SENATE COMMITTEE ON CURRICULAR AFFAIRS

COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
KARYN MCKINNEY MARVASTI	KDM12	Altoona College (AL)	Not Available
ELIZABETH SEYMOUR	ems22	Altoona College (AL)	Not Available

Academic Home: Altoona College (AL)

Type of Proposal: ☒ Add ☐ Change ☐ Drop

Message for Reviewers:

Course Designation

(SOC 208N) Visual Representations of the Middle East in the US and Middle East

Course Information

Cross-Listed Courses:

COMM 208N(AL)

Prerequisites:

ENGL 15

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title:	Visual Media in US
Discipline:	General Education
Course Listing:	Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

☐ **Writing/Speaking (GWS)**

☐ **Quantification (GQ)**

Knowledge Domains

☐ **Health & Wellness (GHW)**

☐ **Natural Sciences (GN)**

☒ **Arts (GA)**

☐ **Humanities (GH)**

☒ **Social and Behavioral Sciences (GS)**

Additional Designations

☐ **Bachelor of Arts**

☐ **International Cultures (IL)**

☐ **United States Cultures (US)**

☐ **Honors Course**

☐ **Common course number - x94, x95, x96, x97, x99**

☐ **Writing Across the Curriculum**

Miscellaneous

☐ **Common Course**

GE Learning Objectives

☒ **GenEd Learning Objective: Effective Communication**

☐ **GenEd Learning Objective: Creative Thinking**

☒ **GenEd Learning Objective: Crit & Analytical Think**

☒ **GenEd Learning Objective: Global Learning**

☒ **GenEd Learning Objective: Integrative Thinking**

☐ **GenEd Learning Objective: Key Literacies**

☐ **GenEd Learning Objective: Soc Resp & Ethic Reason**

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Altoona College (ALAL_ALCOM)
Effective Semester:	Upon Approval
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:
This course is an introduction to the visual culture, the visual experience and sociological/historical context of images of the Middle East in the US mass media. The focus of the course will be on reading and interpreting visual images (painting, photography, film, illustration, digital media) and analyzing the larger social and cultural forces that shape the production, distribution and consumption of these media forms. We will explore these issues by focusing on a series of images/case studies located in a specific historical context, allowing us to introduce some of the major movements in visual culture, explore the social contexts of these images, and the ways in which the visual experience shapes our social lives and personal identities. Course assessments will include exams, writing assignments, a class blog, and a final art project.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:
Course goals, Historical Context and Geographical Background, Formal Analysis - 1.5 weeks
Media Literacy, Race and Ethnicity/Framing the Middle East, Analyzing form: Using and Interpreting Visual Information - 1.5 weeks
Centering the US, Privilege/Power, Orientalism, Analyzing Form: Painting - 1 week
Religion, Vision and Visuality - 1 week
Gender, Femininity, Analyzing Form: Film - 1 week
Gender, Masculinity, Analyzing Form: Film - 1 week
Sexuality, Heteronormativity, The Gaze: Vision as Power - 1 week
Global Urbanization/ Media and Change or Economics/Wealth and Poverty/Consumer Capitalism, The Role of the Artist - 1 week
Criminal Justice, Imagining Criminality, Surveillance and Art - 1 week
Technology and News, Digital and New Media, Arab Spring, Egypt - 1 week
Imperialism/colonialism, Framing Terrorism, Iran - 1 week
Imperialism/colonialism, Framing Terrorism, Palestine - 1 week
Student presentations and wrap up - 2 weeks

Course Description:
This course is an introduction to the visual culture, the visual experience and sociological/historical context of images of the Middle East in the US mass media. The focus of the course will be on reading and interpreting visual images (painting, photography, film, illustration, digital media) and analyzing the larger social and cultural forces that shape the production, distribution and consumption of these media forms. We will explore these issues by focusing on a series of images/case studies located in a specific historical context, allowing us to introduce some of the major movements in visual culture, explore the social contexts of these images, and the ways in which the visual experience shapes our social lives and personal identities. Course evaluations will include exams, writing assignments, a class blog, and a final art project.
The course examines visual representations of cultures over time, providing students with the artistic, historical, political and sociological context of their production. This integrative framework will enable students to understand how the creation of visual media and its interpretations both influence and are influenced by social context. It will introduce students to integrative thinking by providing them with interpretive techniques of the social sciences and the arts to increase their powers of visual analysis so that they can discuss an image's medium, composition, style and iconography. The course will examine the ways that the arts can be an expression of cultural values, helping students to comprehend the hegemonic aspects of image composition, production, exhibition and distribution. The course will explore the social milieus in which media is created, often depicting stereotypical images that poorly represent the complexity of the myriad cultural groups in the Middle East.

The name(s) of the faculty member(s) responsible for the development of the course:

ꞁ Name: Karyn Mckinney Marvasti (kdm12)

Title:

Phone:

Address:

Campus: AL

City:

Fax:

ꞁ Name: ELIZABETH SEYMOUR (ems22)

Title:

Phone:

Address:

Campus: AL

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:
This section should define what the student is expected to learn and what skills the student will develop.
This course provides the students with an introduction to the visual culture, the visual experience and sociological/historical context of images of the Middle East in the US mass media and selected Middle Eastern countries. Its primary objective is to enhance media literacy by utilizing an integrative framework applying concepts from the arts and the social sciences. This integrative framework will enable students to understand how the creation of visual media and its interpretations both influence and are influenced by social context. It will introduce students to integrative thinking by providing them with interpretive techniques of the social sciences and the arts to increase their powers of visual analysis so that they can discuss an image's medium, composition, style and iconography. The course will examine the ways that the arts can be an expression of cultural values, helping students to comprehend the hegemonic aspects of image composition, production, exhibition and distribution. The course will explore the social milieus in which media is created, often depicting stereotypical images that poorly represent the complexity of the myriad cultural groups in the Middle East.

By the end of the course students will be able to:
Demonstrate competence in media literacy.
Discuss and identify the various forms of visual media (painting, photography, film, illustration and digital media).
Perform formal analysis across the range of visual media.
Define and apply foundational concepts such as "the gaze", "orientalism", and "visuality" to visual media.
Utilize terminology to discuss images and the visual experience.
Understand the role of the artist and the audience in the creation of visual culture.
Understand and analyze the way in which visual media both reflect and inform the broader historical and political context in which they are embedded.
Create written and oral responses that engage the concepts and issues discussed in class.
Create an original work of visual media that engages with the concepts from the course.

Evaluation Methods:
Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.
A variety of evaluation methods will be used to help develop student learning and to assess different education objectives.

Weekly assignments (15% of final grade): These will explore the integration of arts and social science methods and theories each week, focused on a specific image/case study.

