

**THE PALESTINE SEMINAR (GSF 648)
SPRING 2024/PROF. FRANCES HASSO**

Revised February 6, 2024

CODES: SS, CCI, W, ALP

WEDNESDAYS 1:40-4:10 pm



Caption: "48 percent, 68 percent," 2017, Birzeit Museum Sculpture Garden in Palestine, steel, by Khalil Rabah (born in Jerusalem, 1961). Photo by Frances Hasso (February 2023).

E-Mail: fsh5@duke.edu (fastest way to reach me)

Office Hrs: By appt. in person/Zoom/phone or Wednesdays after class

SEMINAR DESCRIPTION

The description plate for the steel installation art says, “Khalil Rabah blurs the boundaries between art and institutional infrastructures through his conceptual artworks and long-term projects that explore how history, identity and culture are constructed.... These larger than life-sized rusting steel sculptures emerge from the ground as though they had just been excavated. They appear as ruins, decaying and archaic, purposefully lying amongst the shrubbery. The numbers '48' and '67' delineate important time markers in Palestinian history, referring as they do to the wars of the Nakba and Naksa that have long defined the Palestinian reality. The artist adds the percentage sign (%) to allude to what has been lost of the land. 1948 references the percentage of the land that has been lost, with more lost in 1967, etc. While 2017 marks the 50th anniversary of the 1967 war, the percentage sign prompts us to ask how we can imagine a Palestine that exists beyond these numbers to reclaim independence and resist being defined by more material loss and disaster.” The seminar will engage with multiple disciplines to address these and other questions in Palestinian Studies, including those that have emerged after the October 7, 2023, Palestinian revolt. We will read many original sources, foreground the works of scholars, professionals and creatives (writers, filmmakers, artists) from Palestine and its diaspora, and listen to and talk with many of them directly.

BOOKS, ARTICLES AND FILMS

Almost all assigned sources will be available digitally either open access or through the Duke Library portal (using NetID). Films will be available by streaming on Canvas, shown on the big screen in most cases, or on YouTube or Venmo. The exceptions are the novels and short stories of Adania Shibli. *These are worth ordering in advance.* We are reading a few full monographs (single-focus scholarly studies) and in most cases I provided URLs for optional purchase. I did not order books at the bookstore.

My colleagues at Duke Libraries have helped create an in-progress Subject Guide for those interested in further research:

<https://guides.library.duke.edu/c.php?g=289286&p=10093048>

POLICY ON TECHNOLOGY IN THE CLASSROOM

*With the exception of an e-reader (including i-pads) on airplane mode for assigned material, laptops, PDAs, headphones, and other technological gadgets and distractions must be POWERED OFF during the seminar meeting unless we have a collective or individually-approved reason to do otherwise. Unless we are livestreaming, audio or video recording without permission is a violation of the Duke Community Standard in his seminar. **Students are expected to take handwritten or e-reader notes in class and bring in all assigned readings.***

STUDENTS WITH DISABILITIES

Federal law and university policy require provision of reasonable accommodation for students with diagnosed learning disabilities that may affect how they participate in class

or meet class requirements. I encourage students who need such accommodation to talk to me (of course) but also contact the appropriate office at Duke here: <https://access.duke.edu/students/accommodate-student-portal> (accessed 4 April 2023).

REFERENCES

Chicago Manual of Style (CMOS), 17th Edition. Use the “author-date” (parenthetical) style, which requires a list of references, on ALL TAKE HOME ASSIGNMENTS. I grade up for accurate referencing and down for the opposite.

ACADEMIC INTEGRITY/DUKE COMMUNITY STANDARD

This course adheres to the Duke Community Standard: “Duke University is a community dedicated to scholarship, leadership, and service and to the principles of honesty, fairness, respect, and accountability. Citizens of this community commit to reflect upon and uphold these principles in all academic and non-academic endeavors, and to protect and promote a culture of integrity. “To uphold the Duke Community Standard:

- * I will not lie, cheat, or steal in my academic endeavors;
- * I will conduct myself honorably in all my endeavors; and
- * I will act if the Standard is compromised.”

