

## ARAB WOMAN - FALL 2018



ARA3510/1B10/1B12

### CLASS INFORMATION:

**Instructor:** Dr Sarra Tlili  
**Office:** 354 Pugh Hall  
**Phone number:** (352) 392-8678  
**E-mail address:** satlili@ufl.edu  
**Office Hours:** Thursday 10 am-12 noon  
**Periods/Classrooms:** T | Period 7 - 8 (1:55 PM - 3:50 PM), MAT 0117  
R | Period 7 (1:55 PM - 2:45 PM), LEI 0104

### COURSE DESCRIPTION:

This course explores gender relations in the Arab world and the ways Arab women and men negotiate roles and influences. In the process, we will also rethink cultural norms and the factors that produce and shape them. This will help us move away from stereotypes and gain more nuanced understanding of complex cultural realities, including our own.

The course examines gender relations at various historical junctures, but with a special focus on recent history. It consists of an introduction and five sections that follow a combined thematic and chronological organization. The five sections are:

1. Women in Literature
2. Women in Art
3. Women in Social and Economic Lives
4. Women in Religion and Religious Scholarship
5. Women in Politics.

The fifth section will conclude with a discussion of Leila Ahmed's book, *A Quiet Revolution: The Veil's Resurgence, from the Middle East to America*, focusing on the political dimension of the veil.

We will use textual sources supplemented by audio-visual materials.

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### **READING AND AUDIO-VISUAL ASSIGNMENTS:**

All readings and most audio-visual material for this course are in English. When audio-visual material is untranslated, the aim is only to observe the performance, not to understand the content.

The typical reading load is one article/chapter per session. Reading assignments for double-block sessions will typically be divided among two or more groups. Students are required to carefully complete all readings and audio-visual assignments before coming to class, be ready to give detailed summaries, point out important themes, and lead in-depth discussions of their assignments.

There will be several pop quizzes to test the depth of your engagement with class discussions and assigned material. Please note that our main class activity consists of discussions of assigned materials. Failure to complete assignments will cause major disruption to the class and affect your final grade.

### **WRITING ASSIGNMENTS:**

There will be four 1000-word long writing assignments for students who are taking this course to satisfy the Gen Ed Writing requirement. Prompt questions will be posted on Canvas prior to each essay's due date. Please consult the grading rubric (below) for more on this point. Students who do not need to satisfy this requirement will be assigned one mid-term and one final exam.

### **PRESENTATIONS:**

All students are to give 15-minute presentations followed by questions and answers. Most presentations are scheduled at the end of the semester, but some may be scheduled earlier (depending on the number of students who take this class). The aim of these presentations is to allow you to research a course-related theme of your choice and share the results with your classmates. Students must discuss their presentation topics with me no later than the eighth week of the semester.

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### ATTENDANCE

You are allowed three fifty-minute session absences (equivalent of one week). Beyond this, any unexcused absence will cause your course grade to drop by one scale (example: if your grade for the course is A, with one unexcused absence it becomes A-, if it is A- it becomes B+). If you miss class for a valid reason you have to bring in a supporting document (for example: a doctor's note). When missing class to observe a religious holiday please notify me beforehand. Please note: once you have used up your three complimentary absences, you will not be allowed additional ones, regardless of what excuses you may give me. Note also that three late arrivals (five or more minutes after class begins) count as one absence.

### GRADING (GEN ED WRITING REQUIREMENT)

Writing assignments: 50%

Presentation: 15%

Quizzes: 15%

Class participation. 20 %

### GRADING (NO GEN ED WRITING REQUIREMENT)

Midterm: 25%

Final: 25%

Presentation: 15%

Quizzes: 15%

Class participation. 20 %

### REQUIRED COURSE MATERIALS:

Leila Ahmed, *A Quiet Revolution: The Veil's Resurgence, from the Middle East to America* (New Haven: Yale University Press, 2011)

### GRADE DISTRIBUTION

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-

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77-79	C+	LESS THAN 60	E
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WRITING GRADING RUBRIC