Blog/Journal posts (15% of final grade): The students will be required to keep an on-going blog: a writing project of their thought process/progress throughout the semester. In it, they will engage with the readings, ideas, media from class and other readings and media that they have come across outside of class. Each student must provide a clear, coherent analysis/response to the issues, themes, questions, debates. They will not simply describe, reiterate, paraphrase or quote, but explain what is interesting, what is theoretically convincing or questionable, what is pertinent, problematic, exemplary, etc.

Exams (each 15% of final grade, totaling 45% of final grade): Two midterms and one final exam will test the students' understanding of the material and measure their ability to integrate the different perspectives. The final will not be cumulative, although the student's ability to utilize concepts from earlier in the course will be necessary.

Final project (25% of final grade): For their final course assignment, each student will complete an integrative media project using video equipment to produce a segment or series of images re-envisioning a visual artifact(s) that we explore in the course.

Relationship/Linkage of Course to Other Courses:
This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.
This course will complement other courses in Anthropology, Art History, Communications, History, Integrative Arts, Sociology, Visual Arts, and Women's, Gender, and Sexuality Studies. Its integrative and cross-disciplinary approach connects it to other courses offered.

It connects to courses in Communications and Sociology; COMM 100 (The Mass Media and Society), COMM 110 (Media and Democracy), COMM 118 (Introduction to Media Effects), COMM 150 (The Art of Cinema), COMM 180 (Survey of Electronic Media and Communication), COMM/WMNST 205 (Gender, Diversity and the Media), COMM 234 (Digital Cultures), COMM 250 (Film History and Theory), COMM 331 (Visual Communication, Theory and Analysis), COMM 407C (Media and World Politics), COMM 410 (International Mass Communications), COMM 411 (Cultural Aspects of Mass Media), COMM 419 (World Media Systems), COMM 459 (Cultural Effects of Interactive and Online Media), SOC 019 (Sociology of Popular Culture), SOC 060 (Sociology and Cultures in Modern Israel), SOC/WMNST/AFAM 103 (Racism and Sexism), SOC 119 (Race and Ethnic Relations), SOC/AFAM 409 (Race and Ethnic Inequality in America), SOC 419 (Race and Public Policy), SOC 445 (US Immigration), and SOC/WMNST 477 (Sociology of Sexuality).

The course's interdisciplinary approach connects it to ANTH 060 (Society and Cultures in Modern Israel), ART 001 (Introduction to the Visual Arts), ART 010 (Introduction to Visual Studies), ART 110 (Ideas as Visual Images), ART 122Y (Commentary on Art), ART 211 (Introduction to Digital Art and Design Criticism), ART 404 (Art and LIfe: Where They Intersect), ART H 100 (Introduction to Art), ART H 105 (Pictures and Power), ART H/ENGL/WMNST 225 (Sexuality and Modern Visual Culture), ART H 410 (Taste and Criticism in Art), ART H 435 (Studies in Modern Art), HIST/WMNST 117 (Women in Modern History), HIST/J ST 118 (Modern Jewish History), HIST/WMNST 166 (History of Sexuality), HIST 181 (Intro to the Middle East), HIST 320 (Contemporary World History and Issues), HIST 422 (Religion and American Culture), HIST 459Y (Social and Cultural History of the United States Since 1783), HIST 473 (The Contemporary Middle East), INART 010 (The Popular Arts in America: Mass Media Arts), WMNST/AFAM 102 (Women of Color: Cross-cultural Perspective), WMNST 106 (Representing Women and Gender in Literature, Art and Popular Cultures), WMNST/RL ST/J ST 137 (Women and Religion), WMNST/J ST/RL ST 280 (Woman and Judaism), and WMNST 420 (Women in Developing Countries).

Relationship of Course to Major, Option, Minor, or General Education:
This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.
SOC/COMM 208 is proposed as an inter-domain General Education course (GA/GS) and is not required for any major or minor.

A description of any special facilities:
No special facilities required.

Frequency of Offering and Enrollment:
Once a year, enrollment 25.

Alignment with General Education Objectives

[x] EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

[ ] KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

[x] CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

[x] INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

[ ] CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

[x] GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

[ ] SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-- knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students acheive the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

1. Effective Communication

Students will be required to respond in written and oral form to concepts presented and discussed in class throughout the semester. Each week we will focus class work including readings, class discussions and written responses around an image/case study representing a particular example of visual media. Several of the class assignments will require group work and presentation

to the entire class. The weekly blog will require students to interact with each other, read each other's work, and thoughtfully engage with other students and offer feedback. Each student will present a final visual media project to the class for review and feedback.

2 Critical and Analytical Thinking

All the assessments, the individual and group assignments, class blog, final project and exams will require students to critically evaluate course material in both domains and to present analytical arguments for review. As students focus on the image/case study, they will be challenged to apply and articulate the concepts learned from each domain in their study of visual material. The weekly readings will provide the background needed to start this process, and the assignments are designed to help them refine their thinking and appreciation for the complexity of culture and visual media. Finally, their final creative project will provide them with the opportunity to apply these concepts to their own work, and to refine the work based on feedback from their peers.

3. Integrative Thinking

Integrative thinking is at the center of the course design. As an inter-domain course, it will require the students to engage with the material from both the arts and the social sciences, bringing methodologies and theoretical approaches together as they critically and creatively approach the material. The use of different visual images each week will help the students consciously pull together the different threads of these approaches as they focus on one concrete artifact. As the course focuses on the production, distribution and exhibition of visual media representing Middle Eastern cultures in particular artistic, historical, political, social and cultural contexts, it will challenge students to bring together and reflect upon knowledge from a wide variety of other courses and life experiences as they interpret the work of others and create their own work.

4. Global Learning

The focus of the course is global in nature. By studying media images of Middle Eastern cultures in the US in the first part of the course, and then exploring visual media in select Middle Eastern countries in the second part of the course, we will be addressing the global nature of the production, distribution and exhibition of visual media worldwide and the interplay of images across time and space. We will also be discussing minority Middle Eastern American communities and their often complex transnational identities. Students will be challenged to approach the material with cultural awareness and self-reflection, and will be required to share their perspectives with their colleagues through the blog, group work and their final presentations.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

Students will be assessed and evaluated on their work as it relates to these learning objectives. Grading criteria on the assignments, blog, exams and the final project will emphasize the student's ability to communicate effectively, think critically and analytically, display integrative thinking across both domains, and analyze cultural differences, similarities and relationships.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

☒ **Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas**

☒ **Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor**

☐ **Demonstrate competence in the creation of works of art and design**

☒ **Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works**

☒ **Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation**

What components of the course will help students acheive the domain criteria selected above?

1. Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas.

Students will learn about the various properties and formal elements of visual culture (painting, photography, film, illustration and digital media). By the end of the course students will be able to articulate the importance of the broader social, cultural and political context of the creation, exhibition and consumption of visual art forms.

2. Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor.

