

**UNIVERSITY OF ABERDEEN
SCHOOL OF LANGUAGE & LITERATURE
LITERATURE IN A WORLD CONTEXT**

SESSION 2009/2010

LW1002

Encountering Global Change: Literature in a World Context I

20 credits: 12 weeks

COURSE TEAM

Course Co-ordinator and Course Tutor:

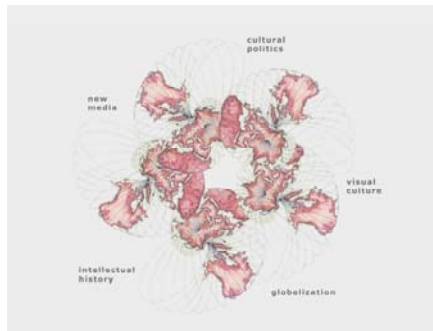
Dr Janet Stewart
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A10

Tel. (27)2488

Course Tutor:

Ms Eva Cermanova
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LECTURE: Monday 12-2 (KCF22)

This Guide must be read in conjunction with the the following booklets, available from the School Office (Taylor A13) or to download from the LWC website (www.abdn.ac.uk/lwc): *Handbook for Level 1 and 2 Students, Good Writing Guide, Guidance on Avoiding Plagiarism*

LECTURE / SEMINAR PROGRAMME, SET READING

Lectures / seminars are held on Mondays at 12-2. In addition, there will be a weekly tutorial and occasional film screenings. You should sign up for tutorials using the electronic sign-up system (www.abdn.ac.uk/mycourses). The date and times for film screenings will be announced in lectures and on WebCT.

The set texts can be purchased from Blackwell's:

Seamus Heaney, *The Burial at Thebes* (New York: Faber and Faber, 2005. ISBN: 0571223621)

Naguib Mahfouz, *Children of the Alley* (Anchor Books, 1997. ISBN 0385264739)

Salman Rushdie, *Shalimar the Clown* (Vintage Books, 2006. ISBN: 0571223621)

Other required reading (primary and secondary) is listed below and will be provided in electronic form via WebCT.

Course Overview

Week Beginning	Lecture / Seminar	Tutorial	Film Screening
28 Sept	Introduction	No Tutorial	
5 Oct	Seamus Heaney: <i>The Burial at Thebes</i>	Student Presentations	
12 Oct		Student Presentations	
19 Oct		Student Presentations	
26 Oct	Naguib Mahfouz: <i>Children of the Alley</i>	Student Presentations	
2 Nov		Student Presentations	<i>Waltz with Bashir</i>
9 Nov		Ayah Bdeir Exhibition: Peacock Visual Arts Guest Speaker: Nicole Plumb	<i>Traitor</i>
16 Nov	READING WEEK		
23 Nov	Salman Rushdie: <i>Shalimar the Clown</i> (Guest 'Speaker': week 11, Jeff Shannon, Afghanistan, tbc)	Student Presentations	
30 Nov		Student Presentations	<i>Mission Kashmir</i>
7 Dec		Student Presentations	
14 Dec	Summary	Exam Preparation	

Course Programme

Week 1 Introduction: Encountering World Literature and Global Change

Required Reading (available through WebCT)

Susan Buck-Morss *Thinking Past Terror: Islamism and Critical Theory on the Left* (Verso, 2003). (Excerpt: Chapter 1: A Global Public Sphere)

Orhan Pamuk 'The Anger of the Damned' <http://www.nybooks.com/articles/14763>

Salman Rushdie, 'Yes this is about Islam' <http://www.nospank.net/rushdie.htm>

Weeks 2-4 Seamus Heaney: *The Burial at Thebes*

Required Reading (Available through WeCT)

Week 2

Emily Apter, *The Translation Zone*. Princeton; Oxford: Princeton University Press, 2006. (excerpt)

Walter Benjamin, 'The Task of the Translator', in *Walter Benjamin Selected Writings* Vol 1. Harvard: Belknap, 2004. (excerpt)

Gayatri Chakravorty Spivak, *Death of a Discipline*. New York: Columbia University Press, 2003. (excerpt)

Week 3

Benjamin Barber, *Jihad vs. McWorld*. New York: Ballantine Books, 1996. (excerpt)

Seamus Heaney, 'The Jayne Lecture: Title Deeds: Translating a Classic Author(s)' Proceedings of the American Philosophical Society, 148/4 (2004): 411 -426.

