

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

Comparative Literature 98T

Course Title

Re-Fantasizing the Mediterranean: Traveling Adventure,
Gender Performance, and the Place Narrative

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

• Literary and Cultural Analysis

x

• Philosophic and Linguistic Analysis

x

• Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

• Historical Analysis

• Social Analysis

Foundations of Scientific Inquiry

• Physical Science

With Laboratory or Demonstration Component must be 5 units (or more)

• Life Science

With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course addresses continuous, modern desire as well as nostalgia for the Mediterranean and its essentializing properties long ago disseminated through cultural productions, literary work, art, travel brochures, tourist culture. In what ways does Mediterraneanism -- as an idealizing place narrative of cosmopolitanism and adventure -- create the towns of the Arab world (in the Maghreb, Tangiers, Alexandria, Beirut, etc.) as tourism sites and liberating travel frontiers of escape? Themes of fantasy, tourism, adventure, gender, stereotypes, migration, and public/private spheres will contribute to considering the Mediterranean as a region and as a way of representing people and culture and how this will play out on the literature's formal and thematic techniques.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Gil Hochberg, Associate Professor; Nahrain Al-Mousawi, teaching fellow

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011

x

Winter

Enrollment

Spring

Enrollment

5. GE Course Units

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Satisfaction of entry-level writing requirement. Close reading, writing, composition will be refined through exercises, workshops, class, and office hours. Lectures will provide historical and contextual background.
- Integrative Learning

Students will use close reading and writing, as well as work on writing workshops to refine their writing and analytical skills before submitting final work. They will have a chance to meet with at least one author and discuss the author's work in class.
- Ethical Implications

The course addresses ethical implications of how imagining or writing a region affects perceptions globally. The circulation of literature and popular culture and its ethical implications regarding perceptual and other consequences are up for discussion.
- Cultural Diversity

The authors discusses are diverse in terms of region, gender, class, and the issues that emerge. Students will have an opportunity to integrate modern issues into discussions relating to cultural diversity in class discussions or papers.
- Critical Thinking

The class stresses critical thinking through analytical exercises, discussions, and writing assignments.
- Rhetorical Effectiveness

The writing workshops and writing assignments with reinforcements during office hours and discussion times to strengthen their rhetorical skills in writing and orally, in front of a class or with class cohort.
- Problem-solving

With the writing exercises, analytic exercises, writing assignments, and writing workshops, the students will have an opportunity to explore and work out how they compose a thesis, a paragraph, an argument through a working process.. As for basic writing skills, they will have a chance to work through those through basic writing exercises I provide pending level of the class.
- Library & Information Literacy

The class is welcome to use the library to explore background of literature and authors, but it is not mandatory.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: 3 (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week **3hrs** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: 1 (hours)
- 2. Reading 6 hrs (hours)
- 3. Group Projects: n/a (hours)
- 4. Preparation for Quizzes & Exams: n/a (hours)

5. Information Literacy Exercises:

1 (hours)

6. Written Assignments:

3 (hours)

7. Research Activity:

1 (hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)

Nahrain Al-Mousawi
Comparative Literature
CUTF 2010-2011
Sample Syllabus

Comparative Literature
**Re-fantasizing the Mediterranean: Traveling Adventure, Gender Performance, and
the Place Narrative**

Spring 2011—Nahrain Al-Mousawi

Seminar: [Times], [Location]

Mailbox: 350 Humanities

E-mail: nahrain@ucla.edu

Office Hours:

[Times]

[Location]

(also available by appointment)



COURSE DESCRIPTION

This seminar considers how the Mediterranean has been associated with visceral experience and social vices: history of travel culture attracted by freedoms, by different and dangerous mores of the region. The Mediterranean is performative in the sense that it is less about shared traits than the play of claims and knowledges about those shared traits. This course addresses continuous, modern desire as well as nostalgia for the Mediterranean and its essentializing properties long ago disseminated through cultural productions, literary work, art, travel brochures, tourist culture. In what ways does Mediterraneanism -- as an idealizing place narrative of cosmopolitanism and adventure -- create the towns of the Arab world (in the Maghreb, Tangiers, Alexandria, Beirut, etc.) as tourism sites and liberating travel frontiers of escape?

Since gender and sexuality have been a significant part of tourism and fantasizing the Mediterranean, as well as re-fantasizing the Mediterranean, how do these public fantasies interact with the lives of citizens and shape gender dynamics? How are cultural discourses of the material and lived processes of migration affected by projections of the place-narrative of the Arab Mediterranean, particularly in relation to the issues of honor, shame, social vices, pleasure sites, and sexual adventure?

These are some of the questions that we will be engaging in this course. Themes of fantasy, tourism, adventure, gender, stereotypes, migration, and public/private spheres will contribute to considering the Mediterranean as a region and as a way of representing people and culture and how this will play out on the literature's formal and thematic techniques.