By historicizing visual art forms in the US and select Middle Eastern contexts, students will be able to articulate the meanings of the art forms across cultures, and explore the ways that art expresses the values that humans attach to their experiences in different contexts and at different times.

3. Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works.

By focusing each week on an image/case study which will be placed within a specific historical context, the students will develop competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works.

4. Identify and explain the aesthetic, historic, social and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation.

Through formal analysis and historical context, students will be able to articulate the aesthetic, historical, social and cultural

significance of visual media in the US and select Middle Eastern contexts. The consistent assessment will provide opportunities for students to critically assess creative works and to create informed responses and critique the responses of their colleagues.

GS Criteria

☒ **Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas**

☐ **Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences**

☒ **Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings**

☐ **Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems**

☒ **Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences**

What components of the course will help students acheive the domain criteria selected above?

Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas
The course will present modes of inquiry such as media/content analysis, quantitative/statistical data analysis, and qualitative analysis, such as interviewing and observation. In general, we will discuss the role of empirical data as evidence of the everyday experiences of Middle Eastern people.

Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings
The course will be centered around how factors such as political conflict, immigration, gender roles, religion and ethnic culture influence artistic representations of Middle Eastern lives and culture(s).

Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences.
An ongoing component of the course will be a social justice perspective, which elucidates how social science evidence suggests that misrepresentations of Middle Eastern people are present in media and other communication, and that these misrepresentations have real-life consequences in terms of prejudice and discrimination against Middle Eastern people and cultures in the U.S. and abroad.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Each week, the class will focus on a visual image/case study from a specific historical context allowing us to introduce some of the major movements of visual culture while exploring the social context of the creation and consumption of these images. Students will use sociological theory and methods and methods of visual analysis to consider the representations of the Middle East reflected in each media selection.The assignments are designed to give students opportunities to articulate the value of the different approaches in their understanding and appreciation of the images. Class discussions are used to clearly articulate the connections between the two domains. Weekly blogs give the students an opportunity to apply these approaches to images that they gather from outside of class. For the final project, each student will re-envision an image applying knowledge and perspectives gained during the semester. The students will be asked to articulate the reasons for the choices that they make in re-envisioning the image, the nature of the intended audience, and the expected impact of the work. All students will be required to critique their own work and the work of their colleagues. Throughout the semester, students will be exposed to scholarly theories and methods from both domains and will be asked to articulate how these approaches inform their understanding of the impact of the images on different audiences.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

The two domains will receive equal attention by focusing on a visual image/case study each week that is chosen in order to best integrate relevant course material from each domain. The weekly topics are chosen from both domains and are supported by sociological and visual media readings providing a foundation for the consideration of each visual image/case study. Approximately once a week, students will complete an assignment that requires them to use methods of analysis from each domain to demonstrate their understanding of the significance of the image in US and Middle Eastern cultures. Students will also regularly complete blog entries that show their ability to consider the visual and cultural significance of chosen images.

Weekly topics include:
Course goals, Historical Context and Geographical Background, Formal Analysis
Media Literacy, Race and Ethnicity/Framing the Middle East, Analyzing form: Using and Interpreting Visual Information
Centering the US, Privilege/Power, Orientalism, Analyzing Form: Painting
Religion, Vision and Visuality
Gender, Femininity, Analyzing Form: Film
Gender, Masculinity, Analyzing Form: Film
Sexuality, Heteronormativity, The Gaze: Vision as Power
Global Urbanization/ Media and Change or Economics/Wealth and Poverty/Consumer Capitalism, The Role of the Artist
Criminal Justice, Imagining Criminality, Surveillance and Art
Technology and News, Digital and New Media, Arab Spring, Egypt

Imperialism/colonialism, Framing Terrorism, Iran
Imperial/colonialism, Framing Terrorism, Palestine

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

We are proposing to offer this as a team-taught course, so collaboration will be ongoing between the two faculty members who develop the course. One of these faculty members teaches communications, history, anthropology and women's, gender and sexuality studies courses (including GA courses), is a Middle East specialist and researches popular culture, mass media and identity. The other faculty member teaches the sociology of race and ethnicity, and has co-authored one book on Middle Eastern Americans. We will also solicit input from another sociology faculty member with expertise in studies of Middle Eastern Americans, a political science faculty member with expertise in the politics of the Middle East, and an Arabic and French instructor with expertise in North African popular culture. We will also consult with faculty in the visual arts and integrative arts.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Students' development of integrative thinking will be evaluated through a variety of assessments, including class discussion, individual and group assignments, exam essay questions, blog posts and their final media project.

The assignments and class discussions focus students' attention on an image. As they discuss concepts related to the image, they are required to integrate information and perspectives from domain specific readings. Grading rubrics will measure how successful students are at integration of material.

Each student will create a blog/journal in which they assemble images and analyze them based on the theoretical approaches discussed in class and course readings. Journals will be shared in Canvas, and students will respond to each other's work. Grading rubrics will focus on integrative thinking.

Exam essay questions are designed to facilitate the integration of concepts from the arts and social sciences for each section of material.

For their final course assignment, each student will complete an integrative media project using video equipment to produce an image or series of images re-envisioning a visual image(s) that we explore in the course. The students are required to explain the decisions that they made in the creation of their work and the impact they anticipate the work to have on the audience. The explanation will include analysis of the impact of the image explaining the use of specific formal elements and relevant sociological theories. As the students present their project to the class, they are required to explain how the work integrates approaches discussed during the semester. All students are also required to critique the work of their colleagues. The assessment of the final projects prioritizes integrative thinking.

Campuses That Have Offered ( ) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK

Potential Impact

Pre-Requisites

is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompletion.

No pre-requisites or concurrent courses found

Visual Representations of the Middle East in the US and Middle East

Dr. Beth Seymour
Dr. Karyn McKinney

Course Abbreviation and Number: SOC 208/COMM 208

Credits: 3

Prerequisites/Co-requisites/ Concurrent Requirements/Recommended Preparation: English 15

Course Attributes/Designations: GenEd (GA, GS)

Course Listing: Inter-domain

Relationship/Linkage of course to other courses:

This course will complement other courses in Anthropology, Communications, History, Integrative Arts, Sociology, Visual Arts, and Women's,Gender, and Sexuality Studies.

Course Description
This course is an introduction to the visual culture, the visual experience and sociological/historical context of images of the Middle East in the US mass media. The focus of the course will be on reading and interpreting visual images (painting, photography, film, illustration, digital media) and analyzing the larger social and cultural forces that shape the production, distribution and consumption of these media forms. We will explore these issues by focusing on a series of images/case studies located in a specific historical context, allowing us to introduce some of the major movements in visual culture, explore the social contexts of these images, and the ways in which the visual experience shapes our social lives and personal identities. Course evaluations will include exams, writing assignments, a class blog, and a final art project.