	Poor 60 pts	Fair 80 pts	Good 100 pts
<b>Content &amp; Development</b>	<p>Poor</p> <ul style="list-style-type: none"> <li>- Content is incomplete.</li> <li>- Major points are not clear and /or persuasive.</li> </ul>	<p>Fair</p> <ul style="list-style-type: none"> <li>- Content is not comprehensive and /or persuasive.</li> <li>- Major points are addressed, but not well supported.</li> <li>- Content is inconsistent with regard to purpose and clarity of thought.</li> </ul>	<p>Good</p> <ul style="list-style-type: none"> <li>- Content is comprehensive, accurate, and persuasive.</li> <li>- Major points are stated clearly and are well supported.</li> <li>- Content and purpose of the writing are clear.</li> </ul>
<b>Organization &amp; Structure</b>	<p>Poor</p> <ul style="list-style-type: none"> <li>- Organization and structure detract from the message of the writer.</li> <li>- Introduction and/or conclusion is missing.</li> <li>- Paragraphs are disjointed and lack transition of thoughts.</li> </ul>	<p>Fair</p> <ul style="list-style-type: none"> <li>- Structure of the paper is not easy to follow.</li> <li>- Introduction is missing or, if provided, does not preview major points.</li> <li>- Paragraph transitions need improvement.</li> <li>- Conclusion is missing, or if provided, does not flow from the body of the paper.</li> </ul>	<p>Good</p> <ul style="list-style-type: none"> <li>- Structure of the paper is clear and easy to follow.</li> <li>- Introduction provides sufficient background on the topic and previews major points.</li> <li>- Paragraph transitions are present and logical and maintain the flow of thought throughout the paper.</li> <li>- Conclusion is logical and flows from the body of the paper.</li> </ul>
<b>Format</b>	<p>Poor</p> <ul style="list-style-type: none"> <li>- Paper lacks many elements of correct formatting.</li> <li>- Citations and references are not provided.</li> <li>- Paper is inadequate/excessive in length.</li> </ul>	<p>Fair</p> <ul style="list-style-type: none"> <li>- Paper follows most guidelines.</li> <li>- Paper provides citations, but they are incorrectly prepared.</li> <li>- Paper provides reference list, with some errors or omissions.</li> <li>- Paper is over/ under word length.</li> </ul>	<p>Good</p> <ul style="list-style-type: none"> <li>- Paper follows designated guidelines.</li> <li>- Citations and references are used appropriately.</li> <li>- Paper is the appropriate length as described for the assignment.</li> </ul>
<b>Grammar, Punctuation &amp; Spelling</b>	<p>Poor</p> <ul style="list-style-type: none"> <li>- Paper contains numerous grammatical, punctuation, and spelling errors.</li> <li>- Language uses jargon or conversational tone.</li> </ul>	<p>Fair</p> <ul style="list-style-type: none"> <li>- Paper contains few grammatical, punctuation and spelling errors.</li> <li>- Language lacks clarity or includes the use of some jargon or</li> </ul>	<p>Good</p> <ul style="list-style-type: none"> <li>- Rules of grammar, usage, and punctuation are followed; spelling is correct.</li> <li>- Language is clear and precise; sentences display consistently strong, varied structure.</li> </ul>

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		conversational tone.	
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### GENERAL ADMINISTRATIVE ISSUES

A C- grade will not be sufficient for Majors or Minors or count towards a GE or Gordon Rule Credit or College Basic Distribution Credit. See UF website on grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### CANVAS

All assignments, announcements, exercises, study guides, grades, etc. will be posted on the course website on Canvas. It is your responsibility to check the website regularly and keep up to date with the class.

### CELL PHONES AND OTHER ELECTRONIC DEVICES:

Students are expected to turn off - or put on silent - and put away all cell phones during class sessions.

### ACADEMIC HONESTY

Academic honesty and integrity are fundamental values of the University community. An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. Violations of the honor code include, but are not limited to: plagiarism, cheating, bribery, misrepresentation, fabrication, and conspiracy. Such violations may result in the following: lowering of grades, mandatory 0 on assignments, redoing assignments, a final failing grade in the course, expulsion from the course, referral to the student-run Honor Court. The Honor Code states: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: On my honor, I have neither given nor received unauthorized aid in doing this assignment. For more information, refer to: [http://www.dso.ufl.edu/Academic\\_Honesty.html](http://www.dso.ufl.edu/Academic_Honesty.html)

### STUDENTS WITH SPECIAL NEEDS

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Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. More information can be found at <http://www.dso.ufl.edu/drc/>

### LETTERS OF RECOMMENDATION:

If you wish me to write a letter of recommendation on your behalf, before you approach me with a request, please make sure that:

- You will earn / have earned at least B+ in all classes you had with me.
- You had regular attendance.
- You did all required work, including ungraded work.
- You never behaved in a disrespectful way - tacitly or otherwise - with me or your classmates.
- If you request a letter one year or more after you have taken my classes please send me a picture of you.

### FINAL POINTS:

- When you email me through Canvas, please make sure to check the box that says "Send a copy of this message to recipients' email address(es)." If you don't it may take me several days before I realize that you have emailed me.
- Allow 24 hours to receive a reply to your emails.
- I look forward to an exciting and fulfilling semester!