We will explore the ideas and arguments presented in the texts and develop our own insights into the texts through close readings, writing activities, and class discussions. So please come to class prepared to actively participate. Feel free to integrate into discussions your own interests or experiences that relate to the course material.

An important function of the seminar is to develop your critical thinking skills by analyzing literary texts with an eye towards context, themes, and language. This section provides a space for forming new ideas and working through questions and arguments as a means of organizing your thoughts into written compositions. The second function of section is to help you develop writing skills that are crucial both inside and outside the university: formulating a thesis, expressing your thoughts precisely, building convincing arguments, and using clear and correct language. In this section, we will cover many aspects of writing, including analysis, style, and grammar. Our objective is to gain the tools for writing clearly argued, well-constructed, and stylistically coherent essays. The two functions are related: fine-tuning your literary analysis skills will improve your writing.

REQUIRED READING

All of the readings are in English. No knowledge of Mediterranean or Middle Eastern history, culture, or language is required for this course.

Lawrence Durrell. *Justine*. New York: Penguin Publishers, 1991.

Constantine Cavafy. Selection of poems to be passed out in class.

Paul Bowles. *The Sheltering Sky*. New York: Harper Perennial, 1996.

Andre Aciman. *Out of Egypt: A Memoir*. London: Tauris Parke, 2006.

Naguib Mahfouz. *Miramar*. Washington, DC: Three Continents Press, 2000.

Ibrahim Abdel Meguid. *Birds of Amber/Ambergris Birds*. Cairo: American University of Cairo Press, 2005.

Laila Lalami. *Hope and Other Dangerous Pursuits*. Chapel Hill, NC: Algonquin Books of Chapel Hill, 2005.

Packet of popular culture treatment of the Mediterranean town and experience, including travel brochures, art work, postcards, memorabilia.

GRADES

- 30% -
 - Participation in discussion
 - In-class writing
 - Homework assignments
- 30% - Paper 1
- 40% - Paper 2

Participation in section is crucial for your success in this course. Our discussions will clarify and expand on the topics presented seminar, so your presence in class is important. Your grade will be based on participation in class discussions, your performance on homework assignments and in-class writing, your small three written assignments, the midterm paper, and the final paper. **I do not accept late homework, and in-class work cannot be made up.** If you miss a class, it is your responsibility to find out from a classmate what you missed. I will be noting your participation in section each day, so please come prepared to take notes and to offer several questions or comments about the assigned material. If you feel uncomfortable speaking in class, please visit me during office hours as soon as possible so we can work out a way for you to contribute. If you need accommodation for a documented disability, please let me know as soon as possible.

The grading scale is as follows: 93–100 = A, 90–92 = A–; 88–89 = B+; 83–87 = B; 80–82 = B–; 78–79 = C+; 73–77 = C; 70–72 = C–; 68–69 = D+; 63–67 = D; 60–62 = D; 59 and below = F

OFFICE HOURS

Please feel free to take advantage of my office hours. This time is set aside for you to discuss your ideas for papers, broach in more detail a topic from lecture or section, or run by me a thesis statement, an outline, or a rough draft. The sooner you come in, the more time you will have to improve your paper. If you are unable to come to my regular office hours, please feel free to schedule an appointment for a different time.

LATE PAPERS

All papers will be marked down one-third of a grade for **each day** they are late: for example, an A– paper that is one day late will earn a B+. (I define a “day” as each 24-hour period after the time the paper is due.) Homework assignments cannot be made up nor handed in late. If you must be absent on the day that an assignment is due, you may e-mail it to me before the start of class.

PLAGIARISM

Plagiarism is the representation of someone else's language or ideas as your own. When you copy sentences or paragraphs, or paraphrase without giving credit to the original source, you are plagiarizing. **Plagiarism is a very serious offense.** If you plagiarize, you will fail the assignment and be referred to the Dean of Students for disciplinary action. You can avoid plagiarism by citing your sources properly; a good resource for citation guidelines is *A Writer's Reference* by Diana Hacker. However, since this class emphasizes close reading and developing your own analyses of texts, you may not need to use any outside sources to write your papers. If you have any questions, please see me during office hours.

RESOURCES

To improve your writing, I encourage you to take advantage of UCLA's **free** tutoring services:

College Tutorials for Writing
228 Covell Commons
<http://www.college.ucla.edu/up/ct/comp.htm>

Academic Advancement Program (AAP)
Tutorials
1214 Campbell Hall
<http://www.college.ucla.edu/up/aap/>

FINAL NOTES

- E-mail: I will occasionally e-mail the class with announcements. Please make sure you have a current e-mail address on file with the university.
- E-mail: Please write "CL" as the subject of your e-mails.
- E-mail: I do not check e-mail after 10 p.m. and on weekends, so please plan accordingly.
- Discussions: During seminar, we should focus on our text and on the class discussion. Habitual lateness, cell phones, and IMing in class all tend to distract us from the conversation at hand and may negatively affect your participation grade.
- Re-write Policy: There will be no additional re-writes for the purpose of changing grades. But I am always willing to look at revisions to improve your writing.