Week 4

Seamus Heaney, 'Crediting Poetry', Nobel Lecture, http://nobelprize.org/nobel_prizes/literature/laureates/1995/heaney-lecture.html

Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry. Oxford Lectures*. London; Boston: faber and faber, 1989, pp.1-16.

Viewing

Germany in Autumn (dir. Rainer Werner Fassbinder, Germany, 1978) (clip on WebCT)

Weeks 5-7 Naguib Mahfouz: *Children of the Alley*

Required Reading (Available through WebCT)

Week 5

Buck-Morss, Susan, 'Can there be a global left', in *Thinking Past Terror: Islamism and Critical Theory on the Left* (Verso, 2003).

Najjar, Fauzi M.. 'Islamic Fundamentalism and the Intellectuals: The Case of Naguib Mahfouz', *British Journal of Middle Eastern Studies*, 25/ 1 (1998): 139-168.

Said, Edward, 'Naguib Mahfouz and the Cruelty of Memory', Counterpunch, 2001 (<http://www.counterpunch.org/mahfouz.html>)

Week 6

Amyuni, Mona Takieddine, 'The Arab artist's role in society. Three case studies: Naguib Mahfouz, Tayeb Salih and Elias Khoury', *Middle Eastern Literatures*, 2/2 (1999): 203-222.

Mahfouz, Naguib. *Nobel Lecture*, 1988.

Mehrez, Samia. *Egypt's culture wars: politics and practice*. Abingdon; New York: Routledge, 2008. (excerpt)

Week 7

Said, Edward, *Orientalism*. London: Penguin, 2003 [1978]. (excerpt)

Westmoreland, Mark R. 'Post-Orientalist Aesthetics: Experimental Film and Video in Lebanon', *Invisible Culture* 13 (2009)

http://www.rochester.edu/in_visible_culture/Issue_13_/contents.html

Viewing

Waltz with Bashir (dir. Ari Folman, Israel, 2008) [<http://waltzwithbashir.com/home.html>]

Films on show in Aberdeen as part of 'Cruel Weather' (Arab Middle East Film Festival).

For details see <http://www.peacockvisualarts.com/events/225/cruel-weather>

N.B. Panel Discussion, Friday 30 October, Peacock Visual Arts, 7pm. In this discussion, chaired by festival curator Jay Murphy, directors Jackie Salloum and Wael Nouredine discuss their working methods and perspectives and invite you to comment on the films shown at the festival and their context.

Admission free, no booking required

Other Related Literary Texts

Taha Muhammad Ali, Selected Verse

http://israel.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=3181

http://www.economist.com/books/displaystory.cfm?story_id=13361064

<http://www.bloodaxebooks.com/titlepage.asp?isbn=1852247924>

Week 8 Reading Week

Weeks 9-11 Salman Rushdie: *Shalimar the Clown*

Required Reading (Available on WebCT)

Week 9

Butler, Judith, *Precarious Life: the Powers of Mourning and Violence*. London; New York: Verso. (excerpt)

Morton, Stephen, 'There were collisions and explosions. The world was no longer calm.' Terror and precarious life in Salman Rushdie's *Shalimar the Clown*, *Textual Practice*, 22:2, 337 — 355

Siddiqi, Yumna, 'Power Smashes Into Private Lives': Violence, Globalization And Cosmopolitanism In Salman Rushdie's *Shalimar The Clown*. *South Asia Research* 27(3): 293–309

Week 10

Emily Apter, *The Translation Zone*. Princeton; Oxford: Princeton University Press, 2006. (excerpt)

Walter Benjamin, 'The Task of the Translator', in *Walter Benjamin Selected Writings* Vol 1. Harvard: Belknap, 2004. (excerpt)

Gayatri Chakravorty Spivak, *Death of a Discipline*. New York: Columbia University Press, 2003. (excerpt)

Prakash, Gyan, 'Writing Post-Orientalist Histories of the Third World', in *Colonialism and Culture*, ed. N. Dirks. University of Michigan Press, 1992.

