ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE January 25, 2012

1. ACADEMIC UNIT: African and African American Studies

2. COURSE PROPOSED: AFH 459 Studies in African American/Caribbean Lit 3 (prefix ) (number ) (title ) (semester hours)

3. CONTACT PERSON: Name: Amanda Smith Phone: 5.3897
Mail Code: 4902 E-Mail: amanda.a.smith@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

Core Areas
Literacy and Critical Inquiry—L [ ]
Mathematical Studies—MA [ ] CS [ ]
Humanities, Fine Arts and Design—HU [x]
Social and Behavioral Sciences—SB [ ]
Natural Sciences—SQ [ ] SG [ ]

Awareness Areas
Global Awareness—G [ ]
Historical Awareness—H [ ]
Cultural Diversity in the United States—C [ ]

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [ ] No [x] Yes; Please identify courses: ENG 459

Is this an amultissection course?: [x] No [ ] Yes; Is it governed by a common syllabus? ________________

Alex Bon temps
Chair/Director (Print or Type)

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE 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 fine 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 fine 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, Fine 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, Fine 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, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Humanities and Fine Arts [HU]
Page 2

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

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THE FOLLOWING ARE NOT ACCEPTABLE:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.</td>
</tr>
<tr>
<td>ASU - [HU] CRITERIA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Courses devoted primarily to developing skill in the use of a language. However, language courses that emphasize cultural study and the study of literature can be allowed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Courses which emphasize the acquisition of quantitative or experimental methods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Courses devoted primarily to teaching skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Criteria (from checksheet)</td>
<td>How course meets spirit (contextualize specific examples in next column)</td>
<td>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethos or belief systems, and/or aesthetic experience.</td>
<td>1. The course meets the criteria through the study of values and beliefs in the Caribbean area of the Western hemisphere. The belief systems include Hinduism, Catholicism and the Anglican Church. The aesthetic experience is evidence through the leading writers in their fields. For example: VS Napaal, Gene Rhys, Paule Marshall, and Edwidge Danticat. With these writers the student will get a good meaning of literary aesthetics.</td>
<td>Course goals, page 1 of syllabus (HU1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Required Text, page 1 of syllabus (HU4D)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Examples of text provided in application packet.</td>
</tr>
<tr>
<td>4b. Concerns aesthetic systems and values, literary and visual arts.</td>
<td>The course focuses on increasing awareness of factors in literature and film which affect personal responses. A primary course goal is to increase the ability to express critical responses to literary studies through written and oral discussions. The assigned course text and periodic viewing of film excerpts also demonstrate these criteria.</td>
<td>Course goals, page 1 of syllabus (HU4B)</td>
</tr>
<tr>
<td>4d. Deepen awareness of the analysis of literature and development of literary traditions.</td>
<td></td>
<td>Required text, page 1 of syllabus (HU4B)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Examples of text provided</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Course assignments, page 2 of syllabus (HU4D)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final essay exam, page 3 of syllabus (HU4D)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay #1, page 5 of syllabus (HU4D)</td>
</tr>
</tbody>
</table>
Course Description and Objectives

Welcome to the course Studies in African American/Caribbean Literature. This upper division course will explore themes of race, class, gender, culture and ethnicity in the creative fiction of black women writers of African descent in the United States, the Caribbean, and Africa. We will explore how themes such as migration, postcoloniality, discrimination, history, gender and family issues, intersect and highlight African American and Caribbean cultures across literary and historical periods. Non-fiction may also be included to help contextualize the literary texts.

Our goals are to:

- discover how personal ideas and feelings about human concerns add to an understanding and interpretation of the writer's ideas and beliefs
- become familiar with African American and Caribbean cultures
- increase the ability to express critical responses to literary studies through written and oral discussions
- increase awareness of factors in literature and film which affect personal responses
- enhance the ability to use literature as an experience which helps reader understanding of different world views and cultures
- discuss and note various responses to interpretations of the readings
- discover how fiction adds a meaningful dimension to social transformation

Students are expected to actively participate in class discussions, to be responsible for the active learning process (student responsibility for learning), and to attend class regularly. Attendance will be taken at each class session. Regularly missed class sessions are considered a violation of ABOR and university guidelines regarding disruptive class room behavior. I suggest that you take this course at another time if you are not able to have regular attendance. More than 2 unexcused absences throughout the semester will result in an automatic grade reduction penalty of 10%.

Required Texts

- The Farming of Bones. Edwidge Danticat. paperbk.

Introduction and select chapters from Mothering Across Cultures. Angelita Reyes (on reserve in Hayden)

Excerpts from the works of Langston Hughes, Claude McKay and Zora Neale Hurston will be posted on Blackboard.

Viewing of film excerpts
Recommended

*The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*  

*Mothering Across Cultures: Postcolonial Representations.*  
A. Reyes. U of Minnesota Press. paperbk.

