

Author

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Title

Interdisciplinary 103: Global Journeys & Rites of Passage through Africa, the Middle East, and India

Abstract

This course will examine the universal theme of “coming-of-age” by focusing on diverse works from disparate cultures across history. “Growing up” involves not just getting older, but also experiences of journeying and searching for meaning. These transitions vary across class, gender, and race and can encompass immigration, war, romance, politics, and education. We will focus on select stories told through art, film, and literature from Africa, Middle East, and India to examine the experiences of the authors and readers in these diverse cultures.

Heartland Community College

Liberal Arts and Social Sciences

Course Syllabus

Course Prefix and Number: INTR 103

Course Title: Global Journeys & Rites of Passage through Africa, the Middle East, and India

IAI: HF904N

Effective Date of First Class: August 2022

CREDIT HOURS: 3 **CONTACT HOURS:** 3 **LECTURE HOURS:** 3 **LAB HOURS:** 0

CATALOG DESCRIPTION (Include specific prerequisites):

Prerequisite: Placement into College level English

This course will examine the universal theme of “coming-of-age” by focusing on diverse works from disparate cultures across history. “Growing up” involves not just getting older, but also experiences of journeying and searching for meaning. These transitions vary across class, gender and race and can encompass immigration, war, romance, politics, and education. We will focus on select stories told through art, film, and literature from Africa, the Middle East, and India to examine the experiences of the authors and readers in various cultures around the world.

RELATIONSHIP TO ACADEMIC DEVELOPMENT PROGRAMS AND TRANSFERABILITY:

INTR 103 fulfills 3 hours of elective credit for the A.A. and A.S. degrees. It should transfer to most colleges and universities as an elective course. However, since INTR 103 is not part of either the General Education Core Curriculum or a baccalaureate major program described in the Illinois Articulation Initiative, students should check with an academic advisor for information about its transferability to other institutions.

REQUIRED WRITING AND READING:

This course requires a minimum of 3000 words (10 pages) of final writing (formal and informal structure and layout) assignments with the inclusion of secondary research.

The minimum required readings of approximately 20 pages per week include literary criticism, scholarly journal articles and novels.

BOOKS	FILMS
<ul style="list-style-type: none"> • Persepolis by Marjane Satrapi • Pashmina by Nidhi Chanani • So Long a Letter by Mariama Ba 	<ul style="list-style-type: none"> • In and Out of Africa by Ilisa Barbash • Circumstance by Maryam Keshavarz • Detroit Unleaded by Rola Nashef

	<ul style="list-style-type: none"> • <i>Like a Man on Earth</i> by Dagmawi Yimer
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COURSE OBJECTIVES (Learning Outcomes)

Course Outcomes	Essential Competencies	Program Outcomes	Range of Assessment Methods
Apply various academic disciplines' perspectives	PS/CT		Class discussion, Quizzes, Reader response journals & Short writes, Research project, Presentations, Essay, HW
Students analyze and compare the ways different cultures and perspectives address questions and problems in their historic, political, and social contexts	PS/CT	PO4	
Analyze the extent that identity, assumptions, and social context influence his or her perspective or beliefs	DI	PO1	
Articulate both in speech and in writing those personal thoughts and observations that have come about due to class assignments and discussions.	SR	PO2	
Develop and present an effective message: <ul style="list-style-type: none"> • Identify appropriate topics for scholarly research in the culture and civilization of focus, • utilize standard bibliographic and other research tools, • select suitable sources and methodology, and • write papers presenting the results of their research while observing the conventions of scholarly discourse 	CO	PO3	

ESSENTIAL COMPETENCIES

- **Communication (CO):** Students develop and present an effective message using various modalities suitable to the topic, purpose and audience.
- **Diversity (DI):** Students recognize their own attitudes and values as well as those of others and demonstrate respect for others with diverse perspectives, behaviors and identities.
- **Problem Solving/Critical Thinking (PS/CT):** Students identify and interpret problems to engage in thinking that is informed by evidence; or students apply strategies and procedures to arrive at a workable solution.