Week 11

Pasha, Mustapha Kamal, 'Globalization, Islam and Resistance', in *Globalization and the Politics of Resistance*, ed. Barry K. Gills. Basingstoke: Palgrave MacMillan, 2000.

Spivak, Gayatri Chakravorty, 'Terror: A Speech After 9-11', *boundary 2* 31:2, 2004

Viewing

Mission Kashmir, (dir. [Vidhu Vinod Chopra](#), India, 2000)

Traitor (dir. Jeffrey Nachmanhoff, USA, 2008)

Week 12 – Conclusion

Required Reading

Susan Buck-Morss, *Thinking Past Terror: Islamism and Critical Theory on the Left* (Verso, 2003).

Martin Amis, Literature and Terrorism.

<http://www.arts.manchester.ac.uk/newwriting/news/Amisdebate2/>

COURSE INFORMATION

1. Course description

This introductory course explores literature as a global phenomenon, placing national literatures in international context. It shows how literature makes sense of historical and cultural events in a period of globalization—in other words, when all major events have global visibility—and examines the way literature relates to other ways of making sense of the world (including the arts, philosophy, politics, and the new media). Among other examples, it will use the responses to September 11, 2001 to illustrate how literature takes a vital place in efforts to come to grips with events and social developments of world-wide importance. All literary texts will be read in translation.

2. Course aims

This course provides an introduction to the study of Literature in a World Context. It places national literatures in an international context (as does the Nobel Prize for literature) and helps the student of literature grasp the full significance of literary creativity and response. All students of literature should benefit from this broad approach to literary study, and the course is a prerequisite for students who will pursue Literature in a World Context as an honours option.

3. Outcomes. By the end of the course, you should have acquired:

basic knowledge and understanding of:

1. theories and key issues relating to literature in a world context, including the relationship between literature and:
 - a. new developments in visual culture and information technologies;
 - b. new understandings of the political;
 - c. intellectual history;
2. the terminology and techniques required for discussion of literature in a world context.
3. significant individual works and groups of works of literature and culture.

intellectual and Transferable Skills; an ability to:

1. articulate views and engage in reflective discussion, responding in measured fashion, orally and in written form, to other points of view;
2. assemble material relevant to an assignment by using appropriate sources of information, and select and organise primary and secondary material relevant to an oral or written task, with appropriate forms of acknowledgement;
3. present the results of investigations carried out individually and, where appropriate, in small teams, communicating effectively both orally and in writing, constructing a coherent and structured argument, and paying due attention to the communicative and analytic function of the language and terminology employed.

4. Teaching arrangements

This is a 20 credit course taught over twelve weeks. The class normally meets twice a week, for a two-hour lecture / seminar on Monday in KCF22, and for a one-hour tutorial later in the week.

LECTURES / SEMINARS: The lectures / seminars are an integral part of the course, and full attendance is expected. The lectures provide essential information about the authors, texts and theories studied, including historical and biographical background, explanation of names and references, definition

of key terms, and discussion of examples. Knowledge of these contexts and of the issues raised in lectures will be assumed in tutorials and assessed in essays and the examination. The seminars will provide an opportunity for more active participation than is expected in the formal lecture situation.

TUTORIALS: Your opportunity to share your views with other students and a member of staff comes in the weekly tutorial. Tutorials are compulsory, and attendance records are kept by your tutor. You should always read work prescribed before the tutorial and come along with the text and any notes or other written material that your tutor has asked you to prepare. Be ready to bring up any contentious points from lectures or arising out of your own reading. Tutorials depend for their success largely on the willingness of everybody to join in the discussion.