SCHEDULE

Week One: Introduction to the Early 20th-Century Literary Mediterranean and Its Texts

- Introduction to the class.
- Discuss the meaning of the Mediterranean, including the sea and the towns and the connectivity between them.
- Introduce early to mid twentieth century texts by Durrell and Cavafy that discuss the Mediterranean.

Assignment for Week Two:

- Read Lawrence Durrell's *Justine* (the first book in the *Alexandria Quartet*)
- Read assigned poems by Constantine Cavafy (poems to be passed out in class)
- Questions to Consider: What are the similarities and differences between the writings? How do the authors convey an image of "Alexandria"? What kind of image do they convey of "Alexandria"?

Week Two: Cosmopolitan Alexandria and the Mediterranean: Durrell

- Discuss how the Mediterranean city is featured in the early and mid-century work of Durrell and Cavafy.
- Introduce different definitions of "cosmopolitanism."

Assignment for Week Three:

- Read Paul Bowles's *The Sheltering Sky*
- Questions to Consider: What is cosmopolitanism? Does it apply to the texts? How does it apply to the texts?

Week Three: North Africa and the Mediterranean: Paul Bowles

- Discuss Paul Bowles' *The Sheltering Sky*; discuss emergent themes of travel, adventure, and dangerous mores of liberation associated with Morocco, and the city of Tangiers
- Give out paper topics for paper due Week Five; paper topic to include Durrell, Cavafy, and Bowles readings
- Give out packet of modern and current, contemporary popular culture images of Mediterranean towns and travel culture
- Writing workshop; discuss thesis construction, provide examples, have students get into groups to brainstorm thesis for first paper

Assignment for Week Four:

- Thesis for first paper due Week Four
- Read and peruse popular culture and Mediterranean packet

Week Four: Fantasy and the Mediterranean in Popular Culture: Artwork, Travel Brochures, Postcards, Memorabilia

-> First Paper Thesis Due

- Introduce different definitions and ideas of fantasy, especially relating to travel and adventure.
- Discuss the popular culture and the Mediterranean packet I provide.
- Writing Workshop; addresses theses, structure of paper, voice of the paper writer, grammatical and syntax rules

Assignment for Week Five:

- First paper is due
- Read Naguib Mahfouz's *Miramar*
- Questions to Consider: How is Mahfouz's novel different than his predecessors in conveying Alexandria as a city? Does the era and specific context of Egypt fit into it? And how? How does the treatment of gender figure into the novel?

Week Five: Anti-Nostalgia, the Mediterranean, and Gender

**** First Paper Due (5 pages)**

- Introduce different definitions and ideas of nostalgia, especially relating to the multicultural and cosmopolitan idea of the Mediterranean.
- Discuss Naguib Mahfouz's *Miramar* and if themes of the Mediterranean city of Alexandria emerge, are they nostalgic or not, and in what ways is gender used to play on these themes and issues.
- Provide historical background about this break in the literature of Alexandria that hints toward anti-nostalgia and anti-cosmopolitanism; discuss Egyptian nationalism

Assignment for Week Six:

- Read Andre Aciman's *Out of Egypt*
- Questions to Consider: Is this a nostalgic memoir? How or how is it not nostalgic? Does it convey Alexandria as cosmopolitan? How?

Week Six: Today's Nostalgia for the Mediterranean: Alexandria

- Review the meanings of nostalgia and cosmopolitanism

-Discuss Andre Aciman's *Out of Egypt* as a contemporary biography about the bygone era of cosmopolitan Alexandria; discuss if the themes about cosmopolitanism and nostalgia emerge

Assignment for Week Seven:

-Read Ibrahim Abdel Meguid's *Amber Birds/Ambergeris Birds*

-Questions to Consider: Is this an idealistic novel or is it realistic? In what ways does it express nostalgia, cosmopolitanism, the city of Alexandria, multiculturalism? Does it seem to be resistant to these ideas in any way?

Week Seven: Today's Nostalgia for the Mediterranean: Ambergris Birds

-Give out final paper topics

-Discuss Abdel Meguid's *Ambergris Birds*; does it exhibit nostalgia? Are there themes about Mediterranean cosmopolitanism, multiculturalism, ideal coexistence of different identities? How is the city of Alexandria featured in the context of the Mediterranean?

