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  October 19, 2010

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
- Humanities, Fine Arts and Design–HU
- Social and Behavioral Sciences–SB
- Natural Sciences–SQ

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 ☑ Yes; Please identify courses: ENG 459

Is this an unscheduled course? ☑ No □ Yes; Is it governed by a common syllabus?

Stanlie M. James
Chair/Director

Signature

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the viewpoint that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU--[G] CRITERIA**

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**GLOBAL AWARENESS [G]**

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<th>Identify Documentation Submitted</th>
<th>Syllabus: course description and examples of text provided</th>
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1. Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.

2. Course must be **one or more** of following types (check all which may apply):

   a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.

   b. Contemporary non-English language courses that have a significant cultural component.

   c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.

   d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.
<table>
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<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of contemporary world outside the U. S.</td>
<td>The course explores themes of race, class, gender, culture and ethnicity in the creative fiction of writers of African descent in the United States, the Caribbean and Africa. It explores how themes such as migration, postcoloniality, discrimination, history, gender and family issues, intersect an highlight African American and Caribbean cultures across literary and historical periods. Specific text that address this criteria are: they Mystic Masseur, Wide Sargasso Sea, and select chapters from Mothering Across Cultures.</td>
<td>Syllabus: course description and examples of text provided</td>
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<tr>
<td>2a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group.</td>
<td>It explores how themes such as migration, postcoloniality, discrimination, history, gender and family issues, intersect an highlight African American and Caribbean cultures across literary and historical periods. The course studies both African American and Caribbean</td>
<td>Syllabus: course description and examples of text provided</td>
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<td>literature and cultures. Specific text that address this criteria are: The Farming of Bones as well as Brown Girl. Brownstones.</td>
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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 writers of different Diasporas in the United States and the Caribbean that are linked to Africa in the cultural historical context. 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.
*Kindred.* Octavia Butler

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*  

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! (10% 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.

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.

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<td>Blackboard</td>
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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 break-out 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.

**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 “XE”—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:
8/25 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

Week 2:
9/01 Cross-cultural perspectives: Mapping the Caribbean and Diasporas
       India, Africa, Europe, the United States. Reading: “Defining and Studying the
       Modern African Diaspora” (class hand out)

Week 3
9/08 English-speaking Caribbean, colonialism and slavery, mothering
       Wide Sargasso Sea
       Film Clip: “Wide Sargasso Sea”

Reminder:
Essay # 1 Due on 9/29; 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, cont'
9/15 Wide Sargasso Sea

Week 5: V. S. Naipaul and East Indians in the Caribbean
9/22 The Mystic Masseur
Week 6: V. S. Naipaul and East Indians in the Caribbean
9/29 The Mystic Masseur: Essay Due
Film Clip: "The Mystic Masseur"

Week 7: French-speaking Caribbean & Negritude, Harlem Renaissance
10/6 Select poems by various African American & Caribbean Writers

Week 8: Midterm Week
10/13 Midterm: TBA

Week 9: Women, Gender, the Coming of Age & the Immigrant's Story
10/20 Brown Girl, Brownstones

Week 10: Women, Gender and the Coming of Age, con't
10/27 Brown Girl, Brownstones

Week 11: Resistance, Creole Identities, Haiti and American Occupation
11/03 The Farming of Bones

Week 12: Resistance, Creole Identities, Haiti, con't
11/10 The Farming of Bones

Week 13 The African Diaspora
11/17 TBA

Week 14:
11/24-26 Thanksgiving Break

Week 15
12/01 Review, Synthesis and Class potluck

Term Paper Due

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<td>159 Wilson Hall</td>
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*No late paper will be accepted and no email submission*  
*You may arrange with me to turn in your paper earlier*
EDWIDGE DANTICAT
author of BREATH, EYES, MEMORY, and KRIK? KRAK!

