In the post-9/11 and US-led invasion of Iraq era, continuous political upheaval in the Middle East and complicated current political environment in the USA, representations centered on the Arab/Islamic world remain in the forefront. Within an increasing global discourse demanding the decolonization of art history and museums, these representations gain an added dimension. Representing the “Orient,” however, is nothing new. In 1978 the literary critic Edward W. Said (1935-2003) published his by now classic book *Orientalism* about Western conceptions of “the Orient.” *Orientalism* has been translated into more than 30 languages and launched a complete reconfiguration of how we think about representations of “the other” throughout a number of disciplines in the Humanities—from art history and anthropology to post-colonial studies. Most of today’s colonial and postcolonial studies initially emerged from engagements with, and elaborations of, Said’s book. The course begins with an introduction into the work of Said with a close reading of *Orientalism* and its reception. With a specific focus on Orientalist conventions in art, film, and scholarship, this seminar examines how politics and ideology has and do inform the construction and reproduction of knowledge and representation.

The more recent calls for decolonization ask us to further explore the achievements and failures of postcolonialism. How does decolonization differ than postcolonialism? With that in mind, we will examine a series of case studies to identify strategies of representing “the other,” “speaking back,” and engaging “with the other.” In the process, we will address the ways in which notions of exoticism, cultural difference, authenticity, and native authority intersect with constructions of gender, race, religion, and ethnicity. We will analyze particular events, exhibitions, texts, projects, and images that have been influential in shaping Western representations of and Western attitudes towards the “Orient.” We will investigate how revisionist and modernist "Orientals" similarly appropriate culture and history in constructing their national identities. And will end with the contemporary critical issues of post-colonial identity, the need for decolonization, exile, diversity, and hybridity that are influencing how we see, represent, and react to the world around us today.

**Course Requirements:**

All required readings are on Canvas. Given that this course is taught remotely, you do need to have access to a computer with internet access. You will need to upload and download text and images on Canvas for asynchronous meetings. At times you will need a digital camera--your
smartphone camera is fine. You will also need Zoom for synchronous meetings. You are required to be seen as part of zoom discussion sessions. For that You’ll need a webcam.

A Note on Remote Learning

I understand that each of you is living in a very different situation under the pandemic restrictions, and this very may well include more responsibilities and distractions than before. I am also aware that the current situation is emotionally draining and that you may have friends and family that depend on you for emotional and/or physical support. It is my goal for this course to provide some relief, not to cause you further stress or anxiety. Don’t hesitate to reach out if you feel overwhelmed because we can adjust this course and its requirements in ways that are beneficial to you, as an individual and as a class community.

Because the situation we face is changing daily- within both our communities and our individual lives- I will adjust the syllabus if necessary to account for unexpected changes. To the best of your ability, I ask that you keep me posted if you are no longer able to participate in the course for a period of time, for whatever reason, so that together we can make this semester successful for you academically. I am here to make sure that happens for all of you.

As with any group technology effort, there will be kinks. Don’t panic if something simply doesn’t work and you miss an entire class or can’t upload an assignment. This is going to happen, so relax and know that it’s going to take time to sort out all the inevitable kinks of remote learning. I am here to catch you up on anything you miss.

Course Objectives:

The following are the objectives and outcomes of this course:

- To introduce students to the discourse of Orientalism and the ways in which the discipline of art history has engaged with the conceptual strategies of post-colonial studies
- Further develop your critical thinking, speaking, writing and research skills.
- Achieve a better understanding of a culture that is exceedingly in the daily headlines.
- To provide students with the analytical tools necessary for examining the political underpinnings of visual culture, particularly images representing cross-cultural encounters.
- To develop a language through which to engage with contemporary cultural politics.
- To become familiar with foundations and biases that inform the ways in which exhibitions construct narratives of artistic practice in a global context.