To sign up for a tutorial please log on to www.abdn.ac.uk/mycourses

You will be allocated a tutorial in accordance with the information you provide, but if you have a change of timetable or if your tutorial clashes with another class please go to the School Office (Taylor A13). Please note that tutorials cannot be changed after week 3. **Do not alter the lists on the board or join another group without consulting the office first.** Tutorials begin in the **second** week of term.

Your tutor will be available for consultation for at least one hour each week.

5. Attendance

If for medical or other good reason you are unable to attend a tutorial, you should let your tutor know, beforehand if possible, by letter or telephone or in person. If you cannot give notice in advance, you should let your tutor know without delay the reason for your absence, and you should always make a point of finding out from the tutor or other members of the group what work has been specified for the next meeting.

Your tutor will keep a record of attendance at tutorials. If you have not attended the tutorial to which you have been assigned by the end of Week 3, you will be removed from the course, unless you have submitted a doctor's medical certificate to the School Office. Poor attendance is regarded very seriously, and may affect the decision on your admission to Honours.

In addition, the University operates a system for monitoring students' progress to identify students who may be experiencing difficulties in a particular course and who may be at risk of losing their class certificate. If your tutor has concerns about your attendance and/or performance, the Registry will be informed. The Registry will then write to you (by e-mail in term-time) to ask you to contact their office in the first instance. Depending on your reason for absence, the Registry will either deal directly with your case or will refer you to your Adviser of Studies or a relevant Support Service. This system is operated to provide support for students who may be experiencing difficulties with their studies. Students are required to attend such meetings with their Adviser of Studies in accordance with General Regulation 8.

Set criteria are used to determine when a student should be reported in the monitoring system. Students who miss more than three tutorials in a 12-week course without good cause will be reported to the Senate Office.

If you fail to respond within the prescribed timescale (as set out in the e-mail or letter), you will be deemed to have withdrawn from the course concerned and will

accordingly be ineligible to take the end-of-course assessment or to enter for the resit. The Registry will write to you (by e-mail in term-time) to inform you of this decision. If you wish consideration to be given to reinstating you in the course you will require to meet with the Convener of the Students' Progress Committee.

6. Class Certificates

A class certificate is defined as “a certificate confirming that a candidate has attended and duly performed the work prescribed for a course”. The period of validity for a class certificate is limited to the academic year in which it is awarded and the academic year immediately following. Hence, candidates have a maximum of four opportunities to take the end-of-course assessment without re-attendance i.e. the normal (January or May) diet and the August resit diet in the year in which the course is taken and the year immediately following.

Students who have been reported as ‘at risk’ through the system for monitoring students’ progress due to their failure to satisfy the minimum criteria (as outlined above) may be refused a class certificate. If you are refused a class certificate, you will receive a letter from the Registry (e-mail in term-time) notifying you of this decision. Students who are refused a class certificate are withdrawn from the course and cannot take the prescribed degree assessment in the current session, nor are eligible to be re-assessed next session, unless and until they qualify for the award of a class certificate by taking the course again in the next session.

If you wish to appeal against the decision to refuse a class certificate should do so in writing to the Head of School within fourteen days of the date of the letter/e-mail notifying you of the decision. If your appeal is unsuccessful, you have the right to lodge an appeal with the relevant Director of Undergraduate Programmes within fourteen days of the date you are informed of the Head of School’s decision.

7. Assessment:

1 two-hour examination at the end of the course (50%), plus continuous assessment: 1 essay (30%) and brief regular in-course written assignments (20%).

8. Essays

Essays should be 1200 words long, including quotations and footnotes; you will be penalised for work which is either too long or too short. Essays topics will be distributed during the course. Two copies of the essay should be submitted to the **School Office by 3 pm on Friday 20 November (Week 8)**. In addition, the essay should be submitted electronically through Turnitin (see WebCT for details of how to do this). In your essay, you are expected to adhere to the conventions of citation and reference as set out in the *Good Writing Guide* (available from the School Office). See also the Advice on Planning and Writing Essays contained at the end of this Course Guide. Essays should be word-processed wherever possible: use double-spacing and leave a wide margin and space at the end for comment. Include a bibliography and word-count.