- **Social responsibility (SR):** Students ethically engage with and respond to academic, civic, social, environmental, technological or economic challenges at local, national or global levels.

GLOBAL STUDIES PROGRAM OUTCOMES

1. Demonstrates knowledge of other cultures including beliefs, values, perspectives, practices, and products
2. Understands the human interconnections (economic, political, cultural, artistic, etc) across national and regional boundaries
3. Create visual, oral and written messages, in the forms and styles appropriate for the communications professions, audiences, and purposes they serve
4. Uses knowledge of diverse cultural frames of reference, and alternate perspectives to think critically and solve problems

COURSE/LAB OUTLINE:

- I. Reading & Interpreting Literature
 - a. Plot and Structure
 - b. Character and Dialogue
 - c. Setting
 - d. Point of View
 - e. Language and Style
 - f. Imagery, Symbolism and Allegory
 - g. Simile and Metaphor
- II. Viewing & Interpreting Art
 - a. The Primary Elements of Visual Art
 - i. color, value, saturation, form, line, shape, space, texture,
 - b. The Principles of Design
 - i. balance, contrast, emphasis, rhythm/movement, pattern, unity/variety
- III. Critical and Philosophical Movements
- IV. Bildungsroman in Folktales
- V. Gender & Love
- VI. Education & Identity
- VII. Immigration & Power

METHOD OF EVALUATION (Tests/Exams, Grading System):

Discussions:

Reading Summaries & responses in Canvas and during class discussions

Bi-Weekly Journals (2-3 pgs):

Each student will turn in at least 8 short analytical pieces on assigned critical views and works of literature. For each assignment you will be given identified key terms which will be required to cover.

Although this class is not a composition course, you are expected to follow all the standard essay requirements of college level writing. These expectations include following MLA style & language conventions.

Presentation (15-20 mins):

Each student will present on a text of their choice (approved by the instructor). The purpose of the presentation is to educate the class on the contexts surrounding the text. The presentations will be 15-20 minutes and consist of the following:

- A handout for the students (visual aids, timelines, definitions of terms)
- Relevant authorial information
- Summarization of the text
- Relevant cultural & historical context
- Defined reasons for censorship

Final Essay (5 pgs):

Each presentation will be based on research and present a critical view with respect to a selected text. Research papers should include a close analysis and interpretation (not a mere summary), a discussion of how the work relates to course readings, and sources not used in class.

Final Grades will be assigned according to the following scale:

A = 90-100 %

B = 80-89 %

C = 70-79 %

D = 60-69 %

F = Below 60%

Your final grade will be determined using the following criteria:

Class Participation	10%
Discussions	10%
Assignments (HW, quizzes, tests, etc)	30%
Bi-Weekly Journals	25%
Final Essay	15%
Presentation	10%
Total	100 %

Syllabi disclaimer: This syllabus is subject to spontaneous alterations and drastic changes.

