

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department/School SILC

Prefix: FRE Number: 194 Title: Afrofuturism in the African literary imagination Units: 3

Course description: **This course focuses on transnational migrations in the works of prominent writers from a reas of Africa and the Caribbean that were once under French colonial influence. Through a directed reading of novels, poetry, and films, we will investigate the reactions of contemporary Francophone African and Caribbean writers to the French colonial legacy in an effort to represent their own individual identities that often transcend national boundaries.**

Is this a cross-listed course? Yes If yes, please identify course(s): AFR 194 & SLC 194

Is this a shared course? No If so, list all academic units offering this course:

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials NR (Required)

Requested designation: Humanities, Arts and Design—HU **Mandatory Review:** Yes

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucic@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Isaac Joslin E-mail ijoslin@asu.edu Phone 612-388-4738 (cell)

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 11/27/17

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	syllabus
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
FRE / AFR / SLC	194	Afrofuturism and the African Imagination	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2	the films and texts studied are written / directed by postcolonial African writers who share an interest in resisting eurocentric narratives through their aesthetic expression	students will write written responses to questions regarding the aesthetic qualities and thematic concerns of the works, requiring them to think critically about the context of the works and their place in relation to preexisting literary and aesthetic traditions.
3	The texts that we are studying have not typically been classified under the Afrofuturist aesthetic. By comparing these works to others, students will gain a broader understanding of how aesthetic traditions are formed.	Students in their responses and in their presentation will be identifying the Afrofuturist elements of the texts and films that we study, requiring them to interpret relevant textual and visual practices that inform the messages of the works.
4c	Students will gain insights into the types of questions and concerns that are central to African writing and filmmaking practices.	Students' written responses and final project will emphasize the particularities of African thought and how these ideas are translated into the artistic medium of choice for individual artists, drawing out the similarities and differences of respective works.
4d	Students will be analysing literary and cinematic works to investigate questions of social importance, such as subaltern identity, temporality and history, as well as the convergence of different aesthetic traditions in the context of postcoloniality.	In their written responses, students will be required to identify the specific geo-historical contexts of the works in question, in order to gain a fuller appreciation of the ways that African literature embraces multiple influences and aesthetic traditions.

FRE 194 / AFR 194 / SLC 194: Afrofuturism in the African literary imagination Spring 2018

*Course taught in English

Isaac Joslin
Office: LL410A
ijoslin@asu.edu
Office hours: MW 1:30-2:30 or by appointment

COURSE OBJECTIVES:

Course Description and Objectives

This course focuses on transnational migrations in the works of prominent writers from areas of Africa and the Caribbean that were once under colonial influence. Through a directed reading of novels, poetry, and films, we will investigate the reactions of contemporary African and Caribbean writers to the French colonial legacy in an effort to represent their own individual identities that often transcend national boundaries and historical conventions.

This course is designed to provide students with an introduction to African and Caribbean literature, as well as to gain critical insight into the specific political and cultural contexts that informed the works of these writers and their legacy today. Students will also learn how to read texts carefully and critically, and how to conduct meaningful analyses and express thoughtful opinions related to the texts, both in oral and written form.

General Studies Designation G – Global Awareness
General Studies Designation HU – Humanities Arts and Design

*No prior knowledge of French is required for this course.

Required texts:

Deji Bryce Olukotun, *Nigerians in Space* 2003
Sony Labou Tansi, *Life and a Half*, Trans. Alison Dundy 2011
Boualem Sansal, *2084*, Trans. Alison Anderson 2016

Students' Responsibilities

Participation. You are expected to attend and be prepared to actively participate in every class session, having read the assigned portions of each text, as well as any additional readings as indicated on the syllabus or posted on Blackboard. Beyond mere physical presence, participation also includes a thoughtful engagement in discussion, and genuine effort in classroom activities.