Assignment for Week Eight:

-Read Laila Lalami's *Hope and Other Dangerous Pursuits*

-Final paper thesis is due

-Give out writing handouts addressing theses and thesis workshopping for students to complete for Week Eight.

-Questions to Consider: How does the treatment of nostalgia and time figure into migration in this novel? In what ways does this novel convey yearning and desire? What themes surrounding adventure emerge in the novel? How is fantasy treated in the novel?

Week Eight: Gender, Sexuality, and Fantasies of the Mediterranean

-> **Final Paper Thesis Due**

-Discuss Lalami's *Hope and Other Dangerous Pursuits*; what issues of gender and fantasy are featured about the Mediterranean town and its people?

-Writing Workshop – students will bring in handouts and final thesis paper to workshop thesis and further supporting arguments in class

Assignment for Week Nine:

-Rough draft of first paper is due

Week Nine: Reality of Migration and Fantasies of the Mediterranean

-> **Rough Draft of Final Paper Due**

-Continue discussion of Lalami's *Hope and Other Dangerous Pursuits*, this time in the context of migration; how does migration and clandestine migration affect the image of the Mediterranean city; how do these fantasies interact with its migrating and migrant characters?

-Writing Workshop; address theses; paper structures; lingering grammatical and syntax issues, the voice of the paper writer

Week Ten: Conclusion

-Return rough drafts with comments

-Final review of emergent themes, literary movements, and different genres in the course

-[Possibly have the writer Laila Lalami speak if schedule permits, hers or ours.]

Assignment for Week Ten:

-Turn in Final Paper in my mailbox at Hum 350 before 5pm

Finals Week

******* Final Paper Due (10-13 pages) in my mailbox before 5pm**



New Course Proposal

	Comparative Literature 98T	
	Refantasizing Mediterranean: Place Narrative, Traveling Adventure, and Gender Performance	
Course Number	Comparative Literature 98T	
Title	Refantasizing Mediterranean: Place Narrative, Traveling Adventure, and Gender Performance	
Short Title	MEDITERRANEAN	
Units	Fixed: 5	
Grading Basis	Letter grade only	
Instructional Format	Seminar - 3 hours per week	
TIE Code	SEMT - Seminar (Topical) [T]	
GE Requirement	Yes	
Major or Minor Requirement	No	
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.	
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Consideration of how Mediterranean has been associated with visceral experience and social vices: history of travel culture attracted by freedoms, by different and dangerous mores of region. Addresses continuous, modern desire as well as nostalgia for Mediterranean and its essentializing properties long ago disseminated through cultural productions, literary work, art, travel brochures, tourist culture. In what ways does Mediterranean -- as idealizing place narrative of cosmopolitanism and adventure -- create towns of Arab world (in Maghreb, Tangiers, Alexandria, Beirut, etc.) as tourism sites and liberating travel frontiers of escape? Letter grading.	
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.	
Syllabus	File Comparative Literature 98T syllabus.doc was previously uploaded. You may view the file by clicking on the file name.	
Supplemental Information	Professor Gil Hochberg is the faculty mentor for this seminar	
Grading Structure	30% - Participation in discussion In-class writing Homework assignments 30% - Paper 1 40% - Paper 2	
Effective Date	Winter 2011	
Discontinue Date	Summer 1 2011	
Instructor	Name	Title
	Ms. Nahrain Al-Mousawi	Teaching Fellow

Quarters Taught	Fall	Winter	Spring	Summer
Department	Comparative Literature			
Contact	Name		E-mail	
Routing Help	CATHERINE GENTILE		cgentile@oid.ucla.edu	

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 9/16/2010 1:54:47 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 9/9/2010 11:09:20 AM

Changes: Title, Short Title

Comments: No Comments

Role: FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 8/31/2010 2:20:48 PM

Changes: No Changes Made

Comments: Routing to Registrar's Office

Role: FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

Status: Approved on 8/25/2010 11:32:04 AM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 8/25/2010 11:18:37 AM

Changes: No Changes Made

Comments: Routing to Vice Chair Muriel McClendon for FEC approval

Role: Dean College/School or Designee - Stowell, Timothy A (tstowell@college.ucla.edu) - 54856

Status: Approved on 8/25/2010 10:54:46 AM

Changes: Grading Structure

Comments: There are a couple of grammatical errors in the course description which ought to be fixed. In particular "history of travel cultural attracted" and a later reference to Mediterranean without a preceding definite article.

Role: L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040

Status: Returned for Additional Info on 8/25/2010 10:49:36 AM

Changes: No Changes Made

Comments: Routing to Dean Stowell for approval

Role: CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 5/28/2010 2:44:20 PM

Changes: Grading Structure

Comments: on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows

Role: Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Submitted on 5/28/2010 2:42:34 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045