COURSE CALENDAR

Class	In-Class	HW
Bildungsroman in Folktales		
1	Introductions <ul style="list-style-type: none"> Icarus & The Croods - Grug's Story 	<ul style="list-style-type: none"> Tortoise & Hare Cashdan excerpts Zipes excerpts
2	Coming of Age <ul style="list-style-type: none"> Aesop's fables & African folklore 	African Folktales <ul style="list-style-type: none"> Kwaku Anansi and the Pot of Wisdom Trickster Murphy excerpts
3	Trickster : Maui, Loki, Hermes	<i>The Thousand and One Nights</i> <ul style="list-style-type: none"> Arabian Storytelling The Thousand and One Nights <i>Aladdin</i> <ul style="list-style-type: none"> "The Story of Aladdin; or, The Wonderful Lamp" Journal #1
4	Discuss Aladdin	Selections from "The Dhammapada" <ul style="list-style-type: none"> https://www.accesstoinsight.org/lib/authors/thanissaro/dhammapada.pdf https://www.accesstoinsight.org/tipitaka/kn/dhp/dhp.intro.than.html
5	Discuss "The Dhammapada" & Aladdin and folktales <ul style="list-style-type: none"> <i>Guest Lecture from Prof. Humanities & Religion Wayne Bass</i> 	<ul style="list-style-type: none"> In and Out of Africa (film) "The resurgence of Afrofuturism goes beyond 'Black Panther,' to Janelle Monáe, Jay-Z" "Janelle Monáe, Afrofuturism, and Plurality" "Black Girl Magic, Y'all Can't Stand It" "Africa Has Always Been Sci-Fi"
Gender & Love		
6	Afrofuturism <ul style="list-style-type: none"> Black Panther Janelle Monae (1 & 2) 	Maryam Keshavarz <ul style="list-style-type: none"> Circumstance (film) BBC Journal #2
7	Discuss Circumstance <ul style="list-style-type: none"> <i>Guest Lecture from Instructor of Film Mark Harper</i> 	<i>The Epic of Gilgamesh</i> <ul style="list-style-type: none"> The Influence of Gilgamesh on the Bible The epic of Gilgamesh, the king who tried to conquer death (video)

8	Discuss Gilgamesh <ul style="list-style-type: none"> • Timeline • British Museum 	<ul style="list-style-type: none"> • Rola Nashef's Detroit Unleaded (film) • Kreamer excerpts Journal #3
9	Discuss Detroit Unleaded	<ul style="list-style-type: none"> • Harlem Renaissance (1, 2, 3, & 4)
10	Discuss Harlem Renaissance	<ul style="list-style-type: none"> • Negritude (1, 2, 3, & 4) • Camara excerpts Journal #4
11	Discuss Negritude	Pan-Africanism in Art <ul style="list-style-type: none"> • Berni Searle • Nnenna Okore
12	Discuss Pan-Africanism <ul style="list-style-type: none"> • <i>Guest Lecture from Prof. of Art Mac McAvoy</i> 	<ul style="list-style-type: none"> • Afrocentrism (1 & 2) • Bay excerpts • David Alabo
13	Discuss Afrocentrism <ul style="list-style-type: none"> • <i>Guest Lecture from Prof. of Art Jane Camp</i> 	<ul style="list-style-type: none"> • Black Arts (1, 2, 3, 4, & 5) • Kreamer excerpts
14	Discuss Black Arts <ul style="list-style-type: none"> • <i>Guest Lecture from Assistant Prof. of Art Janet Connelly</i> 	<ul style="list-style-type: none"> • <i>Persepolis</i> by Marjane Satrapi (1st ½) Journal #5
Education & Identity		
15	Discuss <i>Persepolis</i> <ul style="list-style-type: none"> • "Girls' Education is the Basis of Civilization and Moral Refinement" • Illustration from The Maqamat of al-Hariri • 'Abd al-Latif al-Baghdadi's Autobiography 	<ul style="list-style-type: none"> • <i>Persepolis</i> by Marjane Satrapi (2nd 1/2) • Education in a Warzone (30 min audio)
16	Discuss <i>Persepolis</i>	<i>Pashmina</i> by Nidhi Chanani <ul style="list-style-type: none"> • Author interview • "Saree, Not Sorry but my Dreams are in Hinglish" Journal #6
17	Indian Immigrants in the United States	<ul style="list-style-type: none"> • Part 1, 2, 3 (videos)
18	Discuss <i>Pashmina</i>	<ul style="list-style-type: none"> • Part 4, 5, 6 (videos) Journal #7
19	Discuss <i>Pashmina</i> Rituals & Traditions	<ul style="list-style-type: none"> • So Long a Letter by Mariama Ba
20	Discuss So Long a Letter	Excerpts from <ul style="list-style-type: none"> • O'Keefe • Njoya • Rizwana