The course examines visual representations of cultures over time, providing students with the artistic, historical, political and sociological context of their production. This integrative framework will enable students to understand how the creation of visual media and its interpretations both influence and are influenced by social context. It will introduce students to integrative thinking by providing them with interpretive techniques of the social sciences and the arts to increase their powers of visual analysis so that they can discuss an image's medium, composition, style and iconography. The course will examine the ways that the arts can be an expression of cultural values, helping students to comprehend the hegemonic aspects of image composition, production, exhibition and distribution. The course will explore the social milieus in which media is created, often depicting stereotypical images that poorly represent the complexity of the myriad cultural groups in the Middle East.

Course Objectives:
Demonstrate competence in media literacy.
Discuss and identify the various forms of visual media (painting, photography, film, illustration and digital media).
Perform formal analysis across the range of visual media.
Define and apply foundational concepts such as "the gaze", "orientalism", and "visuality" to visual media.

Utilize terminology to discuss images and the visual experience.
Understand the role of the artist and the audience in the creation of visual culture.
Understand and analyze the way in which visual media both reflect and inform the broader historical and political context in which they are embedded.
Create written and oral responses that engage the concepts and issues discussed in class.
Create an original work of visual media that engages with the concepts from the course.

General Education Objectives:

Effective Communication

Students will be required to respond in written and oral form to concepts presented and discussed in class throughout the semester. Each week we will focus class work including readings, class discussions and written responses around an object/case study representing a particular example of visual media. Several of the class assignments require group work and presentation to the entire class. The weekly blog requires students to interact with each other, read each other's work, and thoughtfully engage with other students and offer feedback. Each student will present a final visual media project to the class for review and feedback.

Critical and Analytical Thinking

All the assessments, the individual and group assignments, class blog, final project and exams require students to critically evaluate course material in both domains and to present analytical arguments for review. As students focus on the object/case study, they will be challenged to apply and articulate the concepts learned from each domain in their study of visual material. The weekly readings will provide the background needed to start this process, and the assignments are designed to help them refine their thinking and appreciation for the complexity of culture and visual media. Finally, their final creative project will provide them with the opportunity to apply these concepts to their own work, and to refine the work based on feedback from their peers.

Integrative Thinking

Integrative thinking is at the center of the course design. As an inter-domain course, it will require the students to engage with the material from both the arts and the social sciences, bringing methodologies and theoretical approaches together as they critically and creatively approach the material. The use of a different visual media object each week will help the students consciously pull together the different threads of these approaches as they focus on one concrete artifact. As the course focuses on the production, distribution and exhibition of visual media representing Middle Eastern cultures in particular artistic, historical, political, social and cultural contexts, it challenges students to bring together and reflect upon knowledge from a wide variety of other courses and life experiences as they interpret the work of others and create their own work.

Global Learning

The focus of the course is global in nature. By studying media images of Middle Eastern cultures in the US in the first part of the course, and then exploring visual media in select Middle Eastern countries in the second part of the course, we will be addressing the global nature of the production, distribution and exhibition of visual media worldwide and the interplay of images across time and space. We will also be discussing minority Middle Eastern American communities and their often complex transnational identities. Students will be challenged to approach the material with cultural awareness and self-reflection, and will be required to share their perspectives with their colleagues through the blog, group work and their final presentations.

General Education Learning Criteria:

GA criteria:
      1. Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas.

We will learn about the various properties and formal elements of visual culture (painting, photography, film, illustration and digital media). By the end of the course students will be able to articulate the importance of the broader social, cultural and political context of the creation, exhibition and consumption of visual art forms.

      2. Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor.

By historicizing visual art forms in the US and select Middle Eastern contexts, students will be able to articulate the meanings of the art forms across cultures, and explore the ways that art expresses the values that humans attach to their experiences in different contexts and at different times.

      3. Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works.

By focusing each week on an object/case study which will be placed within a specific historical context, the students will develop competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works.

      4. Identify and explain the aesthetic, historic, social and cultural significance of important works of art and critically assess creative works, their own or others',through evaluative processes of analysis and interpretation.

Through formal analysis and historical context, students will be able to articulate the aesthetic, historical, social and cultural significance of visual media in the US and select Middle Eastern contexts. The consistent assessment will provide opportunities for students to critique creative works and create informed responses and critique the responses of their colleagues.

GS Criteria:
1. Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas

The course will present modes of inquiry such as media/content analysis, quantitative/statistical data analysis, and qualitative analysis, such as interviewing and observation. In general, we will discuss the role of empirical data as evidence of the everyday experiences of Middle Eastern people.

2. Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings

The course will be centered around how factors such as political conflict, immigration, gender roles, religion and ethnic culture influence artistic representations of Middle Eastern lives culture(s).

3. Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences.

An ongoing component of the course will be a social justice perspective, which elucidates how social science evidence suggests that misrepresentations of Middle Eastern people are present in media and other communication, and that these misrepresentations have real-life consequences in terms of prejudice and discrimination against Middle Eastern people and cultures in the U.S. and abroad.

Week 1 and first half of week 2:
Course goals
Historical context
Formal Analysis
Image: contemporary image

In-class assignment one: identify countries on a regional map.

Assignment - Bring in a list of questions about the region and share them with your group. We will then discuss these questions as a group.

In-class assignment two - Each group will look at the contemporary image and identify and discuss its formal elements. We will then discuss the image as a group.

Start blogging, writing about course topics

Class Readings:
1. Marjorie Munsterberg, 2009. *Writing About Art: Formal Analysis*
2. Suleiman, 2011. "The Arab Immigrant Experience," in *Rethinking the Color Line*
3. Read, 2015. "'But Muslims Aren't Like Us!': Deconstructing Myths about Muslims in America," in McClure and Harris (eds.), *Getting Real About Race*

Instructors' Background Readings:
1. Hasan, *American Muslims*
2. Arab American Institute – "Arab American Demographics"
3. Marvasti and McKinney, 2004. *Middle Eastern Lives in America*
4. 7. Hornung, Alfred, 2012. Arab American literature and culture
5. Sabry, Tarik, 2012. Arab cultural studies : mapping the field
6. Graphic Novel: Toufic El Rassi, 2008, *Arab in America, Last Gasp*.
7. HNN Staff, 2014. "What Is the Difference Between Sunni and Shiite Muslims--and Why Does It Matter?" at George Mason University's History News Network - http://hnn.us/articles/934.html

Week second half of week 2 and week 3:
Media literacy
Framing the Middle East
Race and Ethnicity
Analyzing Form: Using and Interpreting Visual Information
Film: "Reel Bad Arabs"
Imaget: contemporary image

Group Assignment: Each group will be assigned a specific formal element (line, color, texture, scale, lighting) and then asked to discuss a painting or photograph where that attribute plays a prominent role. Each group will discuss how that particular formal element functions in the work.

