1.shtml)

**Sufism**

Explore cultural and religious themes significant to the people of the Islamic world

Recognize Sufi poets and writers as significant contributors to the record of Islamic culture and tradition.

Continue to

**Scope:** Sufism, a mystical sect of Islam, is familiar to the western mind in very vague ways. Many of us have heard of “whirling dervishes” before or are familiar with the love poetry of Rumi. It is this sect upon which we shall focus this week and upon

<table>
<thead>
<tr>
<th>5</th>
<th><strong>Sufism</strong></th>
</tr>
</thead>
</table>
| intersection of eastern and western culture begun and then continued for generations by the spread of the tales of Shahrazad and the adventures of Sinbad. Develop an understanding of the characteristics, advantages and limitations of the genre of the modern novel. | Required Reading: Read Sufism, pp. 297-298; After 1492, pp. 308-313; pg. 323 “under patronage” – pg. 352.

Please also read any 6-10 poems by Rumi.

You’ll find works by this writer easily available on local library shelves or in nearby bookstores as well as on-line. Many of the poems concern love and very nice collections of the poems are available which you might want to purchase, but it is certainly not required. I simply want you to thumb through several collections and read at random 6-10 poems which catch your eye. If you read Arabic and can read some of Rumi’s work in the original, that would be excellent. Do a bit of research and see if you can locate a Sufi circle of believers close to you. If possible, visit.

A few resources that might interest you:
- [http://www.uga.edu/islam/Sufism.html](http://www.uga.edu/islam/Sufism.html)
- [http://sufinews.blogspot.com/](http://sufinews.blogspot.com/)
- [http://sufism.org/](http://sufism.org/)
- [http://www.bbc.co.uk/religion/religions/islam/subdivisions/sufism_1.shtml](http://www.bbc.co.uk/religion/religions/islam/subdivisions/sufism_1.shtml) | Work to be submitted for Week 5: Please post/submit a journal response to the works of Rumi you were able to find. And engage in an indepth discussion on Sufism and its influence and world view.

Note: If you have finished the novel by Salih, this might be a good week to write your Critical Response essay on the work and to
### Required Reading:

Feel free to read and discuss beyond the assigned pages, but be sure to read at least the tales identified above.

**Being reading Men in the Sun** and search for published reviews of his work.

### Scope:
This week we’ll take a look at the impact of oral narratives on the development of Middle Eastern culture. Narratives that are particularly important, but often not recognized are those of women. Such narratives are especially significant for the western reader as they shed light on the daily lives of Muslim women and on common attitudes towards sex, childbearing, family relations and those attitudes and actions which create the fabric of any society.

We’ll do so particularly by reading the tales of three uniquely gifted story-tellers, *Ghaya*, a housewife, aged 63, *Sa’idiyya*, a widow of 55, and *Kheira*, 62, invaluable to her family becomes of her extensive knowledge of *qwa’id* (traditional rules).

We also want to Begin to understand tradition as an essential part of most Middle Eastern literature and to review works previously read in the semester, with this in mind.
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

7.1 The writing of Tayeb Salih

a deeper understanding of women’s own concepts of themselves as communicated through oral narratives.

NOTE: WEEK #7 has TWO parts. Read both sections carefully to ensure you’re prepared.

Gain a perspective on the continuing cultural influences, both welcome and unwelcome, of the west on the east.

Discuss frankly preconceptions of the humanity of cultures influenced by Islam and confront the realities of post-colonial life in much of the Middle East.

Develop and understanding of the differences between the western and eastern forms of the novel.

Examine the critical question of identity in

Required Readings:
Season of Migration to the North by Tayeb Salih.

Scope: Though we’ve already examined one modern novel (Mahfouz), we will add to our repertoire some understanding of the development of modern Middle Eastern literature, particularly Arabic literature by discussing the most celebrated work of Sudanese writer Tayeb Salih, Season of Migration to the North.

We want to especially consider what makes the writing of current eastern novelists different from that of western novelists.