Using your work in two courses without notifying and getting agreement from both faculty members first and noting such double-counting in what you produce is cheating. Do not plagiarize. This means do not have other people do your work and do not submit any other person’s work under your name. All references to material produced by someone else, whether quoted directly or paraphrased, must be attributed, with page numbers or URLs, in written products submitted under your name. All submitted assignments must include full reference information. Cheating includes “using, consulting, and/or maintaining unauthorized shared resources, including, but not limited to, test banks, solutions materials, and/or artificial intelligence (AI).” See me during office hours or in class if you need help determining what is or is not plagiarism and cheating, and the nature of other violations of the standard, including dishonorable conduct.

The *Duke Faculty Handbook* requires faculty to notify the Office of Student Conduct if violations of the community standard are suspected. Here is the updated [Duke Community Standard](#) handbook, which discusses the process of reporting and resolution.

REQUIREMENTS, EVALUATION & SCHEDULE

Attendance, preparation, citizenship & participation (25 percent): Students are expected to attend every seminar meeting, be punctual and *prepared by reading and watching assigned material*, not leave for long periods, and actively participate in class discussions in ways that are respectful of each other, the professor, and our many guests. We will have a 7-minute break during each seminar.

Some members of the seminar will be faculty or other members of the Duke community who contact me in advance to attend a particular session. They too are expected to have read and/or watched assigned material carefully and closely before attending, otherwise it disrupts the learning community we are building.

Two class sessions (the Adania Shibli lecture and the conference) will be held at a different time and location than the normal seminar time and place and are noted in the syllabus. There are four public showings of required films. I will do my best to also make them available as streaming through the Duke Library using Canvas or open access venues.

Most Zoom events will be held as live webinars but the priority for questions and comments will be members of the seminar, although I will not be showing the faces or mentioning the names of seminar participants. The quality of the seminar is driven by informed engagement (you are prepared by reading), so it is impossible to make up a missed seminar session of 2.5 hours. In case of illness or personal emergency, contact your class dean and drop me an e-mail in advance or the same day and we can figure it out.

In legitimate cases, such as being ill but feeling okay or in a family emergency that requires travel, a student may connect to the seminar meeting electronically by arrangement with me and another student in the room (usually by FaceTime or WhatsApp video).

Three days of late attendance and/or leaving the classroom regularly for more than a few minutes counts as one class absence.

No recording or photography is allowed in the seminar.

The overwhelming majority of students in my courses earn between 91.5 and 100 percent on this proportion of the course grade because they follow the expectations described above.

NINE Analytical Responses (500 words each + References) (5 pct each x 9=45 percent):

Quality **four-paragraph analytical responses** depend on reading/watching all the assigned material before sitting down to write. Jot down your thoughts, questions and comments in margins or bracketed notes as you read or watch.

Each response should include your name, the class name, professor name, and the full date. It should also include a References list.

The first two paragraphs should address (respectively) two analytical themes that emerge from analyzing assigned material. This portion is about 70 percent of the grade so the paragraphs should be about 70 percent of the content of each response. Invest in

making them high quality. If more than one source is assigned in a week, be sure that each analytical theme paragraph cuts across/engages more than one source.

These are not summary paragraphs or spaces for disconnected sentences or the place to say everything under the sun. The first sentence of each paragraph matters because it should map its analytical (how or why) and empirical focus. **The two paragraphs do not need to be related and no transition sentences or introductions are required in these analytical responses.** The two paragraphs are not for your opinions about the material but rather for your grounded (in the material) analytical insights. They require thoughtful engagement with the “texts” (films are also texts), using parenthetical (author date page #) references following CMS guidelines. Your goal should be to draw the reader to the “evidence” as you engage with the texts strategically (that is, in relation to the analytical theme you introduce in the first sentence). Use paraphrasing rather than direct or extensive quotations.

The third paragraph should be composed of two or three full sentences that make an explicit and clear analytical connection/contrast with material from a previous week or in the world. The final (fourth) paragraph should express confusions, questions, or additional thoughts and opinions in full sentences.

Each response is due to Canvas by 6:00 p.m. on the Tuesday before the seminar meets. I will read, comment on, grade and return these analytical responses the following day, usually in the morning. They inform the seminar and become the bases of high quality discussion.

Plan out the weeks you will skip if you choose to skip! If you complete more than 9 analytical responses, I drop the lowest grade(s) at the end of term.