21	Discuss So Long a Letter	<ul style="list-style-type: none"> • Art Is Resistance: The Role Of The Artist In The Arab Spring And Other Uprisings <p>Journal #8</p>
Immigration & Power		
22	Arab Spring <ul style="list-style-type: none"> • Maps of war • BBC News: Arab Uprisings- Country by Country 	<ul style="list-style-type: none"> • 'It was the first time I felt I belonged' • Alsaleh excerpts • Activism in the Social Media Age
23	Feeling the movement <ul style="list-style-type: none"> • <i>Guest Lecture from Prof. of Political Science Paul Folger</i> 	<ul style="list-style-type: none"> • LeVine excerpts • LeFebvre excerpts
24	Making the movement <ul style="list-style-type: none"> • <i>Guest Lecture from Prof. of Sociology Janice Malak</i> 	<ul style="list-style-type: none"> • Edrington, Candice & Lee • Li et.al.
25	Tweeting the movement <ul style="list-style-type: none"> • <i>Guest Lecture from Instructor of Communication Amanda Frioli</i> 	<ul style="list-style-type: none"> • #BlackLivesMatter: Tweeting a Movement in Chronos and Kairos
26	Timing the movement	<ul style="list-style-type: none"> • Art Revolution Blooms After Arab Spring • Street art, social media, visibility: how the Arab Spring has changed art and culture
27	After the movement	<ul style="list-style-type: none"> • Shilton excerpts
28	Shaping the movement	<ul style="list-style-type: none"> • Like a Man on Earth (video) • Leedy excerpts
29	Immigrations <ul style="list-style-type: none"> • Child labor stats 	<ul style="list-style-type: none"> • Leedy excerpts
30	Immigrations	
31	Presentations (and Final Essay)	
32	Presentations (and Final Essay)	
	FINAL EXAM	

COURSE READINGS:

Unit 1: Bildungsroman in Folktales

- Bottigheimer, Ruth B. *Magic Tales and Fairy Tale Magic: From Ancient Egypt to the Italian Renaissance*. Palgrave Macmillan, 2014.
- Cashdan, Sheldon. *The Witch Must Die: How Fairy Tales Shape Our Lives*. 1st ed., Basic Books, 1999.
- Murphy, Terence Patrick. *The Fairytale and Plot Structure*. Palgrave Macmillan, 2015.
- Ziolkowski, Jan M. *Fairy Tales from before Fairy Tales: The Medieval Latin Past of Wonderful Lies*. University of Michigan Press, 2007.
- Zipes, Jack. [*The Irresistible Fairy Tale: The Cultural and Social History of a Genre*](#). Princeton University Press, 2012.

Unit 2: Gender & Love

- Bay, Mia. “The Historical Origins of Afrocentrism.” *Amerikastudien / American Studies*, vol. 45, no. 4, 2000, pp. 501–512. *JSTOR*, www.jstor.org/stable/41157604. Accessed 2 July 2021.
- Camara, Gamby Diagne. “Faces of Blackness: The Creation of the New Negro and Négritude Movements in Harlem and Paris.” *Journal of Black Studies*, vol. 51, no. 8, Nov. 2020, pp. 846-864, doi:[10.1177/0021934720948737](https://doi.org/10.1177/0021934720948737).
- Hoskins, Linus A. “Eurocentrism Vs. Afrocentrism. A Geopolitical Linkage Analysis.” *Journal of Black Studies*, vol. 23, no. 2, Dec. 1992, pp. 247-257, doi:[10.1177/002193479202300208](https://doi.org/10.1177/002193479202300208).
- Kreamer, Christine Mullen., and Sarah. Adams. *Inscribing Meaning: Writing and Graphic Systems in African Art*. Smithsonian, National Museum of African Art, 2007.
 - “African Writing, Text and the Arts: Concepts And Definitions” by Simon Battestini
 - “Inscribing Identity: The Body” by Mary Nooter Roberts
 - “Visual Dimensions of Literature” by Ali Omar Hermes
 - “Songs of Ancient Moons: Victor Ekpuk on His Art” by Christine Mullen Kreamer