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**TENTATIVE COURSE PLAN:**

*Introductions*

Week 1—Aug. 23<sup>rd</sup>

**Thursday**

- Introductions, Contexts
- The Arab word, the Arab woman

Week 2—Aug. 28<sup>th</sup>/30<sup>th</sup>

**Tuesday**

- Leila Ahmed, “Western Ethnocentrism and Perceptions of the Harem” *Feminist Studies*. 8,3 (1982): 521-534.
- Muhja Kahf, *Western Representations of the Muslim Woman: From Termagant to Odalisque*, Chap. 1 (Austin: University of Texas Press, 1999), 1-9.

*Women in Literature*

**Thursday**

- S. Stetkevych, “The Obligations and Poetics of Gender: Women’s Elegy and Blood Vengeance” in *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*. Ithaca: Cornell University Press, 1993. 161-204.

Week 3—Sept. 4<sup>th</sup>/6<sup>th</sup>

**Tuesday**

- Dana al-Sajdi, “Trespassing the Male Domain” *JAL* 31, 2 (2000): 121-146.
- J. Montgomery, “The Metaphysical ‘Umar?’” *JAL* 20, 1 (1989): 12-19.
- *Arabian Nights*: Frame story and first three nights.

**Thursday**

- Hatem Mervat, “‘Ā’isha Taymur’s Tears and the Critique of the Modernist and the Feminist Discourses on Nineteenth-Century Egypt” in *Remaking Women: Feminism and Modernity in the Middle East*, edited by Lila Abu-Lughod (Princeton, NJ: Princeton University Press, 1998), 73-87.



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Week 4—Sept. 11<sup>th</sup>/13<sup>th</sup>

### Tuesday

- Salwa Bakr, “Ancestral Hair” in *Modern Arabic Short Stories: A Bilingual Reader*, translated by Ronak Husni and Daniel L. Newman. (London: Saqi, 2008), 198-215.
- Raja Alsanea, *Girls of Riyadh*, chapters 1-5 (pp. 1-35)

### Thursday

- Raja Alsanea, *Girls of Riyadh*, chapters 6-8 (pp. 36-55)
- First paper is due on Monday, Sept. 17<sup>th</sup> at 5:00 pm. Submit online (Canvas)

## *Women in Art*

Week 5—Sept. 18<sup>th</sup>/20<sup>th</sup>

### Tuesday

- Cynthia Becker, *Amazigh Arts in Morocco: Women Shaping Berber Identity*, Chap. 3: “Dance Performances: Negotiating Gender and Social Change.” Austin, TX: University of Texas Press, 2006.
- Virginia Danielson, “‘The Qur’an’ and the ‘Qasidah’: Aspects of the Popularity of the Repertory Sung by Umm Kulthūm” *Asian Music*, 19, 1(1987):26-45.
- Umm Kulthum: The Voice of Egypt. NPR, May 11, 2008 (Weekend Edition Sunday):  
<https://www.npr.org/templates/story/story.php?storyId=90326836>

### Thursday

- Silvia Naef, “Between Symbol and Reality: The Image of Women in Twentieth Century Arab Art” in *Writing the Feminine: Women in Arab Sources*. Edited by Manuela Marní and Randi Deguilhem (London: I.B.Tauris, 2002), 221-235.





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## *Women in Society and Economy*

Week 6—Sept. 25<sup>th</sup>/27<sup>th</sup>

### **Tuesday**

- Yossef Rapoport, “Marriage, Divorce and the Gender Division of Property” in *Marriage, Money and Divorce in Medieval Islamic Society*. London: Cambridge University Press, 2005. 12-30.
- Yossef Rapoport, “Working Women, Single Women and the Rise of the Female *Ribāʿ*” in *Marriage, Money and Divorce in Medieval Islamic Society*. London: Cambridge University Press, 2005. 31-50

### **Thursday**

- Randi Deguilhem, “Consciousness of Self: The Muslim Woman as Creator and Manager of Waqf Foundation in Late Ottoman Damascus” in *Beyond the Exotic: Women's Histories in Islamic Societies*. Edited by Amira El-Azhary Sonbol. Cairo: The American University of Cairo, 2006. 102-15.
- Hatoon Ajwad al-Fassi, “A Note on Meccan Women in the Fifteenth Century” *Hawwa* 14.3 (2016): 239-250.

Week 7—Oct. 2<sup>nd</sup>/4<sup>th</sup>

### **Tuesday**

- Mary Ann Fay, “From Warrior-Grandeas to Domesticated Bourgeoisie: The Transformation of the Elite Egyptian Household into a Western-Style Nuclear Family” in *Family History in the Middle East: Household, Property, and Gender*, edited by Beshara Doumani. Albany: State University of New York, 2003. 77-97.
- Evelyn Aleene Early, “Getting it Together: Baladi Egyptian Businesswomen” in *Arab Women: Old Boundaries, New Frontiers*, edited by Judith E. Tucker. Bloomington: Indiana University Press, 1993. 84-101.