Multidisciplinary Duke Research Project (30 percent): This assignment, which may be completed in pairs or individually, will rely on Duke libraries and Duke archives to examine Duke as a political terrain for struggles around Palestine-Israel, with possible inquiries around institutional ties to the military-industrial complex, controversies over knowledge production and teaching, histories of social movement organizing, and tactics of counter-insurgent repression, among other questions. The final result may use digital mapping tools to visualize institutional ties or power relations, be a Zine, an interactive website, a film, or a short research paper. If you choose not to write a research paper, there still must be an attached short essay that reflects on what you produced and why. Whatever the form, this assignment will completely rely on engagement with primary sources. The expectation is about 2,000 words or their equivalent in research, labor, and analysis. The project will be due in three stages over the course of the term: 1. question, conceptualization, sources; 2. initial draft; and 3. final project due during Week 12. The full assignment will be designed and shared separately, with a rubric.

There will be no final exam or final paper.

COURSE SCHEDULE

WEEK 1 (Jan. 17)

Go over syllabus, introductions.

*Essays 1-5 "Palestine 101" for background: <https://decolonizepalestine.com/introduction-to-palestine/>

*"Myths" for background:

<https://decolonizepalestine.com/myths/>

*Hassan Harb, "Al-Aqsa Flood: Imperialism, Zionism and Reactionism in the 21st Century," *Ebb Magazine*, 14 October 2023:

<https://www.ebb-magazine.com/essays/al-aqsa-flood>

*Jasbir K. Puar, Kathryn Medien, "Interview: Thinking Life, Death, and Solidarity through Colonized Palestine," *Journal of Middle East Women's Studies*, Vol. 14.1 (March 2018): 94-103. <https://muse.jhu.edu/pub/4/article/689439/pdf>

WATCH IN SEMINAR: "Palestine in the Eye." Directed by Mustafa Abu Ali (1976), 28:33 minutes:

https://www.youtube.com/watch?v=bRCttSruszA&ab_channel=ForAllPeople

WEEK 2 (Jan. 24)

Millenarism, Anti-Semitism, IHRA

*Keith Woods, Twitter thread on Christian Zionism:

<https://twitter.com/KeithWoodsYT/status/1719438865453179264>

*Jacob Rosenberg, "3. The Perfect Storm: Millennialism, Zionism, and Hebrew Christianity," (read only pp. 68-102), in *The Perfect Storm of Jewish Evangelism: How Jewish Immigration, the Russian Pogroms, Dispensationalism, Pre-millennialism, Zionism, and Hebrew Christianity Coalesced into the foundation for modern jewish missions in new york city between 1880-1920*. Trinity Evangelical Divinity School, October 2012. Retrieved from

<https://login.proxy.lib.duke.edu/login?url=https://www.proquest.com/dissertations-theses/perfect-storm-jewish-evangelism-how-immigration/docview/1294292952/se-2>

*International Holocaust Remembrance Alliance (IHRA), "What is Antisemitism?" (2016):

<https://www.holocaustremembrance.com/resources/working-definitions-charters/working-definition-antisemitism>

*Gil Z. Hochberg. "'Remembering Semitism' or 'On the Prospect of Re-Membering the Semites.'" *ReOrient* Vol. 1.2 (2016): 192-223.

<https://doi.org/10.13169/reorient.1.2.0192>.

*Tim Anderson, "What's wrong with the IHRA 'working definition' of Anti-Semitism?" 29 January 2020, <https://blackagendareport.com/whats-wrong-ihra-working-definition-anti-semitism>

WEEK 3 (Jan. 31)

Liberated Texts

*Louis Allday, "'A Race Against Time': The Life and Death of Ghassan Kanafani," September 11, 2023, *Mondoweiss*. <https://mondoweiss.net/2023/09/a-race-against-time-the-life-and-death-of-ghassan-kanafani/>

*Louis Allday, "What Existence is Worth: The Martyrdom of Refaat Alareer." *Electronic Intifada*. December 8, 2023. <https://electronicintifada.net/content/what-existence-worth-martyrdom-refaat-alareer/42491>

*Faris Yahya Glubb, *Zionist Relations with Nazi Germany* (1978) (7-82) & Louis Allday and S. Al-Saleh, "Zionism as a Fascist Ideology and Movement: *Zionist Relations with Nazi Germany* by Faris Yahya Glubb" (October 31, 2023), both in *Liberated Texts*.