Unit 3: Education & Identity

- O’Keefe, Charles. "Sinking One’s Teeth into Mariama Bâ’s *So Long a Letter*: Lessons of Cadmus." *Research in African Literatures*, vol. 40 no. 2, 2009, pp. 63-81. *Project MUSE*, muse.jhu.edu/article/262137.
- Njoya, Wandia. "On Mariama Bâ's Novels, Stereotypes, and Silence." *Comparative Studies of South Asia, Africa and the Middle East*, vol. 27 no. 2, 2007, p. 450-462. *Project MUSE*, muse.jhu.edu/article/220775.
- Rizwana Habib Latha. "Feminisms in an African Context: Mariama Bâ's so Long a Letter." *Agenda: Empowering Women for Gender Equity*, no. 50, 2001, pp. 23-40. *JSTOR*, www.jstor.org/stable/4066403. Accessed 19 June 2021.

Unit 4: Immigration & Power

- Alsaleh, Asaad. *Voices of the Arab Spring: Personal Stories from the Arab Revolutions*. Columbia University Press, 2015, doi:[10.7312/al-s16318](https://doi.org/10.7312/al-s16318). Accessed 2 July 2021.
- Edrington, Candice, and Nicole Lee. "Tweeting a Social Movement: Black Lives Matter and Its Use of Twitter to Share Information, Build Community, and Promote Action." *The Journal of Public Interest Communications*, vol. 2., o. 289, 2018, doi:[10.32473/jpic.v2.i2.p289](https://doi.org/10.32473/jpic.v2.i2.p289).
- Leedy, Todd H., and Abdoulaye Kane, eds. *African Migrations: Patterns and Perspectives*. Bloomington: Indiana UP, 2013.
 - "Belonging Amidst Shifting Sands: Insertion, Self-Exclusion, and the Remaking of African Urbanism" by Loren B. Landau
 - "The Feminization Of Asylum Migration From Africa: Problems And Perspectives" by Jane Freedman
 - "Migration as a Factor of Cultural Change Abroad and at Home: Senegalese Female Hair Braiders in the United States" by Cheikh Anta Babou
- LeFebvre, Rebecca Kay, and Crystal Armstrong. "Grievance-Based Social Movement Mobilization in the #Ferguson Twitter Storm." *New Media & Society*, vol. 20, no. 1, Jan. 2018, pp. 8-28, doi:[10.1177/1461444816644697](https://doi.org/10.1177/1461444816644697).

- LeVine, Mark. “When Art Is the Weapon: Culture and Resistance Confronting Violence in the Post-Uprisings Arab World. Religions.” *Religions*, vol. 6, 2015, pp. 1277-1313. doi:[10.3390/rel6041277](https://doi.org/10.3390/rel6041277).
- Li, Manyu, Nadia Turki, Cassandra R. Izaguirre, Chloe DeMahy, Brooklyn Labery Thibodeaux, and Taylor Gage. Twitter as a tool for social movement: An analysis of feminist activism on social media communities. *Journal of Community Psychology*, vol. 49, 2021, pp. 854-868, doi:[10.1002/jcop.22324](https://doi.org/10.1002/jcop.22324).
- Marshall, Sharon Milagro. *Tell My Mother I Gone to Cuba: Stories of Early Twentieth-Century Migration from Barbados*. Kingston: University of the West Indies, 2016.
- Shilton, Siobhán. “Art and the ‘Arab Spring’: Aesthetics of Revolution in Contemporary Tunisia.” *French Cultural Studies*, vol. 24, no. 1, Feb. 2013, pp. 129-145.