9. In-course written assignments

There are two short assignments to complete in addition to the 1200 word essay:

1. one-page handout containing the questions you posed when leading the tutorial (see appendix 2 for further details) to be uploaded to WebCT in advance of the relevant tutorial;
2. a one page (350 word) review of EITHER *Burial at Thebes* OR *Children of the Alley* OR one of the films on show as part of ‘Cruel Weather. Arab Middle East Film Festival’, which should be uploaded to WebCT by **3pm on Friday** 23 October (week 4) (further details relating to this assignment will be available on WebCT).

10. Criteria for Marking Written Work

Essays will be judged by quality of argument, use of evidence, relevance to topic and quality of expression. Your work should display an accurate understanding of theoretical concepts and critical procedures, and use theoretical terminology in a discriminating and relevant way. Essays will be marked using the University's Common Assessment scale, as explained in the *Handbook for Level 1 and 2 Students*. Inaccuracies in punctuation, spelling, grammar, idiom, referencing and bibliography, and sloppiness in presentation, will be penalised by the deduction of up to 4 marks. Consult the *Guide to Written Work* for further advice. Students who are referred by the tutor to the Academic Writing Support programme are strongly advised to make use of this service so as to improve their essay-writing skills.

10. Late submission

Three marks will be deducted for late submission (up to a week late) without supportive medical evidence. Essays submitted after this date will receive a NIL mark. Extensions can be granted by tutors for up to one week on medical grounds or other good reasons. Further extensions beyond one week can be granted only by the Course Convener.

11. Disability

Students who have been granted an extension on the grounds of disability must submit within one week of the normal submission deadline. Further extensions beyond one week can be granted only by the Course Convener.

12. Examination

There will be a two-hour examination (counting for 50% of the final mark) during the examination period in January 2010. Since this is a new course, there are no past-papers, but information about the exam will be provided towards the end of the course.

Resits

For those who do not pass the course on the basis of essays and the June exam, there will be a resit in August. At this diet, the examination will normally be the sole method of assessment, and the examination mark will supersede all previous marks for written and tutorial work. However, for students who miss the January exam for medical reasons, and who provide an appropriate medical certificate (not self-certification), course marks will be included on the same basis as at the January diet when it is to the student's advantage to do so.

13. Plagiarism

You are required to familiarise yourself with the contents of the School's *Guidance on Avoiding Plagiarism*, which is available from the School Office. You should also refer to paragraph 8.3 of the School's *Handbook for Level 1 & 2 Students*.

The definition of Plagiarism is the use, without adequate acknowledgement, of the intellectual work of another person in work submitted for assessment. A student cannot be found to have committed plagiarism where it can be shown that the student has taken all reasonable care to avoid representing the work of others as his or her own.

The mere inclusion of the source in a bibliography is not, in the view of the University, sufficient acknowledgement. All quotations must be acknowledged by placing the words copied in quotation marks and by giving the source of the quotation in a footnote or endnote; similarly all paraphrases of other people's words or ideas must be indicated by giving the source in a footnote or endnote; the source must also be listed in the bibliography.

Plagiarism is a form of intellectual theft, whether the person stolen from is a critic or a fellow student. It is also a form of cheating, and therefore an offence under the University's Code of Discipline.

14. Academic Appeals

The University's Guidance Note on Academic Appeals can be obtained from the Senate Office in the Registry or can be accessed at: www.abdn.ac.uk/registry/appeals

It indicates that appeals committees will limit their consideration to matters of procedure, competency and/or prejudice. Those involved in considering academic appeals will not review matters of academic judgement, which are solely for the person or committee that has made the academic judgement to determine. For an appeal to be upheld, a student must have suffered material disadvantage.