<https://liberatedtexts.com/reviews/zionism-as-a-fascist-ideology-zionist-relations-with-nazi-germany-by-faris-glubb/>

Book also here in PDF: <https://michaelharrison.org.uk/wp-content/uploads/2014/09/Zionist-Relations-with-Nazi-Germany-Faris-Yahya-PSR-Beirut-1978.pdf>

Print may be purchased here: <https://november8ph.ca/zionist-relations-with-nazi-germany-faris-yahya/>

*Fayez A. Sayegh, *Zionist Colonialism in Palestine* (1965) (1-52) & Louis Allday, "The Cause of Anti-colonialism and Liberation is One: Fayez Sayegh's *Zionist Colonialism in Palestine*" (March 23, 2021), both in *Liberated Texts*.

<https://liberatedtexts.com/reviews/the-cause-of-anti-colonialism-and-liberation-is-one-fayez-sayeghs-zionist-colonialism-in-palestine/>

Book also here in PDF:

http://www.freedomarchives.org/Documents/Finder/DOC12_scans/12.zionist.colonialism.palestine.1965.pdf

Print may be purchased here: <https://november8ph.ca/zionist-colonialism-in-palestine-fayez-a-sayegh/>

Conversation with Louis Allday on Zoom between 2:00-3:15 p.m. ET, livestreamed as a webinar. <https://palestinewrites.org/2023/04/24/louis-allday/>

WEEK 4 (Feb. 6, 7) Erasing, Burying and Excavating History

TUESDAY FEB. 6, FILM SCREENING, 6:30-8:30 PM: *Tantura*, by Alon Schwarz. Journeyman Pictures, Reel Peak Films, Time Studios; produced by Alon Schwarz, Shaul Schwarz, Maiken Baird; screenwriters, Halil Efrat, Alon Schwarz, Shaul Schwarz. Israel: Journeyman Pictures, 2022 (94 minutes). 209 East Duke Bldg.

<https://warpwire.duke.edu/w/UGoHAA/>

<https://find.library.duke.edu/catalog/DUKE010895013>

WEDNESDAY FEB. 7 SEMINAR:

*Manar Hasan, "Palestine's Absent Cities: Gender, Memoricide and the Silencing of Urban Palestinian Memory," *Journal of Holy Land and Palestine Studies*, Vol. 18 (2019): 1-20.

*Ilan Pappé, *The Ethnic Cleansing of Palestine* (Oxford: Oneworld, 2007): 1-85, 133-137 ('the massacre at Tantura'), 225-261.

<https://oneworld-publications.com/work/the-ethnic-cleansing-of-palestine/>

<https://find.library.duke.edu/catalog/DUKE011312583>

Conversation with Ilan Pappé on Zoom between 2:30-3:45 p.m. ET, livestreamed as a webinar. <https://sociology.exeter.ac.uk/staff/pappe>

WEEK 5 (Feb. 13, 14) Storytelling, Remembering and Forgetting

TUESDAY FEB. 13, FILM SCREENING, 6:30-8:30 PM: "A Magical Substance Flows Into Me." Written and directed by Jumana Manna 2016. New York: Grasshopper Film, 2016 (66 minutes). 209 East Duke Bldg.

<https://video-alexanderstreet-com.proxy.lib.duke.edu/watch/a-magical-substance-flows-through-me>

WEDNESDAY FEB. 14 SEMINAR:

*Ariella Aïsha Azoulay, "Open Letter to Sylvia Wynter: Unlearning the Disappearance of Jews From Africa," *The Funambulist*, Issue 30, June 29, 2020.

<https://thefunambulist.net/magazine/reparations/open-letter-to-sylvia-wynter-unlearning-the-disappearance-of-jews-from-africa-by-ariella-aisha-azoulay>

*Samah Fadil, "The Night Journey," *Fiyah: Magazine of Black Speculative Fiction*, Winter 2022 (December 13, 2021):

<https://fiyahlitmag.com/2021/12/13/the-night-journey-by-samah-fadil/>

*"Blessed, Blessed Oblivion." Produced and Directed by Jumana Manna 2010, 21 minutes:

<https://www.jumanamanna.com/Blessed-Blessed-Oblivion>

*"The Umpire Whispers." Written and directed by Jumana Manna 2010, 15 minutes.

