

RECEIVED

APR 13 2016

Course Information

Date Submitted: 4/13/2016

Current Prefix and Number: FR - French Language & Literature , FR 350 FRANCOPHONE CULTURES (SR)

OFFICE OF THE
SENATE COUNCIL

Other Course:

Proposed Prefix and Number: FR 350

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

1. General Information

a. Submitted by the College of: ARTS & SCIENCES

b. Department/Division: Modern & Classical Languages

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Jeffrey Peters

Email: jnp@uky.edu

Phone: 576-3499

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: FRANCOPHONE CULTURES: (SUBTITLE REQUIRED)

Proposed Title: Same.

c. Current Transcript Title: FRANCOPHONE CULTURES: (SR)

Proposed Transcript Title: Same.

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3 hrs

Proposed Meeting Patterns

LECTURE: 3 hrs

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 9

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: Explores the social, historical, and political situation of french- speaking cultures outside metropolitan france.

Proposed Course Description for Bulletin: Explores the social, historical, and political situation of french- speaking cultures outside metropolitan france. May be repeated up to 9 hours with a different subtitle.

2j. Current Prerequisites, if any: Prereq: FR 204 or equivalent.

Proposed Prerequisites, if any: FR 204 or equivalent.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? Yes

If YES, identify the depts. and/or pgms: Foreign Language and International Economics (FLIE), International Studies.

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|FR 350 CHANGE Dept Review|20150305

SIGNATURE|ACSI222|Anna C Harmon|FR 350 CHANGE College Review|20150928

SIGNATURE|JMETT2|Joanie Ett-Mims|FR 350 CHANGE Undergrad Council Review|20151120

SIGNATURE|DGHUNT2|David G Hunter|FR 350 ZCOURSE_CHANGE Approval Returned to Dept|20160413

SIGNATURE|JMETT2|Joanie Ett-Mims|FR 350 CHANGE Undergrad Council Review|20160413

Course Change Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

Open in full window to print or save

Generate F

Attachments:

Browse...

Upload File

ID	Attachment
Delete 6125	FR_350Syl (revised 1-16-16).doc
Delete 6686	FR_350Syl%20%28revised%201-16-16%29%20%28track%20c

First 1 Last

NOTE: Start form entry by choosing the Current Prefix and Number
(*denotes required fields)

Current Prefix and Number:	FR - French Language & Literature FR 350 FRANCOPHONE CULTURES: (SR)	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	FR 350
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, except 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input type="radio"/> Yes <input checked="" type="radio"/> No If YES, check the areas that apply:			
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics			
1. General Information			
a. Submitted by the College of: ARTS & SCIENCES		Submission Date: 4/13/2016	
b. Department/Division:		Modern & Classical Languages	
c.* Is there a change in "ownership" of the course?			
<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? Select...			
e.* Contact Person Name: Jeffrey Peters		Email: jnp@uky.edu Phone: 576-3499	
* Responsible Faculty ID (if different from Contact):		Email: Phone:	
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval OR Specific Term: ²	
2. Designation and Description of Proposed Course.			
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed change affect DL delivery.			
b. Full Title:		FRANCOPHONE CULTURES: (SUBTITLE REQUIRED) Proposed Title: *	
c. Current Transcript Title (if full title is more than 40 characters):		FRANCOPHONE CULTURES: (SR)	
c. Proposed Transcript Title (if full title is more than 40 characters):		Same.	
d. Current Cross-Listing:		OR	

	<input checked="" type="checkbox"/> N/A	Currently ³ Cross-listed with (Prefix & Number):	none
Proposed – ADD ³ Cross-listing (Prefix & Number):			
Proposed – REMOVE ^{3,4} Cross-listing (Prefix & Number):			
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern			
Current:	Lecture 3 hrs	Laboratory ⁶	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other: Please explain:
Proposed: *	Lecture 3 hrs	Laboratory ⁶	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other: Please explain:
f. Current Grading System:		ABC Letter Grade Scale	
Proposed Grading System:*		<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale	
g. Current number of credit hours:	3	Proposed number of credit hours:*	3
h.* Currently, is this course repeatable for additional credit?			<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be repeatable for additional credit?			<input checked="" type="radio"/> Yes <input type="radio"/> No
If YES:	Maximum number of credit hours:	9	
If YES:	Will this course allow multiple registrations during the same semester?		<input type="radio"/> Yes <input checked="" type="radio"/> No
i. Current Course Description for Bulletin:			
Explores the social, historical, and political situation of french- speaking cultures outside metropolitan france.			
* Proposed Course Description for Bulletin:			
Explores the social, historical, and political situation of french- speaking cultures outside metropolitan france. May be repeated up to 9 hours with a different subtitle.			
j. Current Prerequisites, if any:			
Prereq: FR 204 or equivalent.			
* Proposed Prerequisites, if any:			
FR 204 or equivalent.			
k. Current Supplementary Teaching Component, if any:			
<input type="radio"/> Community-Based Experience			