**Bring the required book or reading to every class session!**

**Assignments and Grading Criteria**

There will be a Midterm exam and Blackboard postings. Each week there will be a Blackboard Forum which you must access to present wholesome comments on the week’s assigned readings. No more than a page length; your exploration, analysis of the readings for the week; comments on related analyses. You will read all the class postings and download your own to bring to class. Postings are considered to be critiques and explorations. Your postings will improve each week! (15% of the grade.) We’ll decide the cut-off time during the first meeting of class. If you have a facilitation scheduled, you will not have to post that week. Feedback on each posting will be available weekly.

The class facilitation assignment is explained below. The final essay (term paper) will be 10-12 pages with a minimum of 3 bibliographic sources that must not be random internet sources. You will read the bibliographic sources and address these sources in the essay. You have a choice of creating your own essay topic or having one assigned. The essay will adhere to MLA style and format, or APA, or Chicago Style. Graduate student paper: 20-25 pages. Full bibliography.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackboard</td>
<td>15%</td>
</tr>
<tr>
<td>Short Essay</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Facilitation</td>
<td>15%</td>
</tr>
<tr>
<td>Final Essay Exam</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

**BlackBoard:** There will be a shell for this course on Blackboard. Please make sure that you know how to access this classroom tool. The syllabus will also be located here. (If you lose the hard copy that you will get the first day, you can print it out from blackboard.) There will be announcements on blackboard as well. When it’s up and working, I will let you know.

**Students are encouraged to announce any events, speakers or lectures related to the course. The readings are selected on the basis of diverse ideas and approaches to reading autobiography, essays and fiction and aspects of challenging issues in the context of the remarkable and, indeed, surging interests in the context of Black women cross culturally.**
Scholastic Dishonesty and Plagiarism: Scholastic dishonesty includes cheating on assignments or examinations; plagiarizing, misrepresenting as your own work any part of work done by another or taken from internet free/pay essay websites (such as termpapers.com, etc); submitting another student’s paper as your own, or submitting the same paper to meet the requirements of more than one course without the approval and consent of all instructors concerned. Since all instructors are obligated to report instances of scholastic dishonesty, please save me from doing so. Remember that all written work not derived directly from your own mind and integrity must be acknowledged as such; refer to the MLA Style Guide or a similar reference work.

Student Support

- Disability Services (http://www.asu.edu/drs)
- AAAS's Homepage (http://www.asu.edu/clas/aframstu)
- Writing Center (http://www.asu.edu/duas/wcenter/)
- Counseling Center (http://www.asu.edu/vpsa/counseling)

The final essay exam will be 10 pages with a minimum of 3 bibliographic sources that you will read and include in your discussion in the essay. The essay will adhere to MLA, APA, or Chicago Style style and format. You will get a topic for both the short essay and the take-home final exam essay. Graduate students: 20-25 pages.

Objectives of the Team Facilitation:

- to discuss and analyze the major issues/ideas/points of view of the readings
- to consider the historical and cultural context of the readings
- to provide questions/statements/relevant quotes for the class from the students' point of view
- to enable successful public presentations and speaking

Note on Planning Ahead: I can make some copies that you may need for the facilitation if you submit to me at least by the Wednesday prior to your presentation. You may also consider breakout groups for discussion/activity/related to your Team Assignment. On writing good questions you should think of questions/quotes/statements as an opportunity to guide the discussion toward the readings and/or specific passages you find to be most interesting or those that highlight critical issues of the readings.

Feedback regarding facilitation will be given the same class period a student is asked to facilitate.

ADDITIONAL GUIDELINES

1. Cell phones, pagers, etc. Out of respect for me and your classmates, please turn them off during class session.

2. Extra Credit: No extra credit assignments in this course.

3. In class activities and projects cannot be made up.
4. **Courtesy and Respect:** Be aware that this class will be composed of diverse members; it is your responsibility to use appropriate and respectful language in class and in writing and to respect the opinion and culture of the professor and of other students, per university guidelines. At the same time, please don’t assume that you may know all the dynamics of the material that is presented here because you may be of a certain cultural background. I hope that you are here to learn more and add to your knowledge. I don’t assume to know everything, and am pleased when students ask questions, and can offer new insights (that are not merely anecdotal) and additional intellectual information to guide our readings and critical explorations. Foremost, this is a course for intellectual and academic achievement.

5. **If you must leave class early or arrive late** please let me know in advance by email or a telephone call. If you are chronically late to class or regularly leave early, or if you are not prepared to participate in the discussions because you haven’t completed the readings, you will loose credit in the area of attendance and class participation. **Please do not arrive late in this class.**

**More values and stipulations:**

- Please remember to respect the opinions of others, especially when they disagree with your own. Learn to listen—be careful not to monopolize discussions. Everyone should feel comfortable in speaking and joining discussions in this class.

- Bring your honest efforts to the course. Your commitment to the course and to each other will make the class time vibrant, pleasurable, and successful for you and for me.

- I encourage you to make use of my office hours; I am very good about responding to your email questions in a timely manner.

- Again about Plagiarizing: Plagiarizing will result in an "XF"—failure-- for the course. If you don’t understand what plagiarizing is, consult the web site above or ask me.
  

