# 7/24/2020

# brcc keystone logo

Baton Rouge Community College

*Academic Affairs Master Syllabus*

Date Approved: 23 September 2020

Term and Year of Implementation: Fall 2020

**Course Title:** Africa and the Middle East

**BRCC Course Rubric:** HUMN 2013

**Previous Course Rubric**: HUMN 250

**Lecture Hours per week-Lab Hours per week-Credit Hours**: 3-0-3

**Per semester: Lecture Hours-Lab Hours-Instructional Contact Hours**: 45-0-45

**Louisiana Common Course Number:** CHUM 2013

**CIP Code:** 05.0101

**Course Description:** An introductory survey of the literatures, oral traditions, philosophies and religions, art and architecture, music and dance, and rituals of the cultures of Africa, the Middle East, Eastern Europe , and the Indian Sub-Continent.

**Prerequisites:**  ENGL 1023 (or ENGL 102) with a “C” or better

**Co-requisites:** None

**Suggested Enrollment Cap:** 24

**Learning Outcomes.** *Upon successful completion of this course, the students will be able to:*

1. Recognize the value and place of literature and oral traditions in history and of their role in shaping culture and identity.

2. Explain the influence of colonialism on the cultures of Africa, the Middle East, Eastern Europe, and the Indian Sub-Continent.

3. Describe the culture –specific problems faced by the nations formed by the demise of colonialism.

4. Describe and explain the importance of religious rituals in the respective cultures under study.

5. Identify the specific characteristics of art and architecture in the respective cultures under study and relate their forms to their socio-cultural context.

6. Describe the characteristics of music and dance in the respective cultures under study and relate them to their socio-cultural context.

7. Articulate the characteristics of morality and literacy in the various cultures under study.

**General Education Learning Outcome(s):** This course supports the development of competency in the following area(s). Students will:

Interpret historic, political, cultural, social, environmental, or economic factors that shape diverse groups and institutions. (General Education Competency: Diverse Perspectives)

**Assessment Measures.** Assessment of all learning outcomes will be measured using the following methods:

1. Instructor-designed tests, quizzes, and/or written assignments

2. Instructor-created essay assignments graded with a departmental rubric

**Information to be included on the Instructor’s Course Syllabi:**

* ***Disability Statement*:** Baton Rouge Community College seeks to meet the needs of its students in many ways. See the Office of Disability Services to receive suggestions for disability statements that should be included in each syllabus.
* ***Grading:*** The College grading policy should be included in the course syllabus. Any special practices should also go here. This should include the instructor’s and/or the department’s policy for make-up work. For example in a speech course, “Speeches not given on due date will receive no grade higher than a sixty” or “Make-up work will not be accepted after the last day of class”.
* ***Attendance Policy*:** Include the overall attendance policy of the college. Instructors may want to add additional information in individual syllabi to meet the needs of their courses.
* ***General Policies*:** Instructors’ policy on the use of things such as beepers and cell phones and/or hand held programmable calculators should be covered in this section.
* ***Cheating and Plagiarism*:** This must be included in all syllabi and should include the penalties for incidents in a given class. Students should have a clear idea of what constitutes cheating in a given course.
* ***Safety Concerns:*** In some courses, this may be a major issue. For example, “No student will be allowed in the lab without safety glasses”. General statements such as, “Items that may be harmful to one’s self or others should not be brought to class”.
* ***Library/ Learning Resources:*** Since the development of the total person is part of our mission, assignments in the library and/or the Learning Resources Center should be included to assist students in enhancing skills and in using resources. Students should be encouraged to use the library for reading enjoyment as part of lifelong learning.

**Expanded Course Outline:**

I. Introduction to the course

a. Genres

b. Literacy and oral tradition

c. Religion, philosophy, and ritual in daily life

d. How art infuses human existence.

II. Pre-Colonial Sub-Saharan Africa

a. Yoruba Poetry and Riddles

b. The Epic of Son-Jara

c. Survival of Ancient Oral Traditions:

i. David Livingston Yali-Manisi, Izibongi

ii. Al-Haji Papa Bunka Sutho

iii. “Pounding” songs and rituals.

III. Colonial Sub-Saharan Africa

a. The Slave Narrative (Equiano);

b. Utenzi epic poetry (The Poem of Mwana Kupona)

c. Indigenous responses to Colonial aggression (The “Letter by Macemba;”)

d. Native literary history ( Mofolo’s Shaka-Zulu)

IV. Post-Colonial Sub-Saharan Africa

a. Literature of Liberation (Lumumba, Congo, My Country)

b. Self-Reflection in a Literate Mode (Jomo Kenyatta, Facing Mount Kenya)

c. Self-Referential Anthropology (Saitoti, The Worlds of a Maasai Warrior)

d. The Political Function of Fiction (Ndebele, Death of a Son)

e. Modern African Poetry

f. Nelson Mandela and the fight against AIDS in Africa

V. Pre-Colonial Sahara and Sahel:

a. Ancient Egyptian Poetry

b. Book of the Dead

c. St. Augustine of Hippo

d. Ibn Khaldun

e. Berber, Fulani, and Hausa oral tradition

f. Makeda, Queen of Sheba

g. Ibn Battuta; The Treatise of Walda Heywat

VI. Colonial and Post-Colonial Sahara and Sahel

a. Egyptian Fiction (Mahfouz, Sugar Street)

b. Women’s Literature (Chedid, Death in Slow Motion)

c. Word art and politics in the oral poetry of Somali women (Tyler)

d. Postcolonial African Film (Diop Mambety’s Hyenas)

VII. Eastern Europe

a. Oral epic and the guslari of the Balkans

b. Folklore of Eastern Europe

c. Displaced ethnic groups (music of the Wiener Tschuschenkappelle)

VIII. The Ancient Near East

a. Sumerian, Akkadian, and Ancient Hebrew sacred writings and laws.

b. Christian and Islamic sacred writings

c. Folklore in a Literate Setting (Sheherezad)

d. Omar Khayyam

IX. The Colonial and Modern Eras in the Middle East

a. Eastern Mediterranean Literature

i. Lebanon (Gibran)

ii. Palestine (Fadwa Tuqan)

iii. Turkey (Nazim Hikmet)

iv. Israel (Yehoshua)

b. Arabic Literature

i. Saudi Arabia (Abu Khalid)

ii. Kuwait (Al-Sabah)

iii. Iraq (al-Sayyab)

c. Eastern Islamic Literature

i. Iran (Kashkuli and Farrakhan)

ii. Pakistan (Iqbal and Rashed)

d. Arabic Film: (Davandeh “The Runner”)

X. Early Classical Indian Literature

a. Rig Veda

b. Upanishads,

c. Bhagavad Gita

d. Sutras

XI. Later Classical Indian Literature

a. Shankara

b. Mahadeviyakka

c. The Panchatantra

d. Early Indian Authors (Janabai, Kabir)

XII. The Struggle for Indian Independence

a. Gandhi and the Art of Civil Resistance

i. Thoreau

ii. Martin Luther King, Jr.

iii. Excerpts from the writings of Mohandas K. Gandhi, the Mahatma

XIII. Post-Colonial Indian Literature

a. Indian Prose (Roy; Narayan, An Astrologer’s Day )

b. Poetry (Ghalib; Tagore, Songs from Gitanjai; Mukherjee)

c. Film: Monsoon Wedding