	<input type="radio"/> Service Learning <input type="radio"/> Both		
<i>Proposed Supplementary Teaching Component:</i>	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change		
3. Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No		
* <i>Proposed to be taught off campus?</i>	<input type="radio"/> Yes <input checked="" type="radio"/> No		
If YES, enter the off campus address:			
4.* Are significant changes in content/student learning outcomes of the course being proposed?	<input type="radio"/> Yes <input checked="" type="radio"/> No		
If YES, explain and offer brief rationale:			
5. Course Relationship to Program(s).			
a.* Are there other depts and/or pgms that could be affected by the proposed change?	<input checked="" type="radio"/> Yes <input type="radio"/> No		
If YES, identify the depts. and/or pgms:			
Foreign Language and International Economics (FLIE). International Studies.			
b.* Will modifying this course result in a new requirement² for ANY program?	<input checked="" type="radio"/> Yes <input type="radio"/> No		
If YES ² , list the program(s) here:			
6. Information to be Placed on Syllabus.			
a.	<input type="checkbox"/>	Check box if <u>changed to</u> 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between under and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grad criteria in the course for graduate students. (See SR 3.1.4.)

¹See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷In order to change a program, a program change form must also be submitted.

Syllabus
FR 350: Francophone Cultures (3 hrs)

Sub-Saharan African Literature and Film

Time and place to be announced

Instructor:

Dr. John Erickson

Office: Patterson Office Tower, rm 1028

Office phone. 257-7557

Email: jeric1@uky.edu

Office hours: tba

Bulletin description:

Explores the social, historical, and political situation of French-speaking cultures outside metropolitan France. May be repeated up to 9 hours with a different subtitle.

Course description:

In this course, we will set out to discover the formidable power and artistry of African film and written narrative that present a portrait of pre-colonial Africa, move through the dark years of colonial occupation, slavery, and oppression, and depict the struggle for self-determination and cultural liberation that still goes on in many countries in Africa.

We will study narratives of major African writers that will enrich our knowledge of written African writing and culture: Yambo Ouologuem's *Le Devoir de violence* [Mali], Ahmadou Kourouma's *Soleil des indépendances* [Ivory Coast], Ngugi wa Thiong'o's *Matigari* [Kenya], Sembène Ousmane's *Le Mandat* [Senegal], and a novel of either Miriama Bâ (Senegal) or Calixthe Beyala [Cameroon]. We will also read excerpts of other works (D. T. Niane's *Soundjata*; Ngugi wa Thiongo, *Decolonizing the Mind*; etc.).

Africa's world-class film industry offers several films from which we'll choose: films focussing on past epochs, as in Souleymane Cissé's beautiful *Yeelen* that brings us back to the great Mali Empire of the 13th century, Cheick Oumar Sissoko's film epic *Guimba le tyran* which, through the allegory of a legendary past, offers a virulent commentary on the disparities and adversities of modern African society, or Jean-Marie Teno's documentary of one hundred years of cultural imperialism in Africa, *Afrique, je te plumerai*. Other films witness the conflict between traditional village life in Africa and the inroads of globalization, the threat of Western ideas, technology, and consumerism to village life and the community in such works as Djibril Diop Mambety's *Hyènes* (Senegal) and Gaston Kaboré's *Zan Boko* (Burkina Faso). Finally, some possible choices present the tragedy and humor of Africans adapting to a changing world in such masterpieces as Ngangura Mweze and Bernard Lamy's *La Vie est belle* (Zaire), Amadou Saalum Seck's *Saaraba* (Senegal), and Jean-Pierre Bekolo's *Quartier Mozart* (Cameroon).

I'll also try to schedule a showing of a film of Sembène Ousmane of Senegal, undoubtedly the greatest West African filmmaker.

The course is taught entirely in French.

Prerequisite: FR 204 or equivalent

Learning Outcomes

On completion of this course students will be able to:

- Discuss the relationship between metropolitan France and its former colonies in the context of the literary and cinematic traditions of each;
- Define and describe the political stakes and evolution of the question of empire in France and the Francophone world;
- Articulate their thinking coherently in written and oral form.