Course Readings:
1. Henry Sayre, 2009. "Using Visual Information" in *Writing About Art*
2. Terry Barrett, 2006. "Describing Photographs: What do I see?" in *Criticizing Photographs: An Introduction to Understanding Images*
3. Zakaria, 2001. "The Politics of Rage: Why Do they Hate Us?", Newsweek.
4. Melani McAlister, 2005. "The good fight : Israel after Vietnam, 1972-1980" in *Epic Encounters*
5. Edward Said, 1997. Introduction and Chapter 1 in *Covering Islam: How the Media and the Experts Determine How We See The Rest of the World*

Instructors' Background Readings:
1. Sengupta, 2001. "September 11 Narrows the Racial Divide." in the New York Times.

2. Lewis, Bernard, 1990. "The Roots of Muslim Rage", Atlantic Monthly, September.
3. Edward Said, 1997. *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*: Chapter 3 'Knowledge and Power: Knowledge and Interpretation', pp.162-173.
4. Sperry, Chris, 2006. "Seeking Truth in the Social Studies Classroom: Media Literacy, Critical Thinking and Teaching about the Middle East", *Social Education* 70(1): 37-43.
5. Shaheen, Jack, 2003. "Reel Bad Arabs: How Hollywood Vilifies a People", *Annals of the American Academy of Political and Social Science*, Vol. 588 (July), 171-193.
6. McSweeney, Terence, 2017. *American Cinema in the Shadow of 9/11*
7. McAlister, Melani, 2005. *Epic Encounters: Culture, Media and US Interests in the Middle East since 1945*
8. Mahmoud Mamdani, 2004. Introduction: 'Modernity and Violence' and Chapter 1: "Culture Talk; Or, How Not to Talk About Islam and Politics" in *Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terrorism*

Week 4:
Centering U.S.
Privilege/ Power
Orientalism
Analyzing form: painting
Powerpoint: current images mirroring classic ones, selection of classic travel paintings
Image: The Snake Charmer (1880) Jean-Léon Gérôme

Assignment: Each student will discuss the formal elements in The Snake Charmer and discuss the functions of these elements in the work. We will be discussing how these elements are related to formally constructing images of the other in Western culture.

Readings:
1. Said, Edward, 1979, Preface and Introduction. *Orientalism*, Vintage
2. Huntington, Samuel, 1993. "The Clash of Civilizations", *Foreign Affairs*, 72(3), Summer.
3. Peggy McKintosh, 1989. "Privilege: Unpacking the Invisible Knapsack" (easily available in multiple readers or online as a PDF.)

Instructor Readings:
1. Barber, Benjamin, 1996. *Jihad vs. McWorld: Terrorism's Challenge to Democracy*, Ballantine Books.
2. Daniel Kimmage, 2008. 'The Al Qaeda Media Nexus'
3. Osama Bin Laden, 2005. *Messages to the World: The Statements of Osama Bin Laden*
4. Derek Gregory, 2004. *The Colonial Present*, Chapter 1, pp.1-12.

Week 5: Exam 1
Religion
Vision and Visuality
Image: American painting of the Middle East

Assignment: In the 19th century the locomotive and in the early 20th century urban cafe culture affected ways of seeing and being seen. What sorts of media and experiences impact current visuality? Choose an image that illustrates this influence on seeing, and discuss the question of how we experience time and space in the 21st century.

Readings:
1. A selection from a European or American travel narrative.
2. James Elkins, 1997. "Just Looking" in *The Object Stares Back*
3. Jane Kromm, 2010. "The *Flaneur/Flaneuse* Phenomenon" in *A History of Visual Culture*
4. Melani McAlister, 2005, "Iran, Islam, and the terrorist threat, 1979-1989", in *Epic Encounters*

Instructor readings:
1. Mamdani, Mahmoud, 2004. *Good Muslim, Bad Muslim: America, the Cold War and the Roots of Terrorism*, Pantheon Books.
2. Pasquinelli, Carla, 1998. "Fundamentalisms," *Constellations* 5(1).
3. Mitchell, Timothy, 2002. "McJihad: Islam in the US Global Order", *Social Text* 73: Winter, 1-18.
4. Mirsepassi, Ali 2007. "Reflections on 'Muslim Anger'", CSSAAME 27(3):497-502.
5. Gole, Nilufer, 2002. "Islam in Public: new visibilities and new imaginaries" *Public Culture,* 14(1): 173-190.
6. Shulz, Dorothea, 2011. "Renewal and Enlightenment: Muslim women's biographic narratives of reform in Mali", *Journal of Religion in Africa*, 41(1): 93-123.
7. Hafez, Sherine, 2011. "Women Developing Women: Islamlc approaches to poverty alleviation in Egypt", *Feminist Review*, 97: 56-73.
8. Mahmoud, Saba, 2001. "Feminist Theory, Embodiment, and the Docile Agent: some reflections on the Egyptian Islamic revival", *Cultural Anthropology*, 16: 202-236.
9. Hassan, Mona, 2011. "Women Preaching for a Secular State: official female preachers in Turkey", *International Journal of Middle East Studies*, 43(3): 451-473.

Week 6:
Gender
Femininity
Analyzing form: film
Film: *In the Shadow of a Man* by Hanan Abdalla, 2012, *A Separation*
Image: *American Sniper*
A middle eastern woman: The Veil, Afghan girl National Geographic

Group Assignment: Each group will select a scene from *American Sniper* where a specific formal element (point of view, contrast, composition, tracking shot, montage, etc) plays a key role. Be prepared to discuss why you chose this element and how it functions in the scene that you have chosen. Discuss how American and Iraqi women are represented in the film.

Readings:
1. David Bordwell and Kristin Thompson, 2017. The Significance of Film Form, in *Film Art*
2. Brumberg, Joan Jacobs and Jacquelyn Jackson, 2001. "The Burka and the Bikini." (Available in multiple places)
3. Abu-Lughod, 2013. *Gender: Do Muslim Women Need Saving?*
4. al-Ali, Nadje and Nicola Pratt, 2010. *What Kind of Liberation? Women and the Occupation of Iraq*. University of California Press.

Instructor readings:
1. Satrapi, 2006. *Embroideries* (Graphic Novel)
2. Afshar, 1998. *Islam and Feminisms: An Iranian Case Study*
3. Howard, 2002. *Inside Iran: Women's Lives,*

4. Charrad, 2011. "Gender in the Middle East: Islam, State, Agency", *Annual Review of Sociology*, Vol. 37:417-437.

5. Gray, 2013. *Beyond Feminism and Islamism: Gender Equality in North Africa*

6. Eltahawy, 2015. *Headscarves and Hymens: Why the MIddle East Needs a Sexual Revolution*

7. Carter, Cynthia, 2015. The Routledge companion to media and gender

8. *Journal of Middle East Women's Studies*, Fall 2010 Special Issue, Muslim Women, Consumer Capitalism, and the Islamic Culture Industry

9. Cole, Juan and Shahine Cole, 2011. "An Arab Spring for Women." https://www.thenation.com/article/arab-spring-women/

10. McDowell, Linda, 1999. "Introduction: Place and Gender", In *Gender, Identity and Place: Understanding Feminist Geographies*.