Requirements and Grading System:

The course is divided into lectures, assignments and discussions. You will be evaluated on your preparedness for each class. You will also be evaluated on the organization, thoughtfulness, and resourcefulness of your writing assignments. Every student is expected to fully participate in the preparation and execution of group presentations and any accompanying written materials.

Check Canvas regularly for announcements and syllabus updates. If I email you, please reply within 3 days and I will do the same.
<table>
<thead>
<tr>
<th>Class Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10</td>
</tr>
<tr>
<td>Assignments</td>
<td>20</td>
</tr>
<tr>
<td>Discussion Board Forums</td>
<td>35</td>
</tr>
<tr>
<td>Final Project</td>
<td>35</td>
</tr>
</tbody>
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**Course Structure:**

This class meets twice every week during the semester. In our current alternative universe, we will have synchronous live zoom meetings and asynchronous exercises (assignments and discussion board forums) on Canvas. All readings (you will have essays to read, videos to watch and PowerPoint lectures) assignments and discussion board forums are due on the date assigned in the course schedule below. Discussions (both live and on Canvas) are important as they provide opportunities for each of you to pose questions and to compare responses and observations.

The class will be divided into groups for discussions and projects.

**Zoom Classes:**

- We will hold a zoom class every Tuesday for live discussion.
- Class time will include short lectures, student presentations, and discussions. The material to be covered in the zoom class are noted in throughout the course schedule so that students can “come to class” prepared and ready to discuss and ask questions.
- If you are unable to attend the zoom class, please email me to work on an alternative solution.

**Discussion Threads**

For each discussion thread, there will be a guiding topic and/or question. You are required to submit 2 entries (100-250 words/per response). The course discussion thread will be posted by Wednesday (3:30 pm CDT) of the week before it is due and will run until Saturday (10:00pm). The goal is to have your response available for our discussions on Tuesday. Your responses will be collectively graded based on their thoughtfulness, thoroughness, and ability to make connections across course material.

**Criteria:**

- Read the postings submitted by other students. Threaded discussions provide the opportunity for interaction and learning from one another. This requires you to follow the posts of other students in your discussion group.
- Make reference to the relevant material from the text and other assigned readings.
- Make reference to information or ideas expressed by your classmates in their posts.

**Assignments:** Each prompt draws on the readings for that week. These are intended as visual and textual analyses. They require you to capture an argument in a concise manner. Responses should be no less than 250 words and no more than 350 words.

**Final Project: Research Paper**

For the final paper assignment, students will write a critical interpretation that focuses on some aspect of Orientalism in relationship to a set of visual objects (defined broadly to include
painting, architecture, film, or popular culture). The time period is open. In this final assignment, I want you to take a critical or theoretical stand with regard to your chosen topic. This is your opportunity to grapple with serious questions about the role of art and culture in our lives. Topics should be chosen in consultation with me, and a short abstract/proposal and preliminary bibliography will be due beforehand (see course schedule). Length: 4-5 typed, double spaced pages with proper footnotes and bibliography of 3-5 sources.

Policy on Quality of Written Work: Translating visual signs into verbal language is not an easy task. Thus, in the visual and subjective realm of art history, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and spelling, as well as the clear and logical presentation of ideas and argument. If you make errors in any of these areas consistently, your grade will be lowered.

Cheating and Plagiarism Policy:
Cheating and plagiarism are serious offenses and violate UNT’s Code of Student Conduct. Any suspected act of dishonesty will result in a grade of “F” in the course. Further, the professor will write a letter to the Dean of the School of Visual Arts and the Dean of Students, who will pursue disciplinary actions at their discretion. Cheating in this class includes not participating in your group assignments. Each group will have a group leader to ensure participation. It will be the group’s leader responsibility to inform the professor of unproductive members.

You cannot use a paper or project from another class or from this class in another without consulting both professors.