Organization of the course by week:

Week 1 (January 9/11)

Wed./Fri.: Course objectives; brief introduction to French-Speaking West Africa

Week 2 (January 14/16/18)

Mon.: Pre-colonial empires: Ghana, Mali, and Songhay; handout of *Sundiata* excerpt

Wed.: Pre-colonial Empires (cont.); *Sundiata, An Epic of Old Mali*

Fri.: *Sundiata, An Epic of Old Mali*

Week 3 (January 21/23/25)

Mon.: Martin Luther King Birthday

Wed.: *Sundiata, An Epic of Old Mali*; viewing of the film *Yeelen* of Souleymane Cissé

(Mali, 1987): the great Mali Empire of the 13th Century, an epic of the Bambara people seen through modern African eyes (all films on reserve in Audio/Visual Lab, basement of Young Library)

Fri.: Discussion of *Yeelen*

Week 4 (Jan. 28/30; Feb. 1)

Mon.: The slave trade and the Middle Passage

Wed.: The slave trade and the Middle Passage Slavery (cont.); viewing of the film *Afrique*

je te plumerai (*Africa, I Will Pluck You*) of Jean-Marie Teno (Cameroon, 1992)

Fri.: Discussion of *Afrique je te plumerai*, European colonialism

Week 5 (Feb. 4/6/8)

Mon./Wed./Fri.: Achebe's *Things Fall Apart*; emergence from European colonialism

Week 6 (Feb. 11/13/15)

Mon.: Achebe's *Things Fall Apart*; the oral tradition

Wed.: Achebe's *Things Fall Apart*; the oral tradition Instead of class: viewing off the film

Keita (The Heritage of the Griot) of Dani Kouyaté (Burkina Faso, 1994)

Fri.: Discussion of the film *Keita*

Week 7 (Feb. 18/20/22)

Mon./Wed.: Struggles for liberation; Negritude (to read: Senghor, "Negritude: A Humanism

of the Twentieth Century"; Césaire, *Discourse on Colonialism* (excerpts); Mphahlele, "Remarks on Negritude")

Fri. **Midterm exam**

Week 8 (Feb. 25/27/29)

Mon./Wed./Fri.: Ahmadou Kourouma's *Suns of Independence*, politics and the "little people," assimilation & resistance

Week 9 (March 3/5/7)

Mon.: Midterm

Wed.: Discussion of Midterm; view *Hyenas* of Djibril Diop Mambety (Senegal, 1992)

Fri.: Discussion film.

Week 10 (March 10/12/14): Spring Break

Week 11 (March 17/19/21)

Mon.: Neo-colonialism

Wed.: Neo-colonialism; viewing of *Zan Boko* of Gaston Kaboré (Burkina Faso, 1988)

Fri.: conflict between tradition and change, past and present;

Week 12 (March 24/26/28)

Mon/Wed./Fri.: Ousmane Sembene's *The Money-Order*, bureaucracy in the new Africa

Week 13 (March 31/April 2/4)—

Mon/Wed./Fri.: The role of the African woman (family, polygamy, excision); *So Long a Letter* of Mariama Bâ

Week 14 (April 7/9/11)

Mon./Wed./Fri.: Yambo Ouologuem's *Bound to Violence*, the African past, a saga of violence
and degradation and accommodation with the present

Week 15 (April 14/16/18)

Mon.: Ouologuem's *Bound to Violence*

Wed.: Ouologuem's *Bound to Violence*; viewing of *Life is Rosy (La Vie est Belle)* of Ngangura Mweze & Bernard Lamy

(Zaire, 1987). The back alleys of Kinshasha; a rag to riches story; the tradition and the modern combined

Fri.: Discussion of film

Week 16 (April 21/23/25)

Mon.: Viewing of *Quartier Mozart* of Jean-Pierre Bekolo, Cameroon, 1992). 48 hours in a working-class

neighborhood, a schoolgirl learns "sexual politics"

Wed.: Discussion of film; handout of study sheet for final exam

Fri.: Discussion of final exam

N.B. Films will be put on reserve one week before class time

=====
Final Exam: April 30th, 1 PM

* * *

Narrative texts:

Ousmane Sembène (Sénégal), *The Money-Order with White Genesis*. Heinemann: African Writers Series (orig. ed., *Véhi-Ciosane ou Blanche Genèse suivi du Mandat*, 1966). OUT OF PRINT: Used copies under \$10 + shipping available online: Amazon.com

[N.B. We'll read only *The Money-Order*]

Ahmadou Kourouma (Ivory Coast), *The Suns of Independence*. New York: African Publishing House, Holmes & Meier (orig. ed. *Les Soleils des independences*, 1970).