### **Thursday**

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- Paula Holmes-Eber, “Intimate Economies: Nura’s Neighbor Network” in *Daughters of Tunis: Women, Family, and Networks in a Muslim City*. Boulder, Colorado: Westview Press, 2003. 81-99.
- **Second paper is due on Monday, October 8<sup>th</sup>, at 5:00 pm. Submit online (Canvas).**

Week 8—Oct. 9<sup>th</sup>/11<sup>th</sup>

**Tuesday**

**Midterm**

*Women in Religion and Religious Scholarship*

**Thursday**

- Leila Ahmed, *Women and Gender in Islam*, Chap. 4, “The Transitional Age” (New Haven: Yale University Press, 1992), 64-78.

Week 9—Oct. 16<sup>th</sup>/18<sup>th</sup>

**Tuesday**

- Georgina Jardim, *Recovering the Female Voice in Islamic Scripture* (Burlington, VT: Ashgate, 2014), selected passages: 153-162, 178-9.
- Asma Saeed, “Women and Ḥadīth Transmission: Two Case Studies from Mamluk Damascus” *Studia Islamica* 95 (2002), 71-94.

**Thursday**

- Hülya Küçük, “From his Mother Nūr al-Anṣāriyya to his Ṣayḥ Fāṭima bt Ibn al-Muṭannā: Important Female Figures around Muḥyī l-Dīn b. al-‘Arabī (d. 638/1240).” *Arabica* 59 (2012) 685-708.

Week 10—Oct. 23<sup>rd</sup>/25<sup>th</sup>

**Tuesday**

- Maria Dakake, “Walking Upon the Path of God Like Men? Women and the Feminine in the Islamic Mystical Tradition”

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- Bernard Heyberger, "Individualism and Political Modernity: Devout Catholic Women in Aleppo and Lebanon Between the Seventeenth and Nineteenth Centuries" in *Beyond the Exotic: Women's Histories in Islamic Societies*, edited by Amira El-Azhary Sonbol. Cairo: The American University in Cairo Press, 2006. 71-85.

### Thursday

- Amélie Le Renard, "From Qur'ānic Circles to the Internet: Gender Segregation and the Rise of Female Preachers in Saudi Arabia" in *Women, Leadership, and the Mosques: Changes in Contemporary Islamic Authority*, edited by Masooda Bano and Hilary Kalmbach (Leiden: Brill, 2012), 105-126.

## *Women in Politics*

Week 11—Oct. 30<sup>th</sup>/Nov. 1<sup>st</sup>

### Tuesday

- Maya Yazigi, "Some Accounts of Women Delegates to Caliph Mu'āwiya: Political Significance" *Arabica*, 52, 3 (2005), 437-449.
- Fatima Mernissi, *The Forgotten Queens of Islam*. Minneapolis, MN: University of Minnesota Press, 2006. "The Shi'ite Dynasty of Yemen," 115-58.

### Thursday

- Maysoun Sukarieh, "The First Lady Phenomenon: Elites, States, and the Contradictory Politics of Women's Empowerment in the Neoliberal Arab World" *Comparative Studies of South Asia, Africa and the Middle East* 35, 3 (2015): 575-587.
- Third paper is due on Monday, Nov. 5<sup>th</sup> at 5:00 pm. Submit online (Canvas)

Week 12—Nov. 6<sup>th</sup>/8<sup>th</sup>

### Tuesday

- "Merieme Yafout, "Islamist Women and the Arab Spring: Discourse, Projects, and Conceptions" *Comparative Studies of South Asia, Africa, and the Middle East* 35, 3 (2015): 588-604

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- Barbara Stowasser, “Old Shaykhs, Young Women, and the Internet: The Rewriting of Women’s Political Rights in Islam” *The Muslim World* 91 (2001):99-119.
- Leila Aḥmed, *Quiet Revolution: Resurgence of the Veil*

**Thursday**

- Leila Aḥmed, *Quiet Revolution: Resurgence of the Veil*

Week 13—Nov. 13<sup>th</sup>/15<sup>th</sup>

**Tuesday**

Presentations (6)

**Thursday**

No Class

Week 14—Nov. 20<sup>th</sup>/22<sup>nd</sup>

**Tuesday**

No Class

**Thursday**

Thanksgiving

Week 15—Nov. 27<sup>th</sup>/29<sup>th</sup>

**Tuesday**

Presentations (6)

**Thursday**

Presentations (3)

Week 16—Dec. 4<sup>th</sup>

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**Tuesday**

**Final exam**

- Last paper is due on Tuesday, Dec. 4<sup>th</sup> at 5:00 pm. Submit online (Canvas)