Written Responses. For each of the three major books studied, there will be a series of short/long answer response questions that will be posted on Blackboard at least one week prior to the due

date. Your responses to these questions will be graded according to the following criteria: 1) the accuracy of information pertaining to the texts, their themes, authors, and geopolitical/cultural/historical contexts; 2) the organization and expression of your response (i.e. are your thoughts communicated clearly and thoroughly); and 3) the critical insight, responsibility, and sensitivity of your response (i.e. do your ideas reflect a serious engagement with the texts and their principal concerns). Length of responses will vary, but will tend to be between 3 and 5 pages, double-spaced.

Individual Presentation. Over the course of the semester, we will be reading a number of texts and films by different francophone writers and filmmakers. Each student will be responsible for one presentation of a text excerpt by one of the authors that we are studying. The presentation will involve three key elements: 1) an exposition of the text, 2) a discussion of the text excerpt in relation to the whole, and 3) an interpretation of the text's political or cultural message or purpose. Length of presentations will vary, but a thorough presentation will likely take between 5 and 10 minutes. Note that visual aids are often very helpful when doing a close reading of a text.

Group Project. In groups of two or three, you will work together on a particular set of texts from francophone Africa. There will be both a written and oral component to the project, which will be weighted 60/20. For the text that you choose, you will be asked to 1) identify the main characters what their primary traits are, what they represent or what is their symbolic value, 2) summarize the plot, making note of the key moments in the narrative, and 3) define the significance of the text in the larger context of the themes that we have studied. The written project should be about 3 to 5 pages in length, double-spaced, and the oral presentation should take between 3 and 5 minutes. Again, the use of visual aids is encouraged.

Grading:

Participation: 25%

Written Responses: 40%

Presentation: 15%

Group Project: 20%

Grades

A+=98%-100% ; A=93%-97% ; A-=90%- 92% ; B+=87%-89% ; B=83%-86% ; B-=80%-82% ; C+=75%-79% ; C=70%-74% ; D=65%-69% ; E=0%-64%.

Texts and films available through Blackboard

COURSE POLICY: I do understand that students get ill, catastrophes happen, and even the best students will find it necessary to miss classes occasionally. However, keep in mind that language learning is a cumulative skill, one that is best developed by constant repetition, so please keep absences to a minimum and participate fully while in class. In the rare case of an extended illness, you are expected to drop the course as it is not possible to replace in-class communicative time with at-home independent study. In the event that it is necessary to miss class, it is the responsibility of the student to find out

what was covered and to learn the appropriate material. Students are expected to come to class prepared, to contribute to class activities, to arrive on time, and to seek help from instructor when appropriate. Cell phones must be turned off during class hours.

Late work: No late work is accepted. Please do not ask me at the end of the semester if you can make up missed work. There are enough assignments that missing one or two won't hurt your **grade**.

Student Code of Conduct: Students are expected to know and adhere to the Arizona Board of Regents Student Code of Conduct. This Code can be found at www.asu.edu/studentlife/judicial .

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Students with Disabilities: Any student with a disability that may compromise his or her ability to fully participate in the course should see me immediately. Every effort will be made to provide the student with an adequate learning environment in the classroom and/or with alternate at-home activities when necessary.

Program

Date	Work in class	Homework to prepare before the next class
1/9	Introductions : Afrofuturism	Read excerpts from N. Womak
1/11	Aliens and others : migration stories and space/time	
1/16	The Last Angel of History	
1/18	Proposition 23	
1/23	Proposition 23	
1/25	Nigerians in Space	
1/30	Nigerians in Space	
2/1	Nigerians in Space	
2/6	Nigerians in Space	Written Response
2/8	Nigerians in Space	
2/13	Nigerians in Space	

2/15	Nigerians in Space	
2/20	Nigerians in Space	
2/22	Nigerians in Space	
2/27	Jazz and Palm Wine	
3/1	Pumzi	
3/6	Spring Break	
3/8	Spring Break	
3/13	Life and a Half	
3/15	Life and a Half	
3/20	Life and a Half	Written Response
3/22	Life and a Half	
3/27	Life and a Half	Group Project Proposal
3/29	Life and a Half	
4/3	Touch	
4/5	2084	
4/10	2084	
4/12	2084	
4/17	2084	Written Response
4/19	2084	
4/24	2084	
4/26	2084	Group Project

*draft syllabus subject to minor changes and/or modifications