

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	CLAS(Select One)	Department/School	SILC
Prefix:	FRE	Number:	194
Title:	African Sci-fi		Units: 3

Course description:

Is this a cross-listed course? yes If yes, please identify course(s): HON/FRE/SLC
(Choose one) 194

Is this a shared course? no If so, list all academic units offering this course:
(Choose one)

*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(Choose one)

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: (Choose One)HU

Mandatory Review: (Choose one)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.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area 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. 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.

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


Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Isaac Joslin E-mail ijoslin@asu.edu Phone 480-965-2677

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 3/3/2022

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 type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input checked="" 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:	
<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 checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
FRE	194	African Sci-fi	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 Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	The primary source material for this course are texts and films by African writers and artists, which are interpreted in order to gain a better understanding of the cultural and social implications of science and technology. The course material inherently addresses the ways in which aesthetic and epistemic traditions have been formulated in diverse African cultural contexts.	By reading African literary and cinematic texts in order to understand science and technology from endogenous African perspectives, this course leads students to a better understanding of the particular aesthetic sensibilities of African cultural productions. Students will analyze films and texts for both their forms and contents. This information is expressed in the syllabus in the following Learning Outcomes: Knowledge #3; Skills #3, as well as in the heavy concentration of Literary, Cinematic, and Theoretical works by African intellectuals and artists. (see "Topics and Schedule").
4b Concerns aesthetic systems and values, especially in literature, arts, and design.	Reading African cinema and literature involves gaining an understanding of the underlying cultural codes and value systems that find their aesthetic expression in various literary and cinematic techniques. Through interpreting artistic works for their embedded social critiques, this course requires students to engage with the intrinsically African value systems that are encoded in the works themselves.	In this course, engaging with cinematic and the literary productions from Africa introduces students to the particularities of African epistemologies and values by inviting interpretation of the works in their societal contexts. Students will therefore engage with the African literary and cinematic works and how they engage with and differ from European aesthetic traditions. This information is present in the syllabus in the following Learning Outcomes: Knowledge #3; Skills #3, as well as in the heavy concentration of Literary, Cinematic, and Theoretical works by African intellectuals and artists. (see "Topics and Schedule").

--	--	--

FRE/SLC/HON 194 Fall 2022

African Sci-fi (Session C) T/Th 1:30-2:45

Professor : Isaac Joslin

Office : DH 302F

Email : ijoslin@asu.edu

Office Hours: Zoom: <https://asu.zoom.us/j/9036089989>.

Course Description:

Through a survey of European and African science-fiction literature and film from the late nineteenth to early twenty-first century, students in this course will engage concepts of futurity, imagination, and technology from different historical and geographical perspectives. Through discussion and analysis of films and texts, students will identify key ideas in science-fiction that reflect diverse societal values and goals of scientific discourses in societal contexts.

General Studies Designations:

This course meets the General Studies Designations requirements for G (Global Awareness), **HU (Humanities, Arts, and Design)**, and Science and Society

Learning Objectives:

Knowledge

1. Demonstrate a clear understanding of the geographies, histories, and cultures of the African continent and diaspora.
2. Identify key issues in science-fiction and how these reflect societal aspirations and imaginaries.
3. **Analyze different perspectives related to knowledge production, science, and futurity.(2)**

Skills

1. Identify appropriate questions and theoretical approaches related to literary and filmic analyses of science-fiction.
2. Demonstrate depth and rigor in analytical thought with respect to different source material.
3. **Articulate thoughtful and responsible arguments regarding the cultural contingencies of science-fiction discourses.(2)**

Required Texts:

Felwine Sarr. *Afrotopia*. Translated by Drew S. Burk and Sarah Jones-Boardman. University of Minnesota Press, 2020.

Ytasha Womack. *Afrofuturism: The World of Black Sci-fi and Fantasy Culture*. Lawrence Hill Books, 2013.

All additional texts will be made available through the library's e-reserves and/or disseminated on Canvas.

Student Expectations

Activities, Prompts and Questions. Students may be asked to respond to specific **Discussion Questions** posted on Canvas that examine fundamental themes for individual works and allow for thoughtful preparation for in-class discussions and collaborative activities. Students may be asked to prepare an **Informal Reflection** on their reaction to or understanding of a particular work. Students may be asked to prepare a **Reading Summary** or simply present their **Reading Notes** on a given work. These activities are designed to help orient students toward identifying the kinds of critical questions that are appropriate for further discussion and intellectual analysis.