The Farming of Bones

ONE OF THE BEST BOOKS OF THE YEAR
Contents

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Jean Rhys
Wide Sargasso Sea
A reader’s guide to essential criticism
Edited by Carl Plasa
Contents

INTRODUCTION

This begins with an overview of Jean Rhys's life and work, and goes on to provide brief outlines of the main critical and theoretical concerns informing the five chapters to come. It concludes with the suggestion that the play of narrative voices in Wide Sargasso Sea itself prefigures the many-sided critical debates that have grown up in the wake of the novel's publication.

CHAPTER ONE

'A Considerable Tour de Force by Any Standard': Reviews and Early Criticism

This chapter is divided into two sections. The first charts the immediate critical impact of Wide Sargasso Sea in Britain and America, with reviews by Francis Hope, an anonymous author in The Times Literary Supplement and Walter Allen, all of which privilege issues of literary style and the exploitation of women by men. The second section focuses on three of the most significant early Caribbean critical assessments of Rhys's novel (produced during the late 1960s and early 1970s), for which questions of race and colonialism are, by contrast, paramount. Extracts from Wally Look Lai and Kenneth Ramchand are given here, as well as a short polemical piece by Edward Kamau Brathwaite, challenging Look Lai's appropriation of the text for a nascent Caribbean literary canon.

CHAPTER TWO

'The Creole is of Course the Important One': Rewriting Jane Eyre

This chapter examines critical analyses of the intertextual dialogue between Wide Sargasso Sea and Charlotte Brontë's Jane Eyre as they evolved between the mid 1970s and late 1980s. Particular emphasis is
1960s, the time of *Wide Sargasso Sea*’s composition. This extract is followed by two much longer readings from Peter Hulme and Laura E. Ciolkowski, both of which locate the text firmly within the Caribbean of the 1830s and 1840s. For Hulme, *Wide Sargasso Sea* reworks incidents from its author’s own colonial family history, while, for Ciolkowski, it provides a subtle commentary on nineteenth-century discourses of race and sexuality and the intersections between them.

**NOTES**

**SELECT BIBLIOGRAPHY**

**ACKNOWLEDGEMENTS**

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**A NOTE ON REFERENCES AND QUOTATIONS**

Throughout this Guide, the 1997 Penguin edition of *Wide Sargasso Sea* (edited by Angela Smith and abbreviated as *WSS*) and the 1998 Oxford World’s Classics edition of *Jane Eyre* (edited by Margaret Smith and abbreviated as *JE*) have been used for all references and quotations.
Mothering Across Cultures

Postcolonial Representations
Angelita Reyes
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PAULE MARSHALL

Brown Girl Brownstones

With an Afterword by Mary Helen Washington
"An Unforgettable Novel"*

Set in Brooklyn during the Depression and World War II, *Brown Girl, Brownstones* is the enduring story of a most extraordinary young woman, Selina Boyce, the daughter of Barbadian immigrants, is caught between the struggles of her hard-working, ambitious mother who wants to "buy house" and educate her daughters, and her father who longs to return to the land in Barbados. Selina seeks to define her own identity and values as she struggles to surmount the racism and poverty that surround her. Moving and powerful, *Brown Girl, Brownstones* is both a classic coming-of-age tale and a vivid portrait of one family's struggle to achieve the American Dream.

"Remarkable for its colorful characters, the cadence of its dialogue, and its evocation of a still lingering past."

*New York Times Book Review*

"[These] people live and you go with them through their woe and their joy. Here, ah, here is a book with characters in it."

*Dorothy Parker, Esquire*

"This is an unforgettable novel written with pride and anger, with rebellion and tears. Rich in content and in cadences of the King's and 'Bajan' English, it is the work of a highly gifted writer."

*Herald Tribune Book Review*

*The Feminist Press at The City University of New York*

Printed in USA
Cover design by Paula Martinac
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Mary Helen Washington
"In Kindred I found a first-rate writer whose work is as solid, interesting, and a balm for the reader as this is anything in the literature of science fiction can be." - Walter Mosley
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