Work to be submitted for Week 7, Wednesday:
Post/submit your Critical Response essay on the novel of Tayeb Salih. Season of Migration to the North and respond to the work of your peers.
**STUDENT WARNING:** This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

<table>
<thead>
<tr>
<th>7.2</th>
<th><strong>Give me a homeland or give me death! The World of Kanafani</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Attempt to apply varying critical viewpoints to a few works already read this semester in preparation for the most complex research required in the final research paper.</td>
</tr>
<tr>
<td></td>
<td>Be able to discuss with fair accuracy the historical and cultural context for texts key in Middle Eastern Literature.</td>
</tr>
<tr>
<td></td>
<td>Further develop an understanding of the variety of cultures and languages which compose Middle Eastern and Islamic culture.</td>
</tr>
</tbody>
</table>

**Required Readings:**

You should finish the text, *Men in the Sun* and do a bit of research on Ghassan Kanafani and Tayeb Salih. Also find out what you can about Palestinian Christians and the Sudanese by reading a few news articles and perhaps even some historical encyclopedic entries. Be ready to discuss on-line or via Forum, not only your opinion of the novel, but be ready to demonstrate that you’ve done further investigation on some of the ideas and issues Kanafani brings up in his work.

Hint: Each of us “sees” something different when we read. As ideas, events, attitudes, cultural norms and traditions strike you as interesting while you’re reading this novel, or oblique references are made to such things which you do not understand or cannot identify as a western reader, annotate them. Once you’ve finished the book, take time to investigate one or two of these more fully, doing library and on-line research to find out all you can about whatever it is you’ve decided to investigate so that not only does your ability to read more deeply develop, but so that you can share these insights with your assigned discussion group.

**Colloquy (details TBA):** To add to the depth of our understanding of Salih and Kanafani’s worlds you’ll participate in a colloquy (on-line chat or discussion forum) arranged and assigned to you by the professor. Be ready for participating by having handy your notes on the preparation you did for the colloquy and any notes you’ve taken on the novel as you read. You should have the novel handy too, especially if you’ve annotated as you’ve read.

**Scope:** Broader perspective on current Middle Eastern writers, particularly those experimenting with genre and the influences of historical and cultural elements on their works. We focus particularly on Kanafani, to provide an example of ‘modern’ Palestinian Literature. We will also meet in “small-groups” via the Internet to discuss the collection in-depth.

<table>
<thead>
<tr>
<th>8</th>
<th><strong>Research in Middle</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Demonstrate the ability to</td>
</tr>
<tr>
<td></td>
<td>It would be a good idea if, by the first half of this week, you send a copy of the rough draft of your research paper to someone else in our class for review. You should also</td>
</tr>
</tbody>
</table>
**STUDENT WARNING:** This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

| Eastern Literature | evaluate critical sources, both primary and secondary. Submit a well-researched and thought-out research paper that demonstrates close reading, and original and critical thinking. Be able to discuss with fair accuracy the historical and cultural context for texts key in Middle Eastern Literature. receive one from someone (this need not be a direct swap of papers). They should receive your paper before Wednesday. You should also submit an abstract of your research paper by noon Wednesday. In the second half of the week, read and review carefully, the work of your peer. Fill out the form provided for you labeled “Peer Critique” and send both the form and the draft (if you have altered it or made suggestions on it) to the owner of the draft. If there are few class members, you may exchange drafts in the open forum more casually. Submit your Final Reflective Essay only after you’ve completed your research paper. **Hint:** Don’t forget to give your paper a title, cite your sources correctly throughout the paper, and provide a works cited page. Use MLA guidelines. |

| Work to be Submitted by Wednesday: | Please post your abstract to the appropriate forum |
| Work to be submitted by Sunday: | Once your peer has read your paper, consider this feedback and revise it thoroughly. Your research paper is due Sunday, and then your final and the semester is over! Congratulations! |

**Table of Contents**

**Policies**

Please see the Student Handbook to reference all University policies. Quick links to frequently asked question about policies are listed below.

- Drop/Withdrawal Policy
- Plagiarism Policy
- Extension Process and Policy
- Disability Accommodations

**WRITING EXPECTATIONS**
All written submissions should be submitted in a font and page set-up that is readable and neat. It is recommended that students try to adhere to a consistent format, which is described below.

- Typewritten in double-spaced format with a readable style and font and submitted inside the electronic classroom (unless classroom access is not possible and other arrangements have been approved by the professor).
- Arial 11 or 12-point font or Times New Roman styles.
- Page margins Top, Bottom, Left Side and Right Side = 1 inch, with reasonable accommodation being made for special situations and online submission variances.
- Indent paragraphs
- Double space (it is not necessary to skip an extra line between paragraphs)
- Number your pages in the upper right corner
- Use MLA documentation*

*For help with MLA format and other writing questions, a very useful site to visit on the web is Purdue University’s Writing Workshop: [http://www.english.uiuc.edu/](http://www.english.uiuc.edu/) You’ll need to select humanities links and then you’ll be able to select the Writing Workshop. Or see any of the many websites listed under course materials.

