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 A. 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 requirement 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 - [ ]
   - Mathematical Studies - MA [ ] CS [ ]
   - Humanities, Fine Arts and Design - HU [ ]
   - 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 multisection course?: [x] No [ ] Yes; Is it governed by a common syllabus? 

   Alex Bontemps
   Chair/Director (Print or Type) ____________________________

   Chair/Director (Signature) ____________________________

   Date: ____________________________

Rev. 1/94, 4/95, 7/96, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

To qualify for [L] designation, the course design must place a major emphasis on completing critical discourse—as evidenced by the following criteria:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

- Course syllabus, assignments and grading criteria, page 2 (indicated by C1).
- Course syllabus, Final essay, page 3 (indicated by C1).
- Course syllabus, essay #1, page 5 (indicated by C1).

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. **Also:**
   
   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

**CRITERION 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence

- Course syllabus, assignments and grading criteria, page 2 (indicated by C2).
- Course syllabus, Final essay, page 3 (indicated by C2).
- Course syllabus, essay #1, page 5 (indicated by C2).
- Course syllabus, weekly schedule, page 6 (indicated by C2).

1. Please describe the way(s) in which this criterion is addressed in the course design.
<table>
<thead>
<tr>
<th>CRITERION 3:</th>
<th>The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</th>
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<tbody>
<tr>
<td></td>
<td>Course syllabus, page 1 (indicated by C3)</td>
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<tr>
<td></td>
<td>Course syllabus, assignments and grading criteria, page 2 (indicated by C3)</td>
</tr>
<tr>
<td></td>
<td>Course syllabus, Facilitation, page 3 of syllabus (indicated by C3)</td>
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</tbody>
</table>

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
**ASU - [L] CRITERIA**

<table>
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<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Course syllabus, assignments and grading, page 2 (indicated by C4)</td>
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<td></td>
<td></td>
<td>Course syllabus, facilitation, page 3 (indicated by C4)</td>
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<td></td>
<td></td>
<td>Course syllabus, weekly schedule, page 5 and 6 (indicated by C4)</td>
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</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed*

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".
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.

<table>
<thead>
<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>
</tr>
</thead>
<tbody>
<tr>
<td>1. At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class examinations.</td>
<td>1. There is a total of 75% of the grade that depends on writing, speeches and in-class exams. Blackboard postings are 15%, the short essay is 10%, the midterm is 20% and the final is 30%.</td>
<td>Course syllabus, assignments and grading criteria, page 2 (indicated by C1). Course syllabus, Final essay, page 3 (indicated by C1)</td>
</tr>
<tr>
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<td></td>
<td>Course syllabus, essay #1, page 5 (indicated by C1)</td>
</tr>
<tr>
<td>2. The composition tasks involve the gathering, interpretation and evaluation of evidence.</td>
<td>2. With blackboard postings the facilitation assignment, and the two essays students have to gather, interpret and evaluate the evidence as presented in the research assignment.</td>
<td>Course syllabus, assignments and grading criteria, page 2 (indicated by C2). Course syllabus, Final essay, page 3 (indicated by C2)</td>
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<td></td>
<td></td>
<td>Course syllabus, essay #1, page 5 (indicated by C2)</td>
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<tr>
<td>3. The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams.</td>
<td>3. The midterm will focus in course materials that have been evaluated, and assigned up to the mid point of the semester. For the facilitation component each student has to discuss and analyze the major issues, ideas or points of view of a particular reading assignment. The facilitation enables successful public presentations and speaking. Each student has to participate in class discussions.</td>
<td>Course syllabus, page 1 (indicated by C3)</td>
</tr>
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<td></td>
<td>Course syllabus, assignments and grading criteria, page 2 (indicated by C3)</td>
</tr>
<tr>
<td>4. The substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignent in time.</td>
<td>4. Timely feedback is give on all assignments in order to ensure that students understand the expectations for the class and learn how to improve their performance. The</td>
<td>Course syllabus, Facilitation, page 3 of syllabus (indicated by C3)</td>
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<td></td>
<td>Course syllabus, assignments and grading, page 2 (indicated by C4)</td>
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<tr>
<td></td>
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<td>Course syllabus, facilitation,</td>
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<td>to help them do better on subsequent assignments.</td>
<td>first essay is given in the 3rd week to assess student writing abilities and to discuss with them their abilities to be successful in the course.</td>
<td>page 3 (indicated by C4) Course syllabus, weekly schedule, page 5 and 6 (indicated by C4)</td>
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</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_

**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>
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<tbody>
<tr>
<td>Blackboard</td>
<td>15%</td>
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<tr>
<td>Short Essay</td>
<td>10%</td>
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<tr>
<td>Midterm exam</td>
<td>20%</td>
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<tr>
<td>Class participation</td>
<td>10%</td>
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<tr>
<td>Facilitation</td>
<td>15%</td>
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<tr>
<td>Final essay exam</td>
<td>30%</td>
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<tr>
<td><strong>Total</strong></td>
<td>100%</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 loose 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/afamstu)
- 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 lose 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. [http://www.asu.edu/cls/english/writingprograms/teacherresources/wpguide/questions.htm](http://www.asu.edu/cls/english/writingprograms/teacherresources/wpguide/questions.htm)

**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**

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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  
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<tr>
<td></td>
<td>159 Wilson Hall</td>
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</table>

No late paper will be accepted and no email submission
You may arrange with me to turn in your paper earlier
(1991) As News about Family by David Henry

Mary K. Dobson, PhD, is the editor of several anthologies, including Among Many Others: The Story of African American History in the United States. Her work has appeared in The American Scholar and The Journal of African American History. She is also the author of African American Women's Literature: An Introduction.

PAULINE MARSHALL, many honors include a John D. and Catherine T. MacArthur Award. "A thrilling read, this book is about the culture's power and influence." —The New York Times

"Remarkable for its cultural characters, the coherence of its dialogue, and the passion of a still-hurting poet," —The New York Times Book Review

"An unforgettable novel written with pride and anger, with resolution and tears. —The New York Times"
THE MYSTIC MASSER

WINNER OF THE NOBEL PRIZE IN LITERATURE

"No one else around today... seems able to capture prose fiction..."

"The Mystic Masseur is Napiaul's in his most expressive and emotional. At the same time the book will satisfy those who enjoy..."

"Napiaul's writing is clean and beautiful, his stories are simple and ordinary. In this spy funny and laughly inventive novel..."

"The Atlantic Monthly"

"and the New York Review of Books:"
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[All]

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3. Letter 18
2. Pupil and Teacher 9
1. The Struggling Masses 1
ONE OF THE BEST BOOKS OF THE YEAR

Edwidge Danticat

The Farming of Bones

Danticat writes in wonderous, evocative prose, and she is especially adept at reading memory and bringing that most basic of hopes when all other hope is lost: to endure, to persevere, and to carry with you the experience of loss. She has found a way to remain true to her roots, to continue to explore her own sense of self, to remain committed to her family, her home, and her people.

The Farming of Bones is a story of love, loss, and the power of memory. It is a story of hope, of the human spirit, and of the strength of the human heart. It is a story of the power of storytelling, of the power of imagination, and of the power of the written word.

Cuts deep, and you feel it. —Time

A powerful, haunting novel... every chapter
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Falling into the Life of a Language

FIVE

She Has Left Us Empty and Full of Her From a Time of Southern Woman

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