Three Short Papers. The course is divided into four sections, each of which focuses on a specific theme related to science-fiction. For each section, students will read critical texts in conjunction with primary sources, which may include fictional texts, films, documentaries, digital sources, images, or other representational forms related to each topic. For each section, students will respond to discussion posts and engage in group activities that will help them to build the resources for a short paper (2-3 pages). In so doing, students will learn how to 1) analyze and synthesize information, 2) format a bibliography and cite source material in their writing, 3) formulate a thesis based on their findings and 4) make a coherent, logical and convincing argument.

Final Project. Students will create a **Final Project** that will consist of a culmination of their work over the semester, integrating their discussion posts, group activities, and short papers into a coherent final project that incorporates course material while also expanding the scope of inquiry beyond the course.

Grades.

Attendance and Participation: 10%

Discussions and group activities: 25%

3 short papers Analytical essays: 30%

Final Project: 25%

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%.

Course Policies

Late or Missed Assignments

The due dates for all assignments are marked on the syllabus. Unless you have a serious excuse, such as a medical issue or a personal/family emergency, late submissions of all

assignments will be penalized by 3% for every 24 hours past the deadline. This rule does not apply for peer-review commentaries and group assignments in case your collaborator was late. Please get in touch with your professor, whenever you need to request an accommodation.

Submitting Assignments

All online assignments MUST be submitted via the associated assignment submission feature in Canvas. Do NOT submit an assignment via email.

Grading Procedure

We will aim to grade and provide feedback on all assignments within one week of submission. You will be able to see instructors' comments on the margins of your papers on Canvas.

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades \(Links to an external site.\)](#).

Absences

Students must attend lectures and recitation sections for the course and complete the online activities and assignments. You are entitled to one unexcused absence per semester. Besides that, unless you have a serious excuse, such as a medical issue or a family emergency, each absence will lower your overall attendance grade by 2%.

Students that need to be absent from class or are unable to follow along with the scheduled online modules due to religious observances ([ACD 304-04 \(Links to an external site.\)](#)): Accommodations for Religious Practices) or due to participation in university-sanctioned activities ([ACD 304-02 \(Links to an external site.\)](#)): Missed Classes Due to University-Sanctioned Activities) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Communication

Your Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. *All instructor correspondence will be sent to your ASU email account.*

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at [http://my.asu.edu \(Links to an external site.\)](http://my.asu.edu) or the Canvas home page at [https://myasucourses.asu.edu \(Links to an external site.\)](https://myasucourses.asu.edu). To monitor the status of

campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/> ([Links to an external site.](#)). To contact the help desk, call toll-free at 1-855-278-5080.

Other Campus Resources

Please refer to the following additional resources available to ASU students:

- [ASU Academic Success Program \(Links to an external site.\)](#) (tutoring)
- [Counseling Services \(Links to an external site.\)](#)
- [Financial Aid \(Links to an external site.\)](#)
- [Disability Resource Center \(Links to an external site.\)](#)
- [Major & Career Exploration \(Links to an external site.\)](#)
- [Career Services \(Links to an external site.\)](#)
- [Student Organizations \(Links to an external site.\)](#)

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal from ASU. For more information, see <http://provost.asu.edu/academicintegrity> ([Links to an external site.](#)).

A student may be found to have engaged in academic dishonesty if, in connection with any academic evaluation or academic or research assignment (including a paid research position), he or she engages in any form of academic deceit, refers to materials/sources or uses devices (e.g., computer disks, audio recorders, camera phones, text messages) not authorized by the instructor for use during the evaluation or assignment; possesses, reviews, buys, sells, obtains, or uses, without appropriate authorization, any materials intended to be used for an evaluation or assignment in advance of its administration; acts as a substitute for another person in any academic evaluation or assignment; uses a substitute in any academic evaluation or assignment; depends on the aid of others, including other students or tutors, in connection with any evaluation or assignment to the extent that the work is not representative of the student's abilities; engages in plagiarism; uses materials from the Internet or any other source without full and appropriate attribution; permits his or her work to be submitted by another person in connection with any academic evaluation or assignment, without authorization; claims credit for or submits work done by another; signs an attendance sheet for another student, allows another student to sign on the student's behalf, or otherwise participates in gaining credit for attendance for oneself or another without actually attending.

Accommodating Students with Disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthew Center

Building. DRC staff can also be reached at (480) 965-1234 (v) or (480) 965-9000 (TTY). For additional information visit: www.asu.edu/studentaffairs/ed/drc ([Links to an external site.](#)).