Conversation with Jumana Manna on Zoom between 2:00-3:30 p.m. ET, livestreamed as a webinar. <https://www.jumanamanna.com/>

WEEK 6 (Feb. 20, 21) Reproduction and Foreclosure

TUESDAY FEB. 20, FILM SCREENING, 6:30-8:30 PM: "Wedding in Galilee" by Michel Khleifi, Ministère de la Communauté Française de Belgique, du Centre National de la Cinématographie, Ministère de la Culture France, Marisa Films (Bruxelles), Les Productions Audiovisuelles (Paris). New York, NY: Kino on Video, [2004], c1987 (113 minutes). 209 East Duke Bldg. <https://find.library.duke.edu/catalog/DUKE003276526>

WEDNESDAY FEB. 21 SEMINAR:

*Frances S. Hasso, "Introduction," Chap. 3: "Children are the Treasure and Property of the Nation," Chap. 6: "The Art of Death in Life," and Coda: "Life, Death, Regeneration," in *Buried in the Red Dirt: Race, Reproduction and Death in Modern Palestine*.

<https://www.cambridge.org/core/books/buried-in-the-red-dirt/A47416428BE9E8F9E03BA624A65831BC>

*Queers in Palestine Statements: <https://queersinpalestine.noblogs.org/> and

<https://queersinpalestine.noblogs.org/post/2023/11/08/87/>

*WATCH IN CLASS: "Condom Lead" by Arab A. Nasser (2017), Made in Palestine Project (14:48 minutes).

<https://youtu.be/LNkn552kEYA>

*WATCH IN CLASS: "Bonbone" by Rakan Mayasi (2017), Groundglass235, Made in Palestine Project (15 minutes). <https://www.shortoftheweek.com/2020/07/21/bonbone/>

SATURDAY, FEBRUARY 24 by 5:30 pm: MULTIDISCIPLINARY RESEARCH PROJECT STAGE 1 DUE AS A GOOGLE DOCUMENT. See assignment for details.

WEEK 7 (Feb. 28) Concrete Imaginings: Building a Liberated Palestine (Hybrid Conference)

*Shahd Abusalama, "Women Revolt: Between Media Resistance and the Reinforcement of Oppressive Gender Structures," *Kohl: A Journal for Body and Gender Research*, Vol. 2.2 (Winter 2016):

<https://kohljournal.press/women-revolt>

*Shahd Abusalama, "Seeing Palestine, Not Seeing Palestinians: Gaza in the British Pathé Lens", pp. 207-230 in *Gaza on Screen*, edited by Nadia Yaqub. Durham: Duke University Press, 2023: <https://library.oopen.org/handle/20.500.12657/63468>

*Walaa Alqaisiya, "Decolonial Queering: The Politics of Being Queer in Palestine," *Journal of Palestine Studies* 47.3 (2018): 29-44:

<https://doi.org/10.1525/jps.2018.47.3.29>

*Walaa Alqaisiya, "Beyond the Contours of Zionist sovereignty: Decolonisation in Palestine's Unity Intifada." *Political Geography*, 103 (2023): 1–11.

<https://doi.org/10.1016/j.polgeo.2023.102844>

*Roberto Filippello, "'Dababeer Nest': Fashion Activism in Jenin," *Journal of Palestine Studies*, forthcoming.

*Ronak K. Kapadia, "Chapter 4: Palestine(s) in the Sky: Visionary Aesthetics and Queer Cosmic Utopias from the Frontiers of US Empire," in *Insurgent Aesthetics: Security and the Queer Life of the Forever War* (Durham: Duke University Press 2019).

*Ronak K. Kapadia, "On the Afterlives of the US Forever Wars: Insurgent Aesthetics as a Queer Practice of Freedom," in *Post-45 Contemporaries* (11 September

2020): <https://post45.org/2020/09/on-the-afterlives-of-us-forever-wars-insurgent-aesthetics-as-a-queer-practice-of-freedom/>

*Jennifer Lynn Kelly, "Subjection and Performance: Tourism, Witnessing, and Acts of Refusal in Palestine," in *Feminist Formations*, Volume 32, Issue 2, Summer 2020: 79-110.