According to the Center for Student Rights and Responsibilities, plagiarism is defined as “the deliberate adoption or reproduction of ideas, words or statements of another person as one’s own without acknowledgement” (www.unt.edu/csrr). Copying material from any source without providing a citation (footnote or endnote) is a form of plagiarism. Likewise, if you paraphrase another author’s words or ideas, you must credit that person with a citation. While most incidents of plagiarism at the graduate level are unintentional, it is your responsibility to ensure that you accurately indicate which words and ideas are those of others.

Acceptable Student Behavior:
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.

Sexual Discrimination, Harassment, Assault:
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support
you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**American Disabilities Act:**

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**Course Risk Factor:**

According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves and others.

**Center for Students Rights and Responsibilities:**

Each student at UNT is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

**Online Resources:**

**Aramco World:** We produce *AramcoWorld* to increase cross-cultural understanding by broadening knowledge of the histories, cultures and geography of the Arab and Muslim worlds and their global interconnections, past and present. In print, *AramcoWorld* is distributed six times a year, without charge, to a limited number of interested readers; online, it is published on this site and available in tablet and mobile editions using the *AramcoWorld* app. Back issues from 1960 are searchable, and texts are available in full; photographs from archival articles are online from 2004 to the present.
Art.sy: features the world’s leading galleries, museum collections, foundations, artist estates, art fairs, and benefit auctions, all in one place. Our growing database of 800,000 images of art, architecture, and design by 70,000 artists spans historical, modern, and contemporary works, and includes the largest online database of contemporary art. Art.sy is used by art lovers, museum-goers, patrons, collectors, students, and educators to discover, learn about, and collect art. https://www.arty.net/artists.

CULTURUNNERS: an independent arts organisation which supports artists journeys and production across physical and ideological borders: http://culturunners.com/


Hyperallergic: a daily online art publication on art and the art world: http://hyperallergic.com

Ibraaz: Initiated by the Kamel Lazaar Foundation in 2011, Ibraaz is the leading critical forum on visual culture in North Africa and the Middle East. We publish an annual online platform – consisting of essays, interviews, artists' projects, and platform responses – that focuses on research questions conceived through a network of editorial contributors based in the Middle East and beyond. Our key editorial aim is to publish, alongside work by internationally renowned writers, academics, curators, activists, and filmmakers, emerging writers and artists: https://www.ibraaz.org.

The Mathaf Encyclopedia of Modernism and the Arab World: The bilingual Mathaf Encyclopedia is a free online scholarly resource providing basic facts and in depth information on modern art of the Arab world: http://www.encyclopedia.mathaf.org.qa/en/Pages/default.aspx

Nafas Art Magazine: Nafas was developed by Universes in Universe - Worlds of Art (UiU) commissioned by the ifa, and published since March 2003 as one of the first online magazines for contemporary art from the Maghreb to the Middle East, from Central to Southeast Asia: http://u-in-u.com/nafas/.

Routledge Encyclopedia of Modernism: An accessible and intuitive online platform, Routledge Encyclopedia of Modernism brings together a wealth of interdisciplinary content about the Modernist period, and is the ideal starting point for any research in modernism. Access through UNT Library: https://libproxy.library.unt.edu:4199

Selections: a bi-monthly magazine with high quality content on all subjects related to Art, Culture, Design, and Style: http://www.selectionsarts.com/category/art/

Disclaimers

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. The College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.
The professors reserve the right to alter this syllabus if and when necessary

Course Outline

Week 1

Said and Orientalism

Tuesday August 25: Course Overview

Thursday August 27: Where is the Orient? What is Orientalism? Who is Edward Said?

Read


Week 2

The Discourse of Orientalism

Tuesday September 1: Zoom meeting

Thursday September 3

Read


Watch


Discussion Board Forum

Week 3

Critique of Orientalism

Tuesday September 8: Zoom meeting

Thursday September 10

Read


Assignment

Discussion Board Forum

Week 4

Visual Orientalism

Tuesday September 15: Zoom Meeting

Thursday September 17

Read


Discussion Board Forum

Week 5

The Orient in Painting

Tuesday September 22: Zoom Meeting

Thursday September 24

Read


Discussion Board Forum

Week 6

Harems and Veils

Tuesday September 29: Zoom Meeting
**Thursday October 1**

**Read**

https://www.academia.edu/30254136/_Malek_Alloula_The_Colonial_Harem_Theory_and_His_BookZZ.org?auto=download.