Your attention is drawn to the following paragraph of the University's Policy on Academic Appeals: "Details of illness and/or other personal circumstance which either has prevented students from taking an assessment or from meeting a deadline for the submission of assessed work, or which students believe may have affected their performance in an assessment that contributes towards the result of a course or programme, will be accepted as grounds for appeal only if the Head of the relevant School has received written notification of them no later than one week after the date on which a student submitted, or was due to submit, an assessment or on which a student appeared, or was due to appear, for the assessment concerned. Where good reasons have prevented a student from notifying the Head of School within this period, the student should write to the Head of the School as soon as is practicable and give details both of the illness and/or other personal circumstances and of the reasons why the Head of the School was not notified of the circumstances within the prescribed period. Details reported after notification of the result will be accepted as grounds for appeal only in limited circumstances."

The Vice-President (Advice & Support) in the Students' Association is available to help students considering submitting an appeal (tel: +44(0)1224 272965).

15. Student Complaints

The University aims to provide a welcoming and supportive environment for its undergraduate students. However, occasionally students will encounter problems and difficulties. Complaints should be addressed in the first instance to the person who is in charge of the University activity concerned, e.g. the Head of the relevant School about academic matters; the Head of the relevant administrative section about the service that you receive; a Warden about residential matters. Your Adviser of Studies or the Students' Association will assist you if you are unsure how to pursue a complaint. The University's Policy on Student Complaints is available at: www.abdn.ac.uk/registry/appeals

The Vice-President (Advice & Support) in the Students' Association is available to help students wishing to make a complaint (tel: +44(0)1224 272965).

FURTHER READING

Week 1 - Introduction

Appadurai, Arjun. *Modernity at large: cultural dimensions of globalization*. Minneapolis: University of Minnesota Press, 1996.

Apter, Emily, 'A New Comparative Literature', in *The Translation Zone*. Princeton; Oxford: Princeton University Press, 2007, pp.243-251.

Hallengren, Anders (ed.) *Nobel laureates in search of identity and integrity: voices of different cultures*. New Jersey: World Scientific, 2004.

Houen, Alex. *Terrorism and modern literature, from Joseph Conrad to Ciaran Carson*. Oxford: Oxford University Press, 2002.

Lechner, Frank and John Boli (eds.). *The Globalization Reader*. Oxford: Blackwell, 2008.

Lentricchia, Frank and Jody McAuliffe. "Groundzeroland", in *Crimes of Art and Terror*. Chicago: University of Chicago Press, 2003

Saussy, Haun, ed. *Comparative Literature in an Age of Globalization*. Baltimore: John Hopkins University Press, 2006.

Spivak, Gayatri Chakravorty. *Death of a discipline*. New York; Chichester: Columbia University Press, 2003. (See also <http://www.youtube.com/watch?v=2ZHH4ALRFHw>)

Damrosch, David. *How to Read World Literature*. Chichester; Malden, MA: Wiley-Blackwell, 2009

Selection of Literary Responses to 9/11

Claire Messud, *The Emperor's Children*

David Hare, *Stuff Happens*

Jonathan Safran Foer, *Incredibly Loud and Extremely Close*

Lawrence Wright, *The Looming Tower*

Don DeLillo, *Falling Man*

Erik Saar, *Inside the Wire*

Mohsin Hamid, *The Reluctant Fundamentalist*

Jonathan Raban, *Surveillance*

Weeks 2-4 - Heaney

Corcoran, Neil. *The poetry of Seamus Heaney: a critical study*. London: Faber and Faber, 1998.

Katrin Beushausen 'Dangerous Fracture: Undermining the Order of the Law in Sophocles's Antigone', *Mosaic: a Journal for the Interdisciplinary Study of Literature*. 41/3 (2008): 15-30. (Available through WebCT)

Heidegger, Martin, 'The Greek Interpretation of Human Beings in Sophocles' Antigone', in *Hölderlin's Hymn "The Ister"*. Bloomington : Indiana University Press, 1996. (Part 2)

Nussbaum, Martha Craven, *The fragility of goodness: luck and ethics in Greek tragedy and philosophy*. Cambridge; New York: Cambridge University Press, 2001 (chapter 3)

Rehm, Rush. *Radical theatre: Greek tragedy and the modern world*. London : Duckworth, 2003.