**CITATION AND REFERENCE STYLE**

The **Citation** (format) refers to the basic information needed to find specific materials. For example, for a book this information includes author, title, place of publication, publisher, and date published. In essence, the citation provides sufficient information is included to locate the original item. A **Reference Style** is a consistent way of presenting bibliographic citations. Typically, the selection of the **Reference Style** is specific to a field of study.

In this course, you will be required to understand the uses of and master the MLA (for the Humanities) format. I want you to use MLA.

The [Hacker Pocket Guide Website](http://www.dianahacker.com/pocket/resdoc.html) explains MLA format as well as three other formal citation/format styles frequently used in various disciplines: [http://www.dianahacker.com/pocket/resdoc.html](http://www.dianahacker.com/pocket/resdoc.html)

Assignments completed in a narrative essay or composition format must follow MLA guidelines. This course will require students to use the citation and reference style established by the Modern Language Association (MLA), in which case students should follow the guidelines set forth in *MLA Handbook for Writers of Research Papers*, 6th ed. New York: MLA, 2003.

**LATE ASSIGNMENTS**

Students are expected to submit classroom assignments by the posted due date and to complete the course according to the published class schedule. As adults, students, and working professionals I understand you must manage competing demands on your time. Should you need additional time to complete an assignment please contact me before the due date so we can discuss the situation and determine an acceptable resolution. Routine submission of late assignments is unacceptable and may result in points deducted from your final course grade.
STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

NETIQUETTE
Online universities promote the advance of knowledge through positive and constructive debate—both inside and outside the classroom. Discussions on the Internet, however, can occasionally degenerate into needless insults and “flaming.” Such activity and the loss of good manners are not acceptable in a university setting—basic academic rules of good behavior and proper “Netiquette” must persist. Remember that you are in a place for the fun and excitement of learning that does not include descent to personal attacks, or student attempts to stifle the discussion of others.

- Technology Limitations: While you should feel free to explore the full-range of creative composition in your formal papers, keep e-mail layouts simple. The Educator classroom may not fully support MIME or HTML encoded messages, which means that bold face, italics, underlining, and a variety of color-coding or other visual effects will not translate in your e-mail messages.
- Humor Note: Despite the best of intentions, jokes and—especially—satire can easily get lost or taken seriously. If you feel the need for humor, you may wish to add “emoticons” to help alert your readers: ;-), : ), 😊

DISCLAIMER STATEMENT
Course content may vary from the outline to meet the needs of this particular group. Regular participation in the on-line classroom is essential for success.

Table of Contents

On-Line Library

The Online Library is available to enrolled students and faculty from inside the electronic campus. This is your starting point for access to online books, subscription periodicals, and Web resources that are designed to support your classes and generally not available through search engines on the open Web. In addition, the Online Library provides access to special learning resources, which the University has contracted to assist with your studies. Questions can be directed to librarian@apus.edu.

- Charles Town Library and Inter Library Loan: The University maintains a special library with a limited number of supporting volumes, collection of our professors’ publication, and services to search and borrow research books and articles from other libraries.
- Electronic Books: You can use the online library to uncover and download over 50,000 titles, which have been scanned and made available in electronic format.
- Electronic Journals: The University provides access to over 12,000 journals, which are available in electronic form and only through limited subscription services.
- Tutor.com: AMU and APU Civilian & Coast Guard students are eligible for 10 free hours of tutoring provided by APUS. Tutor.com connects you with a professional tutor online 24/7 to provide help with assignments, studying, test prep, resume writing, and more. Tutor.com is tutoring the way it was meant to be. You get expert tutoring whenever you need help, and you work one-to-one with your tutor in your online classroom on your specific problem until it is done.

STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

The AMU/APU Library Guides provide access to collections of trusted sites on the Open Web and licensed resources on the Deep Web. The following are specially tailored for academic research at APUS:

- Program Portals contain topical and methodological resources to help launch general research in the degree program. To locate, search by department name, or navigate by school.
- Course Lib-Guides narrow the focus to relevant resources for the corresponding course. To locate, search by class code (e.g., SOCI111), or class name.

If a guide you need is not available yet, please email the APUS Library: librarian@apus.edu.

Selected Bibliography

Students can use these additional books/resources if they would like additional information on the course content above and beyond the required and optional readings. A list of the resources that were used to establish the theoretical foundation for the course is available in the “Resource Lesson” following Week #8 in our classroom.