11. Mohanty, Chandra, 1988. " Under Western Eyes: Feminist Scholarship and Colonialist Discourses" *Feminist Review*, 30: 65-88.

12. Alloula, Malek, 1986. *The Colonial Harem*.

13. Kandiyoti, Deniz, 2003. "End of Empire: Islam, Nationalism, and Women in Turkey", in Reina Lewis and Sara Mills (eds) *Feminist Postcolonial Theory: A Reader*, pp. 263-284.

Week 7:

Masculinity
Analyzing form: film
Film: *A Separation*, 2011 Ashgar Farhadi
Image: *American Sniper*

Group Assignment: Each group will select a scene from *American Sniper* in which a specific formal element (point of view, contrast, composition, tracking shot, montage, etc) plays a key role. Be prepared to discuss why you chose this element and how it functions in the scene that you have chosen. Make sure to focus on the different ways that American and Iraqi men are represented in the film.

Readings:
1. Inhorn, Marcia. 2012. *The New Arab Man: Emergent Masculinities, Technologies, and Islam in the Middle East.* Princeton University Press.

2. Moustafa Bayoumi, 2011. "How Does it Feel to Be a Problem?" in *Rethinking the Color Line: Readings in Race and Ethnicity*

3. David Bordwell and Kristen Thompson, 2017. "The Significance of Film Form" in *Film Art: An Introduction*

4. (A reading about masculinity in the US and imagining the male other?)

Instructor readings:
1. Adibi, Hossein. 2006. "Sociology of Masculinity in the Middle East." In *Proceedings of the Social Change in the 21st Century Conference 2006*, Carseldine Campus, Queensland University of Technology.

2. AbuKhalil, A. 1997. "Gender Boundaries and Sexual Categories in the Muslim World," *Feminist Issues* (1997) 15: 91. https://doi.org/10.1007/BF02860610 .

3. Ghassub, Mayy and Emma Sinclair-Webb. 2000. *Imagined Masculinities: Male Identity and Culture in the Modern Middle East.* London: Saqi Books. (Includes chapter titled "Chewing Gum, Insatiable Women, and Foreign Enemies: Male Fear and The Arab Media.")

4. Mayer, Tamer, 2005. "From Zero to Hero: Masculinity in Jewish Nationalism", in Esther Fuchs (ed) *Israeli Women's Studies: A Reader*, pp. 96-117, Rutgers University Press.

5. Haugbolle, Sune, 2012. "The (Little) Militia Man: memory and militarized masculinity in Lebanon", *Journal of Middle Eastern Women's Studies,* 8(1): 115-139. Winter 2012.
6. Hafez, Sherine, 2012. "No Longer a Bargain: women, masculinity and the Egyptian uprising", *American Ethnologist*, 39(1):37-42.

Week 8:
Sexuality
Heteronormativity
The Gaze: Vision as power
Film: *A Jihad for Love* by Parvez Sharma, 2008.
Image: two images providing a comparison of gender and the gaze.

Assignment: Analyze the two images presented. For each image, address what each work says about the relationship between gender and the gaze. As you perform the analysis and comparison of the two works, think about who does the looking in each image? Who is being looked at, and how are they positioned? How do these framings contribute the works' statement on gender?

Start working on final art project.

Readings:
1. Jean Robertson and Craig McDaniel (eds.) 2017. *Themes in Contemporary Art,* "The Gaze" pp 115-188.
2. Kugle, 2013. *Living Out Islam: Voices of Gay, Lesbian and Transgender Muslims*
3. Jacobs, Jessica, 2009. "Have Sex, will travel: romantic "sex" tourism and women negotiating modernity in the Sinai", *Gender, Place and Culture*, 16(1):43-61.

Instructor readings:
1. Hamzi, 2016. *Sexual and Gender Diversity in the Muslim World*
2. Boone, Joseph, 1995. "Vacation Cruises; or, The Homoerotics of Orientalism", *PMLA* 110(1): 89-107.
3. Amer, Saher, 2009, "Medieval Arab Lesbians and Lesbian-like Women", *Journal of the History of Sexuality,* 18(2):215-236.
4. Massad, Joseph, 2000, "Re-Orienting Desire: the gay international and the Arab world", *Public Culture*, 14(2):361-386.
5. Amer, Saher, 2010, "Joseph Massad and the alleged violation of human rights", *GLQ: A Journal of Lesbian and Gay Studies*, 16(4):646-664.
6. McCormick, Jared, 2011, "Hairy Chest, will travel: tourism, identity and sexuality in the Levant", *JMEWS,* 7(3):71-97.

Week 9:
Global Urbanization/ Media and Change or Economics/Wealth and Poverty/Consumer Capitalism
The role of the artist
Image: Woman of Allah - Shirin Neshat

Assignment: What is the role of the artist? How are we to perceive an artist in exile, such as Shirin Neshat? Does her work represent Iran or the US?
Then find a photograph of Neshat and discuss its formal elements. How do these elements position the artist and influence the way that we view the artist?

Readings:
1. Nada Shabout, 2010. "Trading Cultures: the boundary issues of globalization" in *A History of Visual Culture*
2. Selection from *Journal of Middle East Women's Studies*, 2010, 6(3), Marketing Muslim Women, Special Issue.
3. Jean Robertson and Craig McDaniel , 2017. "Shirin Neshat", in *Themes in Contemporary Art.*

Instructor readings:
1. Burkhalter, Thomas, 2013. The Arab avant-garde : music, politics, modernity
2. Gilbert Achcar, 2004. Introduction 'U.S. Imperial Strategy in the Middle East', pp.9-45 in *Eastern Cauldron: Islam, Afghanistan, Palestine, and Iraq in a Marxist Mirror*
3. Benjamin Barber, 2014 *Hijacking Catastrophe: 9/11, Fear, and the Selling of American Empire.*

Week 10: Exam 2
Criminal Justice
Imagining criminality
Surveillance and Art
Surveilled surveilling
Film: "The Road to Guantanamo," directed by Michael Winterbottom, 2006
Image: Guantanamo photograph or film clip/ Guantanamo art

Assignment: Choose a scene or image that pertains to our readings this week discussing surveillance. Try to connect your analysis directly to elements that we either discussed or read about for class relating to surveillance.