Walsh, Keri, 'Antigone Now'. *Mosaic: a Journal for the Interdisciplinary Study of Literature*. 2008 41/3: 1-13. (Available through WebCT)

Wilmer, S. E. 'Finding a postcolonial voice for Antigone', in *Classics in Postcolonial Worlds*, ed. Lorna Hardwick and Carol Gillespie. Oxford: OUP.

Optional Viewing

Die bleierne Zeit (The German Sisters) (dir. Margarethe von Trotta, Germany, 1981)

Related Literary Texts

Tom Paulin, *The Riot Act. A Version of Sophocles' Antigone*. London: faber and faber, 1985.

Sophocles. *The Theban plays of Sophocles*, trans. David R. Slavitt. New Haven : Yale University Press, 2007.

Weeks 5-7 - Mahfouz

Colla, Elliot, *Conflicted Antiquities: Egyptology, Egyptomania, Egyptian modernity*. Durham, NC : Duke University Press, 2007

El-Enany, Rasheed, 1949. *Naguib Mahfouz: the pursuit of meaning*. London; New York: Routledge, 1993

El-Enany, Rasheed. *Naguib Mahfouz: Egypt's Nobel Laureate*. London: Haus Pub., 2007.

Gordon, Hayim. *Naguib Mahfouz's Egypt: existential themes in his writings*. New York: Greenwood Press, 1990.

Huntington, Samuel P.. *The clash of civilizations and the remaking of world order*. London: Free Press, 2002. (excerpt)

Viewing

The Yacoubian Building (dir. Marwan Hamed, Egypt, 2006)

Waltz with Bashir (dir. Ari Folman, Israel, 2008) [<http://waltzwithbashir.com/home.html>]

Films on show in Aberdeen as part of 'Cruel Weather' (Arab Middle East Film Festival). For details see <http://www.peacockvisualarts.com/events/225/cruel-weather>

N.B. Panel Discussion, Friday 30 October, Peacock Visual Arts, 7pm. In this discussion, chaired by festival curator Jay Murphy, directors Jackie Salloum and Wael Nouredine discuss their working methods and perspectives and invite you to comment on the films shown at the festival and their context.

Admission free, no booking required

Other Related Literary Texts

Ahdaf Soueif, *In the Eye of the Sun*

Marjan Satrapi, *Persepolis*

Taha Muhammad Ali, Selected Verse

http://israel.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=3181

http://www.economist.com/books/displaystory.cfm?story_id=13361064

<http://www.bloodaxebooks.com/titlepage.asp?isbn=1852247924>

Johann Wolfgang von Goethe, *West-Eastern Divan*.

Weeks 9-11 Rushdie

Navnita Chadha Behera. *Demystifying Kashmir*. Washington, D.C.: Brookings Institution Press, 2006.

Gurnah, Abdulrazak (ed.) *The Cambridge Companion to Salman Rushdie*. Cambridge; New York: Cambridge University Press, 2007.

Kabir, Ananya Jahanara, *Territory of Desire: Representing the Valley of Kashmir*, University of Minnesota Press, 2009.

Kumar, Amitava. 'Is Salman Rushdie God?'

<http://www.amitavakumar.com/articles/rushdie2.html>

Morton, Stephen, *Salman Rushdie*, Basingstoke: Palgrave, 2006.

Nasta, Susheila, *Writing across worlds: contemporary writers talk*. London: Routledge, 2004

Salman Rushdie, 'Inside the Mind of Jihadists'. Interview, *New Perspectives Quarterly*, 23/1 (2006).