*Jennifer Lynn Kelly, "Chapter Six: 'Welcome to Gaza': On the Politics of Invitation and the Right to Tourism" (179-210), in *Invited to Witness: Solidarity Tourism across Occupied Palestine* (Durham: Duke University Press 2023). Open Access:

<https://library.oopen.org/handle/20.500.12657/63470>

11-5 p.m. conference with lunch in lieu of class meeting on Wed; Blue and Pink Parlor.

WEEK 8 (March 6) Palestinian Resistance Movements

*Rashid Hamid, "What is the PLO?" *Journal of Palestine Studies*, Vol. 4.4 (Summer 1975): 90-109.

https://www.jstor.org/stable/pdf/2535603.pdf?casa_token=xbx4VfHOV4kAAAAA:5xmW77Thk1HASR3h6mAue6ehstB5MgXe9BlxoOxlk7aVz5iZqDk90mX9zS-bMY_UjXVLZgF_IsvEe4hzFpJcy7xBCLjUAzmJe6EuoelMW5VFTZP-n3

*Frances Hasso, "The Women's Front: Nationalism, Feminism, and Modernity in Palestine," *Gender & Society* Vol. 12.4 (1998): 441-465.

https://journals.sagepub.com/doi/pdf/10.1177/089124398012004005?casa_token=O4DW9DWW-lkAAAAA:gCch294yOExZopd1lZpd-yXMukMaeWllkkkRhWvApMcBmbaR-KiVG8xH3UunL2zWntUs1LviG9b-Mw

*Khaled Hroub, *Hamas: A Beginner's Guide*, 2nd Edition (Pluto Press 2010).

<https://ebookcentral.proquest.com/lib/duke/detail.action?docID=3386174>

*Hamis 2017 Charter: <https://www.middleeasteye.net/news/hamas-2017-document-full>

*OPTIONAL: Al-Qassam Brigades choir performance 2017:

<https://twitter.com/Aldanmarki/status/1718438897342967944>

*OPTIONAL: Palestine's Democratic Frontsmen choir performance 2017:

<https://twitter.com/Aldanmarki/status/1717770119546302585>

SPRING BREAK NEXT WEEK!

WEEK 9 (March 19, 20)

Gaza On Screen

TUESDAY MARCH 19, FILM SCREENING, 6:30-8:30 PM: "Gaza Ghetto: Portrait of a Palestinian Family, 1948-1984." (Originally 1984). PeÅ Holmquist, Joan Mandell, Pierre Björklund. Hohokus: New Day Films, c1994. 85 minutes. **209 East Duke Bldg.**

*Jasbir Puar, "Citation and Censorship: The Politics of Talking About the Sexual Politics of Israel," *Feminist Legal Studies* Vol. 19 (2011): 133-142:

<https://doi.org/10.1007/s10691-011-9176-3> (I'm assigning the essay this week because Puar is giving a keynote address at the GSF Feminist Theory Workshop, March 22-23)

*Nadia Yaqub (ed.), *Gaza on Screen*, Introduction, Chap. 1: "Gaza Filmmaking in a Palestinian Context" and Chap. 6: "Attending to the Fugitive" (Durham: Duke University Press, 2023).

<https://read.dukeupress.edu/books/book/3224/Gaza-on-Screen>

Nadia Yaqub (UNC Chapel Hill) will be joining us for 1.5 hours in the seminar.

SATURDAY, MARCH 23 by 5:30 pm: MULTIDISCIPLINARY RESEARCH PROJECT INITIAL DRAFT (STAGE 2) DUE AS AN MS WORD DOCUMENT TO CANVAS.

See assignment for details.