Readings:
1. Lisa Hajjar, 2010. "Omar Khadr and the Still-Black Hole of Guantanamo" *Truth-out*, July.
http://www.truth-out.org/omar-khadr-and-still-black-hole-guant%C3%A1namo61809
2. John A. Walker and Sarah Chaplin, 1997, "Surveillance" in *Visual Culture: An Introduction*
3. Jean Robertson and Craig McDaniel (eds), 2017. "on Foucault's panopticon" in *Themes in Contemporary Art*

Instructor readings:
1. Lisa Hajjar, 2003. "From Nuremberg to Guantanamo: International Law and American Power Politics," *Middle East Report* 229. http://www.merip.org/mer/mer229/229_hajjar.html
2. Thomas Keenan and Eyal Weizman, 2010. 'Israel: The Third Strategic Threat' *OpenDemocracy*, June. http://www.opendemocracy.net/thomas-keenan-eyal-weizman/israel-Third-strategic-threat

Week 11: Egypt
Technology and News/ Arab Spring
Digital and new media
Image: images of the Arab Spring from fb and twitter

Assignment: Compare a digital image of yourself from fb/Instagram to an "analog" photograph of yourself from your family album. Describe the difference in these two modes of presentation and the experience of the image they create. Does the sheer abundance of digital images somehow diminish the

power or meaning of family photographs or simply transforming it? Will the digital image one day be able to signify the same sense of time and history as the film photograph from your family album?

Readings:
1. Massoumi, Megjan and Nezar Al Sayyad. 2012. "Religious Fundamentalisms in the City: reflections on the Arab Spring", *Journal of International Affairs*, 65(2):31-42.
2. Kraidy, Marwan M., 2016. *The naked blogger of Cairo : creative insurgency in the Arab world*
3. Feats of Simulation and the World of Video Games: Art, Cinema And Interactivity" (from: Kromm and Bakewell)
4. Ferranto, 2010. "Digital Self-fashioning in Cyberspace: The New Digital Self-Portrait" in *A History of Visual Culture,* Kromm and Bakewell

Instructor readings:
1. Musa, Bala A, 2015. *From Twitter to Tahrir Square : ethics in social and new media communication*
2. Zayani, Mohamed, 2016. *Bullets and bulletins : media and politics in the wake of the Arab uprisings*
3. Nieuwkerk, Karin van, 2016. *Islam and Popular Culture*.
4. Jayyusi, Lena, 2016. *Media and political contestation in the contemporary Arab world : a decade of change*
5. Mohamed Zayani, 2005. 'Introduction: Al Jazeera and the Vicissitudes of the New Arab Mediascape' pp.1-41, in *The Al Jazeera Phenomenon: Critical Perspectives on New Arab Media*
6. William Rugh, 2004. *Arab Mass Media: Newspapers, Radio and Television in Arab Politics*
7. R.S. Zaharna, 2005. 'Al Jazeera and American Public Diplomacy: A Dance of Intercultural (Mis-)Communication' pp.183-200, in *The Al Jazeera Phenomenon: Critical Perspectives on New Arab Media*.
8. Lawrence Pintak, 2006. *Reflections in a Bloodshot Lens: America, Islam, and the War of Ideas.*
9. Helga Tawil-Souri, 2008. "Arab Television in Academic Scholarship," *Socio Compass* 2(5): 1400-1415.
10. Jean Robertson and Craig McDaniel, 2017. "Impact of the Digital" in *Themes of Contemporary Art.*

Week 12:   Iran
Imperialism/colonialism
Framing Terrorism
Film: *Constructing the Terrorist Threat* or *Persepolis*
Image: the film

Assignment: Find and analyze an American visual image representing some aspect of Iran. Focus on the formal elements of the image or images. Why have these elements been highlighted and for what purpose? What does this image tell you about Iran, the Iranian state and the Iranian people?

Readings:
1. Melani McAlister, 2001. 'Iran, Islam, and the Terrorist Threat, 1979-1989' pp. 198-234 in *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East, 1945-2000*
2. Alavi, Nasrin. 2005. *We Are Iran: The Persian Blogs*. Brooklyn, NY: Soft Skull Press. (Selections)

Instructors' Readings:
1.2. Marjane Satrapi, *Persepolis I and II* (entire books - students may read selections)

3. Annabelle Sreberny & Ali Mohammadi, *Small Media, Big Revolution: Communication, Culture, and the Iranian Revolution.*

Week 13: Palestine
Imperialism/colonialism
Framing Terrorism
Film: *The Gaza Strip*, directed by James Longley, 2002, J*erusalem: Another Day* (aka *Rana's Wedding*), directed by Hany Abu-Assad, 2002, *Paradise Now* directed by Hany Abu-Assad, 2006; *Like Twenty Impossibles* directed by Annemarie Jacir, 2003; *Route 181* directed by Eyal Silvan and Michel Khleifi, 2003; or *Lemon Tree* directed by Eran Riklis, 2008
Image: the film

Assignment: Find and analyze an American visual image representing some aspect of Palestine. Focus on the formal elements of the image or images. Why have these elements been highlighted and for what purpose? What does this image tell you about Palestine and Palestinians?

Readings:
1. Sacco, Joe, 2009. *Footnotes from Gaza.*
2. Said, Edward, 1986. *After the Last Sky.*
3. Johnson, Penny, 2001. "Where Have All the Women (and Men) Gone? Reflections on Gender and the Second Palestinian Intifada," *Feminist Review*, 69: 21-43.
4. Gregory, Derek, 2004. Chapter 5, 'Barbed Boundaries' in *The Colonial Present: Afghanistan, Palestine, Iraq,* Wiley-Blackwell.

Final Projects due

Week 14:
Student project presentations

Week 15:
Wrap-Up
Student project presentations

Assessments:

Weekly assignments (15% of final grade): These explore the integration of arts and social science methods and theories each week, focused on a specific image/case study.

Blog/Journal posts (15% of final grade): The students are required to keep an on-going blog: a writing project of the thought process/progress throughout the semester. In it, they will engage with the readings, ideas, media from class and other readings and media that they have come across outside of class. Each student must provide a clear, coherent analysis / response to the issues, themes, questions, debates. They will not simply describe, reiterate, paraphrase or quote, but explain what is interesting, what is theoretically convincing or questionable, what is
pertinent, problematic, exemplary, etc.

Exams (each 15% of final grade, totaling 45% of final grade): two midterms and one final exam will test the students' understanding of the material and measure their ability to integrate the different

perspectives. The final will not be cumulative. although the student's ability to utilize concepts from earlier in the course will be necessary.

Final project (25% of final grade): For their final course assignment, each student will complete an integrative media project using video equipment to produce a segment or series of images re-envisioning a visual artifact(s) that we explore in the course.