Reina Lewis, *Rethinking Orientalism: women, travel, and the Ottoman Harem*. Ch. 4: 142-177; Ch 5: 178-205


**Watch**

**Discussion Board Forum**

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**Week 7**

**Orientalism and Colonialism**

**Tuesday October 6: Zoom meeting**

**Thursday October 8**

**Read**


http://pages.ucsd.edu/~bgoldfarb/cocu108/data/texts/NochlinIO.pdf


**Assignment**

**Discussion Board Forum**

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**Week 8**

**World’s Fairs and Biennale Culture**
**Tuesday October 13: Zoom Meeting**

**Thursday October 15**

**Read**


**Watch**

Reel bad Arabs: how Hollywood vilifies a people [2010]

**Discussion Board Forum**

**Week 9**

**The Orient Speaks Back**

**Tuesday October 20: Zoom meeting**

**Thursday October 22**

**Read**


Assia Djebar: *Women of Algiers in Their Apartment*, Archival Material

**Discussion Board Forum:**

**Week 10**

**Exhibiting Islam**

**Tuesday October 27: Zoom meeting**

**Thursday October 29**

**Read**


A Global Guide to Islamic Art:
http://archive.aramcoworld.com/issue/200901/a.global.guide.to.islamic.art.htm

**Review**

Museum With No Frontiers: http://www.discoverislamicart.org/index.php

Displaying Islamic Art at the Metropolitan: A Retrospective Look:
http://www.metmuseum.org/blogs/now-at-the-met/features/2012/displaying-islamic-art-at-the-metropolitan

The long read: the politics of displaying Islamic art are up for discussion at Abu Dhabi event:
http://www.thenational.ae/arts-life/the-review/the-long-read-the-politics-of-displaying-islamic-art-are-up-for-discussion-at-abu-dhabi-event#full

Victoria & Albert: http://www.vam.ac.uk/content/galleries/level-1/room-42-islamic-art/

British Museum Announces New Islamic Art Gallery:

Department of Islamic Art at the Louvre: http://www.louvre.fr/en/opening-new-department-islamic-art

**Assignment**

**Discussion Board Forum**

**Week 11** NeoOrientalism and Activism

*Tuesday November 3: Zoom meeting*

*Thursday November 5*

Art Activism? Museum Responses to the “Arab Spring” and President Trump’s “Muslim Ban”

**Read**


https://www.jadaliyya.com/Details/26989

Kirsten Scheid, “Installation following the Executive Order of January 27 2017,”

Discussion Board Forum

Week 12 --------------------------------- Decolonizing the Museum

Tuesday November 10: Zoom Meeting

Thursday November 12

Read


Angie Jaime, “The ‘Art World’ Can’t Exist in a Decolonized Future: “If you take away imperial plunder, what else do you have to offer?” https://www.teenvogue.com/story/decolonize-art-photography?fbclid=IwAR27XSIYF3wuEQuMGFLIsDTV2RLj64lBpzLgu3lyBNSs8Hmq9FZe0FLMnPCQ

Discussion Board Forum

Week 13 --------------------------------- Orientalism and Globalization

Tuesday November 17: Zoom Meeting

Thursday November 19

Read

Assignment

Discussion Board Forum

Week 14

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<thead>
<tr>
<th>Final Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday November 24: Zoom meeting</td>
</tr>
<tr>
<td>Thursday November 26: Thanksgiving-No Class</td>
</tr>
</tbody>
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Week 15

<table>
<thead>
<tr>
<th>Final Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday December 1: Zoom meeting</td>
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<td>Thursday December 3: Zoom meeting</td>
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