3. Chinua Achebe (Nigeria), *Things Fall Apart* (1958). New York: Random House
Miriam Bâ (Sénégal), *So Long a Letter* (1980), Heinemann: African Writers Series (orig. ed., *Une si longue lettre*, 1980).

Yambo Ouologuem (Mali), *Bound to Violence*. Heinemann: African Writers Series [orig. ed., *Le Devoir de violence*, 1968]. OUT OF PRINT: Used copies under \$10 + shipping available online: Amazon.com; abebooks.com; barnes&noble.com, etc.

6. Xeroxed texts: *Soundjata ou l'épopée mandingue*, Négritude (Senghor, "Negritude: A Humanism

of the Twentieth Century"; Césaire, *Discourse on Colonialism* (excerpts); Mphahlele, "Remarks on Négritude" Césaire, Senghor, Mphahlele).

Films:

Yeelen, dir. Souleymane Cissé (Mali, 1987), 105 min.

Zan Boko, producer/dir. Gaston Kaboré (Burkina Faso, 1988), 94 min.

Hyènes (Hyenas), dir. Djibril Diop Mambety (Senegal, 1992), 113 min.

La vie est belle (Life is Rosy), dir. Ngangura Mweze & Bernard Lamy (Zaire, 1987), 85 min.
Quartier Mozart, dir. Jean-Pierre Bekolo (Cameroon, 1992), 80 min.
Afrique, je te plumerai (Africa, I Will Pluck You), dir. Jean-Marie Teno (Cameroon, 1992), 88 min.
Keita (L'héritage du Griot), dir. Dani Kouyaté (Burkina Faso, 1994), 94 min.

Class Requirements:

Papers (two five-page essays): Each of these papers will be an analytical discussion of written text or visual image (from a film, etc.) that I will give you. Each paper will be required to develop a thesis to be cogently developed and defended during the paper.

Participation: Preparation of reading assignments and viewing of films **before** coming to class and participation in class discussion are required. Please notify me in case of necessary absences known in advance or bring excuses for emergency absences. If you miss class, it is your responsibility to find out from a classmate what you missed and to make up any missed work.

Attendance will be directly linked to the participation grade. More than 3 unexcused absences will adversely affect your final grade. Students missing more than four classes will automatically receive a failing grade for participation, six absences automatic fail for course.

Class journal: You are asked to keep a journal to enter your impressions, ideas, and discoveries regarding the books you have read and the films you have viewed (not a mere summary of the plot, please). How do these works relate to contemporary life? What differences do you find between the culture they represent and American culture? Do these works say anything to you personally in regard to your personal life and beliefs?

Midterm exam: The midterm will consist of a series of essay questions pertaining to the reading and viewing we will have done to that point in the semester. You will have to opportunity to choose from among the questions I give you.

Final exam: The final exam will be cumulative and will consist of a series of essay questions pertaining to the reading and viewing we will have done. You will have to opportunity to choose from among the questions I give you.

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/registrar/calendar>).

Grade

Two essays (averaged)	25%
Class journal	5%
Midterm exam	25%
Final exam	35%
Class participation	10%

Grading Scale:

A	90-100
B	80-89
C	70-79
D	60-69
E	Below 60

Attendance policy:

Unexcused absences will adversely affect your final grade in the course. Attendance is a crucial part of any language class, since improvement can only occur through consistent and active participation with the language.

Attendance is thus mandatory. For the third and each subsequent unexcused absence, the final average will be lowered by 10 points.

In accordance with the Senate Rules

(<http://www.uky.edu/StudentAffairs/Code/part2.html>): **more than 6 excused or unexcused absences** (1/5 of class meetings) require that the student withdraw from the course or take a grade of incomplete.

If you know you are going to be absent from class, please notify me before class (by e-mail). If you do miss class, it is your responsibility to find out from a classmate what you missed and to make up any missed work.

See relevant passages from the Senate Rules § 5.2.4.1 and 5.2.4.2:

(<http://www.uky.edu/StudentAffairs/Code/part2.html>):

Excused Absences

Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is

required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Academic Integrity

Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see <http://www.uky.edu/Faculty/Senate/> for the current set of *Senate Rules*) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

Recommended for Further Study

- Amistad* (film), dir. Stephen Spielberg (USA, 1997).
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