Assignment Ideas:
-Find, summarize and submit an article/news item on a particular relevant controversy in the national or regional news. Ex. Ground Zero Muslim Community Center, mosque attack, etc.
A mediated form that reflects, problematizes, or deals with topics discussed in class and the readings.
-Find, summarize, and bring to class ONE example of a (some mediated form; film, art, song, etc as appropriate for the lesson).
-Television Journal that requires watching and critically responding to assigned television programs. Each week, students will be required to watch and critically respond to assigned television programs. Their critical responses will be posted on the online Television Journal and made available to all members of the class.

Films:
Palestine:
The Gaza Strip directed by James Longley , 2002
Jerusalem: Another Day (aka *Rana's Wedding*) directed by Hany Abu-Assad, 2002
Paradise Now directed by Hany Abu-Assad, 2006
Like Twenty Impossibles directed by Annemarie Jacir, 2003
Route 181 directed by Eyal Silvan and Michel Khleifi, 2003
Lemon Tree directed by Eran Riklis, 2008
Divine Intervention by Elia Suleiman, 2002
Lebanon:
West Beyrouth (aka *West Beirut*) directed by Ziad Doueiri, 1998
Beirut: The Last Home Movie directed by Jennifer Fox, 1991
Waltz with Bashir directed by Ari Folman, 2009
Caramel (2007) or *Where Do We Go From Here* (2012) by Nadine Labaki
Iraq:
The Green Zone directed by Paul Greengrass, 2010
About Baghdad by Sinan Antun, 2004
Turkey:
Yumurta by Semih Kaplanoglu, 2011
Kurdish:
The Storm by Kazim Oz, 2009
Journey to the Sun by Yasmin Ustaoglu, 1999
Algeria:
Inch'allah Dimanche by Yamina Benguigui, 2001
Iran:
Ten by Abbas Kiarostami, 2002
Israel:
My Israel: Revisiting the Trilogy 2008 by Yulie Cohen.
Guantanomo:
The Road to Guantanamo directed by Michael Winterbottom, 2006
Egypt:

In the Shadow of a Man by Hanan Abdalla, 2012
A Separation
Al-Jazeera:
Control Room

Comedy:
Axis of Evil Comedy Tour
TedTalks:
1. "What it's Like to be Muslim in America"
   https://www.ted.com/talks/dalia_mogahed_what_do_you_think_when_you_look_at_me
2. "Islamophobia Killed My Brother"
   https://www.ted.com/talks/suzanne_barakat_islamophobia_killed_my_brother_let_s_end_the_hate

Creative writing: Novels/Graphic novels, poetry, stories, memoirs:
Graphic Novel: Marjane Satrapi, 2003, *Persepolis: The Story of Childhood.*
Graphic Novel: Marjane Satrapi, 2005, *Persepolis II: The Story of a Return.*
Graphic Novel: Marjane Satrapi, 2006, *Embroideries.*
Graphic Novel: Joe Sacco, 2007, *Palestine: The Special Edition*, Fantagraphics
Darwish, Mahmoud, 1982. *Memory for Forgetfulness: August, Beirut.*
Kerbaj, Mazen *A Happy Childhood* or *Beirut Won't Cry,* 2017.
Salam Pax. *The Clandestine Diary of an Ordinary Iraqi*. New York: Grove Press, 2003
Tashkeel Comics, 'The 99' (entire series)
Rajaa al-Sanea, *Girls of Riyadh*, 2005.

Extra readings:
Akbar, Ahmed, 2002. "Media Mogols at the Gates of Baghdad", *New Perspectives Quarterly*, Winter: 46-62.
Hammond, Andrew, 2011. *Popular Culture in the Arab World*, American University in Cairo Press.
Frishkopf, Michael Aaron, 2010. Music and media in the Arab world *1st ed.*
Iskandar, Adel, 2010. Edward Said : a legacy of emancipation and representation
Sreberny, Annabelle and Ali Mohammadi, 1994. *Small Media, Big Revolution: Communication, Culture and the Iranian Revolution*, University of Minnesota Press.
Kraidy, Marwan 2007. 'Idioms of Contention: Star Academy in Lebanon and Kuwait,' in
Naomi Sakr, Ed. *Arab Media and Political Renewal: Community, Legitimacy and Public Life:* 44-55.
Carroll, Rory 2005. 'Trial by Television' *Salon.com* (March 28)
Khalil, Joe 2005. 'Inside Arab Reality Television: Development, Definitions and Demystification' *Transnational Broadcasting Journal* 15, Fall 2005
Walter Armbrust, 2000, 'The Riddle of Ramadan: Media, Consumer culture, and the 'Christmasization' of a Muslim Holiday', in *Everyday life in the Muslim Middle East*, Donna Lee Bowen, pp.335-348
Abu-Lughod, Lila 1993. 'Finding a Place for Islam: Egyptian Television Serials and the National Interest.' *Public Culture* 5(3): 493-513
Nabil Echchaibi, 2007. 'From the pulpit to the studio: Islam's internal battle' M*edia Development*
Negar Azimi, 2010. 'Islam's Answer to MTV', *New York Times*, August 15.
http://www.nytimes.com/2010/08/15/magazine/15Pop-t.html?_r=1&pagewanted=all
Christian Pond, 2006. 'The Appeal of Sami Yusuf and the Search for Islamic

Authenticity,' TBS 16.

Lindsay Wise, 2006. 'Amr Khaled vs. Yusuf Al Qaradawi: The Danish Cartoon Controversy and the Clash of Two Islamic TV Titans,' TBS 16

Will Youmans, 2007 'Arab-AmericanHip-Hop', pp.42-59

Joan Gross, David McMurray and Ted Swedenburg 'Rai, Rap, and Ramadan Nights: Franco-Maghribi Cultural Identities,' pp.257-268

Pierce, Leslie, 1993. *The Imperial Harem*.

Thompson, Elizabeth, 2000. *Colonial Citizens: Republican Rights, Paternal Privilege, and Gender in French Syria and Lebanon*.

Clancy-Smith, Julia and Francis Gouda (eds), 1998. *Domesticating the Empire: Race, Gender and Family Life in French and Dutch Colonialism.*

Web Resources

1. SUNY-Albany, Department of History: History of the Middle East
   http://www.albany.edu/history/middle-east/
2. A Brief Illustrated Guide to Understanding Islam: http://www.islam-guide.com/ (CHECK)
3. MidEast Web for Coexistence: http://www.mideastweb.org/history.htm
4. Duke-UNC Consortium for Middle East Studies: http://ncmideast.org/outreach/teaching/
5. Middle East Quiz:
   http://kurzman.unc.edu/teaching/teaching-the-middle-east/?utm_content=buffer010e4&utm_medium=social&utm_source=facebook.com&utm_campaign=buffer
6. Portland State, Middle East Teaching Tools: http://www.middleeastpdx.org/resources/
7. Portland State, Middle East Teaching Tools, Countries:
   http://www.middleeastpdx.org/resources/countries/