**Academic Freedom and Sensitive Course Content**

Teaching/learning is an organic, dynamic process that includes a range of creative techniques designed to engage students’ thinking and to promote evidence-based, data-driven understanding. Whatever the field or interdisciplinary approaches, teaching methods occur in many forms that are meant to raise awareness of other perspectives. The process requires free, open, civil respectful and safe inquiry whether in the humanities, sciences, social sciences or any other field. The course readings may address potentially sensitive subject matter in the context of the dynamic and interrelated process of teaching, facilitating and learning.
WEEKLY SCHEDULE

Week 1:
Introduction
Themes: the immigrant story; slavery, cross-cultural perspectives: African American, Creole, East Indian, African, European; mothering across cultures, postcolonial, diasporas, Francophone, Anglophone, Hispanophone regions
Introduction and select chapters from Mothering Across Cultures. Angelita Reyes

Week 2:
Cross-cultural perspectives: Mapping the Caribbean and Diasporas
India, Africa, Europe, the United States. Reading: “Introduction” in
Mothering Across Cultures

Week 3
English-speaking Caribbean, colonialism and slavery, mothering
Wide Sargasso Sea
Film Clip: “Wide Sargasso Sea”

Reminder:
Essay #1 Due; Essay Topic

Select any aspect of the topics we’ve discussed and/or read thus far. Discuss the topic in terms of its relevance in contemporary African American and Caribbean cultures. You may use references from popular culture, media, communications, music (Bob Marley?) other known artists and/or other writers. 5-7 pages. Double space; 1-inch margins. 12 point font. Spell check. Number the pages. The topic you choose must be related to the theme of studies in Caribbean and African American cultures.

Week 4: English-speaking Caribbean, con’t
Wide Sargasso Sea

Week 5: V. S. Naipaul and East Indians in the Caribbean
The Mystic Masseur
Essay #1 returned

Week 6: V. S. Naipaul and East Indians in the Caribbean
The Mystic Masseur: Essay Due
Film Clip: “The Mystic Masseur”

Week 7: French-speaking Caribbean & Negritude, Harlem Renaissance
Select poems by various African American & Caribbean Writers

Week 8: Midterm Week
Week 9: Women, Gender, the Coming of Age & the Immigrant’s Story  
*Brown Girl, Brownstones*

Week 10: Women, Gender and the Coming of Age, con’t  
*Brown Girl, Brownstones*  
Midterm Returned

Week 11: Resistance, Creole Identities, Haiti and American Occupation  
*The Farming of Bones*

Week 12: Resistance, Creole Identities, Haiti, con’t  
*The Farming of Bones*

Week 13 The African Diaspora  
Guest Speaker: To be Announced

Week 14:  
Thanksgiving Break

Week 15  
Review, Synthesis

---

**Term Paper Due**

| Specified date during exam week | 3:30 PM - 4:45 PM  
159 Wilson Hall |

---

*No late paper will be accepted and no email submission  
You may arrange with me to turn in your paper earlier*
Contents

Afterword from the 1981 Edition

187

62

90

1

Book 1: A Long Day and a Long Night

Foreword

Brownstones
Brown Girl
An unforgettable novel written with pride and anger.

"With rebellion and tears," The New York Herald Tribune.
No one else around today... seems able to employ prose action

Maggie Masson is Napiaul's most expansive and exclamatory. His voice, so powerful, so full of meaning, is the voice of the great British poet. He speaks with the sort of passion that is often found only in great literature. His words are so powerful that they can move mountains and oceans. He speaks with a voice that resonates with the depth of his experiences.

The Atlantic Monthly

And he has a great eye for nuance.
Bones of Farming

Edwidge Danticat

A New York Times Notable Book

"It's a mystery to her reader that the novel, which almost unperceivable and is still a mystery, has opened its pages."

— The Boston Sunday Globe

"Danticat writes in wonderful, evocative prose, and she especially adept at creating a

memory and about a most basic of hopes when all other hope is lost to endure a
despairing and beautiful novel. The Farming of Bones is about love, dignity, pain, and

madness, trauma, and terror, and then

It is 1957, a dangerous year in the Dominican Republic, where

The cuts deep, and you feel it. — Time

a powerful, haunting novel... every chapter
Contents

Acknowledgments ix

Introduction: I'm Not Mad, I'm Postcolonial, a Woman, and a Mother 1

ONE
Taking Flight and Taking Foot: From Margaret Garner to Beloved 33

TWO
Surrogate Mothering: Maroon Nanny, Jean Rhys, and Marronage 78

THREE
Refusing to Live on Scent: Textures of Memory by Way of Pluie et vent sur Téhéméet Miracle 113

FOUR
Crossing Bridges and Memory-Telling: Une si longue lettre 142

FIVE
From a Lineage of Southern Women:
She Has Left Us Empty and Full of Her 172

APPENDIXES
A. Legacies of Margaret Garner 193
B. From Periodical Accounts Relating to the Missions of the Church of the United Brethren Established among the Heathen 205

Notes 207

Bibliography 219

Index 239