Other Related Literary Texts

Mohsin Hamid, *The Reluctant Fundamentalist*

Orhan Pamuk, *Snow*

Aravind Adiga, *The White Tiger*

Appendix 1
ADVICE ON PLANNING AND WRITING ESSAYS

1. Unpack the various issues raised by the question. Choose which ones to concentrate on.
2. Before starting to write, make an essay plan summarising your overall argument, highlighting the issues you want to address, and outlining the main steps in your argument. Identify relevant sources to cite.
3. Check the plan to see that your argument answers the question, is coherent and does not contradict itself. Are your ideas presented in the clearest way and most effective order?
4. Think of your essay as an act of persuasion in which you make a case and support it with evidence. If necessary, raise and dispute possible counter-arguments.
5. Write the essay question at the top of the first page.
6. Use the opening paragraph to lay the foundations of your argument, not to provide general background information. Begin with a statement of intent, outlining the issues you will address and the methodology you will use.
7. Make your points as clearly as possible. Use theoretical terminology in a discriminating way, and *demonstrate that you have understood the ideas and terms you refer to*.
8. Keep the question in mind throughout.
9. Use a style appropriate for academic writing, avoiding excessive reference to self ('I feel', 'I think', 'in my opinion', etc.).
10. Comment on any passages you choose to quote. Quotations don't speak for themselves, and what you see in them may not be what your reader sees.
11. Be in an active not a passive relation to any critics you choose to cite: assess, adjust, supplement or quarrel with their findings.
12. Quote accurately (double-check each quotation), and follow the conventions of citation and presentation set out in the *Good Writing Guide*.
13. End with a proper conclusion, but don't introduce major new ideas or texts in the last paragraph of your essay.
14. Include a bibliography, set out as specified in the *Good Writing Guide*.

Appendix 2

Advice for Tutorial Presentations

1. MACRO QUESTIONER

Each student will be the macro level questioner once during the term. When you are the Macro Questioner, you assume responsibility for preparing for and facilitating part of the discussion. This means:

- (1) Bring to the tutorial a number of questions (max 5) about the lecture and reading. Type them up and make copies for everyone.
- (2) You should focus on the larger theoretical issues raised by the course.
- (3) You will have about 5 minutes at the start of class to introduce and explain your questions.
- (4) After this, you will help to direct the first half of the tutorial. You can be creative if you like, splitting the class into sections for group work and presentations, creating debates, etc. Try not to get too “game-like,” but you can create an activity that can facilitate discussion.

2. MICRO CLOSE READER

Each student will be the micro level close reader once during the term. When you are the Micro Reader, you will also facilitate discussion of close reading. This means:

- (1) Choose a short passage (e.g. 10 lines) or passages. Bring to the tutorial a number of questions relating to the passage(s). Type up your questions and bring copies for everyone.
- (2) You will have about five minutes to introduce the passage(s). Focus on close, line by line, reading of the primary source material, for a detailed understanding of the text. Ask the group to explain what a certain section might mean. Could it be interpreted differently?
- (3) You can include possible discussion about the following:
 - context (religious, economic, social, spatial, cultural, etc.)
 - text type (genre, etc.)
 - style
 - questions about “modes of reading” from this close reading
- (4) After introducing the text and questions, you will direct the second half of the tutorial discussion. You can also consider creative approaches (group work, debates, etc.), as long as they are not too time-consuming.

GENERAL TIPS

The questions that you pose (micro or macro) should be designed to initiate and sustain discussion (i.e. do not simply ask factual questions that can be answered in a sentence). Your responsibility does not end with asking the questions: you are also responsible for guiding the discussion that follows. This means that you should also

- call on your classmates after you pose your question;
- ask them to explain what they mean if their comments are not clear;
- invite them to elaborate on a point they have made;
- challenge them (politely, of course) to defend their ideas;
- act as mediator if disagreements arise

Your tutor will if necessary jump in to keep things on track, but the aim is that the tutor is a participant not an overseer. There is no set amount of time you will be leading the discussion. We'll see how the discussion goes, and shift gears when we've exhausted the topic. If the Questioner and Reader want to get together about how to organize the section, you are welcome to do so.

EVERYONE'S RESPONSIBILITY

On days when you are not the Questioner or Reader, you are nevertheless responsible for participating in the discussion. This means you must have done the assigned reading, thought through the topics presented in lecture, and prepared questions of your own. You should also bring the book(s) under discussion to every class, along with your lecture notes and any handouts. In short, everyone should arrive ready to participate in the discussion.