Expected Classroom Behavior

Netiquette is defined as appropriate online behavior. For this course, netiquette includes keeping course discussion posts focused on the assigned topics, maintaining a positive and polite atmosphere, and using tact in expressing differences of opinion. Inappropriate discussion posts may be deleted by the instructor.

Policy Against Threatening Behavior

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.

Reporting Title IX Violations

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at [\(Links to an external site.\)https://sexualviolenceprevention.asu.edu/faqs](#) ([Links to an external site.](#)).

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, [\(Links to an external site.\)https://eoss.asu.edu/counseling](#) ([Links to an external site.](#)), is available if you wish to discuss any concerns confidentially and privately.

Policy on Sexual Discrimination

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination \(Links to an external site.\)](#), [\(Links to an external site.\)harassment \(Links to an external site.\)](#), and [\(Links to an external site.\)retaliation \(Links to an external site.\)](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin,

age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Copyrighted Materials

All content in this course, including video lectures/meetings, presentations, assignments, discussions, quizzes, and exams is protected by copyright and may not be shared, uploaded, sold, or distributed.

Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws. Instructors reserve the right to delete materials on the grounds of suspected copyright infringement.

Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Disability Resource Center.

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

Topics and Class Schedule: (4b)

Module 1. Europe, industrialization, and the rise of the scientific imagination

Date	Topic	Homework
Week 1	Course Introduction and overview Science and Fiction	George Méliès “Voyage dans la lune” Respond to Discussion Board
Week 2	<u>Discussion:</u> the nineteenth century, exploration, limitation, and globalization <u>Workshop:</u> how do we imagine the limits of our experience?	Jules Verne “Journey to the center of the earth” Respond to Discussion Board
Week 3	<u>Discussion:</u> twentieth century, dystopia and utopia	Aldous Huxley, George Orwell, Isaac Asimov (selections) Group Activity
Week 4	<u>Discussion:</u> cultural basis of scientific inquiry and imagination	Contemporary Sci-fi (selections) Nnedi Okorafor “Mother of Invention”

		Short Paper

Module 2: Science-fiction and Indigenous Knowledge Systems

Date	Topic	Homework
Week 5	<u>Discussion:</u> cultural basis of scientific inquiry and imagination	Jean-Marie Adiaffi <i>The Identity Card</i> (excerpts) Respond to Discussion Board
Week 6	<u>Discussion:</u> Imagining global futures <u>Workshop:</u> How do the past and present influence views of the future?	Sony Labou Tansi <i>Life and a Half</i> (excerpts) Respond to Discussion Board
Week 7	<u>Discussion:</u> Ecologies of futurity	Emmanuel Dongala, “Jazz and Palm Wine” Felwine Sarr, <i>Afrotopia</i> Group Activity
Week 8	<u>Discussion:</u> Planetary reimagined	Wanuri Kahiu, <i>Pumzi</i> Short Paper (4b)

Module 3: Afrofuturism and Sci-fi

Date	Topic	Homework
Week 9	Discussion: Afrofuturism	Reynaldo Anderson, “Afrofuturism 2.0” Afro Sci-fi (selections) Respond to Discussion Board
Week 10	<u>Discussion:</u> colonialism, postcolonialism, global economic institutions and inequality <u>Workshop:</u> How does perspective influence futurity?	Octavia Butler (excerpts) Ytasha Womack <i>Afrofuturism</i> Respond to Discussion Board
Week 11	<u>Discussion:</u> Race, Gender, identity and sci-fi	Jean-Pierre Bekolo, <i>Quartier Mozart</i> Group Activity

Week 12	Discussion: cross-cultural commonalities of dystopia	Boualem Sansal, <i>2084</i> (excerpts) Short Paper
---------	--	---

Module 4: Speculative fictions and Transnationalism

Date	Topic	Homework
Week 13	<u>Discussion</u> : alternative planetarities, inversions, and reconfigurations of space	Sylvestre Amoussou, <i>Africa paradis</i> , 2006. Respond to Discussion Board
Week 14	<u>Discussion</u> : Speculative fictions and alternative histories <u>Workshop</u> : Space, our worlds, and other worlds	Abdourahman Waberi, <i>The United States of Africa</i> (excerpts) Respond to Discussion Board (4b)
Week 15	<u>Discussion</u> : African sci-fi	Group Activity
Final Exam	Final Project Due on Canvas	