WEEK 10 (March 27)

Violence and Resistance

*Frances Hasso, "Discursive and Political Deployments by/of the 2002 Palestinian Women Suicide Bombers/Martyrs," *Feminist Review*, Volume 81.1 (Nov 2005):

https://journals.sagepub.com/doi/full/10.1057/palgrave.fr.9400257?casa_token=1B1X3wFDkqkAAAAA:GOH9TwsOHLpmbvALStVA3QIB-jF3XMULDuwnweKhJ6vf5VOyHyRWVPW58qkp-OIPfkaodBx7Ys4bQ

*Kathryn Medien (she/her/hers), "Israeli Settler Colonialism, 'Humanitarian Warfare,' and Sexual Violence in Palestine," *International Feminist Journal of Politics*, Vol. 23:5 (2021): 698-719. <https://doi.org/10.1080/14616742.2021.1882323>

*Adam Shatz, "Vengeful Pathologies," *London Review of Books*, Vol. 45 No. 21 · 2 November 2023

<https://www.lrb.co.uk/the-paper/v45/n21/adam-shatz/vengeful-pathologies>

*Abdaljawad Omar, "Hopeful pathologies in the war for Palestine: a reply to Adam Shatz," *Mondoweiss*, November 8, 2023 | 4

<https://mondoweiss.net/2023/11/hopeful-pathologies-in-the-war-for-palestine-a-reply-to-adam-shatz/>

*Abdaljawad Omar and Louis Allday, "'An unyielding will to continue': An Interview with Abdaljawad Omar on October 7th and the Palestinian Resistance," 16 November 2023, *Ebb Magazine*. <https://www.ebb-magazine.com/essays/an-unyielding-will-to-continue>

*Judith Butler, "The Compass of Mourning," *The London Review of Books*, Vol. 45: 20 (19 October 2023): <https://www.lrb.co.uk/the-paper/v45/n20/judith-butler/the-compass-of-mourning>

*OPTIONAL: Interview by Jared Ware with Abdaljawad Omar, "Resistance and Hope in Palestine," *Millennials Are Killing Capitalism*, Nov. 21, 2023:

https://www.youtube.com/watch?v=LI8fl3Fg4Pk&t=1s&ab_channel=MillennialsAreKillingCapitalismLive%21

WEEK 11 (April 3)

A Lecture by Adania Shibli: "Literature Through Silence"

Reader warning that rape is central to the plot of the award-winning and widely translated novel *Minor Detail*.

*Adania Shibli, *Minor Detail*, translated by Elisabeth Jaquette (New York: New Directions Publishing Corporation, 2020).

<https://www.ndbooks.com/book/minor-detail/>

*Adania Shibli, *Touch*, translated by Paula Haydar (Northampton, Mass.: Clockroot Books, 2010).

<https://www.simonandschuster.com/books/Touch/Adania-Shibli/9781566568074>

In lieu of the regular seminar meeting this week, students are required to attend a public lecture by Adania Shibli from 5:00-6:30 p.m. in the Nelson Music Room. Followed by reception and book signing.

WEEK 12 (April 10)

Health in Palestine

*"A Palestinian Surgeon's Return to Gaza (2003)" (26.31 minutes) Journeyman Pictures:

https://www.youtube.com/watch?v=atllQ5mr814&ab_channel=JourneymanPictures

*Ghassan Abu-Sitta, "The Virus, the Settler, and the Siege: Gaza in the Age of Corona," *Journal of Palestine Studies*, 49.4 (2020): 65-76.

<https://doi.org/10.1525/jps.2020.49.4.65>

*Brittany Dawson & Zeina Azzam, "Interview with Dr. Yasser Abu Jamei: The Gaza Community Mental Health Programme," *Journal of Palestine Studies*, 45.2 (2016): 120-126.

<https://doi.org/10.1525/jps.2016.45.2.120>

*“Gaza surgeon Ghassan Abu Sitta responds to Biden’s remarks on Palestinian death toll (2023)” (2:08 minutes) *Middle East Eye*.

https://www.youtube.com/watch?v=Vy00tFBlneI&ab_channel=MiddleEastEye

*Mary Turfah, “Before the Lights Go Out.” *Mondoweiss* (October 26, 2023):

<https://mondoweiss.net/2023/10/before-the-light-goes-out/>

*Zein Hassanein, Saif Fouad, Ibrahim Zuraik, and Rantia Sabbah, “Colonialism, Mental Health, Music Therapy, and Palestine: A Conversation,” in *Colonialism and Music Therapy*, edited by Colonialism and Music Therapy Interlocutors (CAMTI) Collective (Barcelona: Barcelona Publishers 2023).

*Rantia Sabbah, “The Unknown” (2023):

https://www.youtube.com/watch?v=DO_h143XQ9A&t=9s&ab_channel=RantiaSabbah (5 minutes).

*OPTIONAL: International Students of Islamic Psychology, “Mental Health in Gaza, Palestine: A Ground Perspective” (June 21, 2021):

https://www.youtube.com/watch?v=SfvZugXD7as&ab_channel=ISIPInternationalStudentsofIslamicPsychology

Panel with health professionals from Palestine, possibly livestreamed.

SATURDAY, APRIL 13 by 5:30 pm: MULTIDISCIPLINARY RESEARCH FINAL PROJECT (STAGE 3) DUE AS AN MS WORD DOCUMENT TO CANVAS. See assignment for details.

WEEK 13 (April 17)

Literary Gaza

*Ghassan Kanafani, translated by Hilary Kilpatrick. “Letter from Gaza” (1956), in *Men in the Sun and Other Palestinian Stories* (Washington D.C.: Three Continents Press, 1978).

<https://www.marxists.org/archive/kanafani/1956/letterfromgaza.htm>

*“I Grant You Refuge,” poem by the martyr Heba Kamal Abu Nada, translated by Huda Fakhreddine: <https://proteanmag.com/2023/11/03/i-grant-you-refuge/>

*Refaat Alareer and Laila El-Haddad (eds.), “Poems of Mass Destruction at Gaza University,” by Alareer (75-79); “Administrative Detainees – Hunger Strikers Issue Their Will As ‘They Stand at the Edge of Death,’” by Shahd Abusalama (120-123); “Names of the Dead” (279-298) from *Gaza Unsilenced* (Washington, D.C.: Just World Books, 2015). Operation Protective Edge in 2014.

*Refaat Alareer, “They Even Keep Our Corpses: Dying in Israeli Prisons.” *Scalawag Magazine*, June 20, 2023:

<https://scalawagmagazine.org/2023/06/death-in-israeli-prisons/>

*Refaat Alareer, “Death 247” (poem):

<https://twitter.com/itranslate123/status/1713225383867293778>

*Jehad Abusalim, Jennifer Bing, Mike Merryman-Lotze (eds), “Gaza Asks: When Shall This Pass?,” by Refaat Alareer (19-26); “Breaking the Vicious Cycle of Permanent Temporality,” by Shahd Abusalama (29-42); and “Exporting Oranges and Short Stories: Cultural Struggles in the Gaza Strip,” by Mosab Abu Toha (153-181), in *Light in Gaza: Writings Born of Fire* (Chicago: Haymarket Books, 2022).

<https://www.haymarketbooks.org/books/1885-light-in-gaza> (free access)

*Refaat Alareer (ed.), *Gaza Writes Back: Short Stories from Young Writers in Gaza, Palestine* (Washington, D.C.: Just World Books, 2014).

Refaat Alareer from Gaza had promised to join us for 1.5 hours in seminar by zoom, "if I survive this genocide." Israel assassinated Dr. Alareer with many members of his family on December 6, 2023. I am arranging for about two writerly guest(s) from Gaza to visit.

WEEK 14 (April 24) Jerusalem and Tufan Al-Aqsa

*A.L. Tibawi, "The City of Jerusalem," *Islamic Quarterly*, Vol. 16:1 (January 1972): 3-11.

*Nazmi al-Jubeh, "Jerusalem: Fifty Years of Occupation," *Jerusalem Quarterly*, Issue 72 (Winter 2017): 7-25.

*Ghazi Falah, "Israelization of Palestine Human Geography," *Progress in Human Geography*, Vol. 13.4 (December 1989): 535-549.

*Nadera Shalhoub-Kevorkian, "The Politics of Birth and the Intimacies of Violence Against Palestinian Women in Occupied East Jerusalem," *British Journal of Criminology*, Vol. 55 (2015): 1187–1206.

*Nayrouz Abu Hatoum, "For 'a no-state yet to come': Palestinian Urban Place-Making in Kufr Aqab, Jerusalem," *EPE: Nature + Space*, Vol. 4.1: 85-108.

*Ali Abunimah, "Israeli-funded App 'Destroys' Jerusalem's al-Aqsa Mosque," *Electronic Intifada*, 14 November 2017. <https://electronicintifada.net/blogs/ali-abunimah/israeli-funded-app-destroys-jerusalems-al-aqsa-mosque>

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