

# REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for Items being changed.

**1. General Information.**

a. Submitted by the College of: A&S Today's Date: 9-15-09

b. Department/Division: MCLLC/French

c. Is there a change in "ownership" of the course? YES  NO

If YES, what college/department will offer the course instead? \_\_\_\_\_

d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)

e. Contact Person Name: Dr. Jeffrey Peters Email: jnp@uky.edu Phone: 269-1733

f. Requested Effective Date:  Semester Following Approval OR  Specific Term<sup>2</sup>: Fall 2010

**2. Designation and Description of Proposed Course.**

a. Current Prefix and Number: FR 350 Proposed Prefix & Number: FR 350

b. Full Title: Cultural Profiles of France (SR) Proposed Title: Francophone Cultures (subtitle required)

c. Current Transcript Title (if full title is more than 40 characters): \_\_\_\_\_

c. Proposed Transcript Title (if full title is more than 40 characters): Francophone Cultures (SR)

d. Current Cross-listing:  N/A OR Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_

Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.

Current:	<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory <sup>5</sup>	<input checked="" type="checkbox"/> Recitation	<input checked="" type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	<input type="checkbox"/> Other – Please explain: _____		

  

Proposed:	<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory	<input checked="" type="checkbox"/> Recitation	<input checked="" type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	<input type="checkbox"/> Other – Please explain: _____		

f. Current Grading System:  Letter (A, B, C, etc.)  Pass/Fail

Proposed Grading System:  Letter (A, B, C, etc.)  Pass/Fail

g. Current number of credit hours: 3 Proposed number of credit hours: 3

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

<sup>1</sup> See 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 sent to appropriate academic Council for normal processing and contact person is informed.

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

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

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

<sup>5</sup> Generally, 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 represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

## REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Proposed to be repeatable for additional credit?

YES  NO

If YES: Maximum number of credit hours: \_\_\_\_\_

If YES: Will this course allow multiple registrations during the same semester?

YES  NO

i. Current Course Description for Bulletin:

This course explores significant figures, movements, trends, and issues in the cultural history of France in relation to the major political, economic, educational, and cultural institutions of France such as the monarchy, the Republics, the Church, the university, religious and secular schooling, architecture, music, and the plastic arts. Taught in French. Prereq: FR 204.

Proposed Course Description for Bulletin:

Explores the social, historical, and political situation of French-speaking cultures outside of metropolitan France. Prereq: FR 204 or equivalent.

j. Current Prerequisites, if any:

FR 204

Proposed Prerequisites, if any:

FR 204 or equiv.

k. Current Distance Learning (DL) Status:  N/A  Already approved for DL\*  Please Add<sup>6</sup>  Please Drop

\*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.

l. Current Supplementary Teaching Component, if any:

Community-Based Experience  Service Learning  Both

Proposed Supplementary Teaching Component:

Community-Based Experience  Service Learning  Both

3. Currently, is this course taught off campus?

YES  NO

Proposed to be taught off campus?

YES  NO

4. Are significant changes in content/teaching objectives of the course being proposed?

YES  NO

If YES, explain and offer brief rationale:

Will broaden the content coverage of this course in cultural history from France alone to the larger Francophone world (e.g., North Africa, the Caribbean, etc.).

5. Course Relationship to Program(s).

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

YES  NO

If YES, identify the depts. and/or pgms: \_\_\_\_\_

b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program?

YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

6. Information to be Placed on Syllabus.

a.  Check box if changed to 400G or 500.

If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

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

<sup>7</sup> In order to change a program, a program change form must also be submitted.

## SIGNATURE ROUTING LOG

**General Information:**

Proposal Type: Course  Program  Other   
 Proposal Name<sup>1</sup> (course prefix & number, pgm major & degree, etc.): FR 350 *CHC*  
 Proposal Contact Person Name: Jeffrey Peters Phone: 269-1733 Email: jnp@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
MCL French and Italian division faculty	9/15/09	Suzanne Pucci / 257-1066 / spucci1@uky.edu	<i>Suzanne Pucci by TP</i>
MCL, Chair	9/15/09	Ted Fiedler / 257- / tfiedler@uky.edu	<i>Theodore Fiedler</i>
		/ /	
A&S Educational Policy Committee	3/31/10	David Hunter / 257-7016 / david.hunter@uky.edu	<i>D. Hunter RH</i>
A&S Associate Dean for Undergraduate Programs	3/31/10	Anna Bosch / 257-6689 / bosch@uky.edu	<i>ARB Bosch</i>

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>2</sup>
Undergraduate Council	9-28-2010	<i>[Signature]</i>	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>1</sup> Proposal name used here must match name entered on corresponding course or program form.

<sup>2</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**Syllabus**  
**FR 350: Francophone Cultures**

**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

**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.

## 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 *Yellen*

*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., the African writer in search of a public (finding a lingua franca); Ahmadou Kourouma's *Suns of Independence*

*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

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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 Negritude" 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:**

Term papers (two five-page essays): 25% of final grade; midterm: 25% of final grade; final exam: 35% of final grade; class journal: 5% of final grade; class participation: 10% of final grade.

**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?

## **Grading Scale:**

A: 90-100  
B: 80-89  
C: 70-79  
D: 60-69  
F: 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>):

## **Academic Honor:**

Students are expected to adhere to the highest standards of academic and intellectual.



Please note the University policy on plagiarism and cheating as expressed in Part II, section 6 of the Student Code of Conduct  
[[www.uky.edu/StudentAffairs/Code/part2.html](http://www.uky.edu/StudentAffairs/Code/part2.html)]:

**N.B. The passages concerning plagiarism and cheating in the Student Code of Conduct are not meant to discourage students from sharing ideas and collaborating. On the contrary, unless instructed otherwise, students this class should collaborate as much as possible, but must acknowledge such collaboration in any work submitted for a grade.**

## **Disability Statement**

**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 (Room 2, Alumni Gym, 257-2754, email address [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.**

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## **Recommended for Further Study**

- Amistad* (film), dir. Stephen Spielberg (USA, 1997).  
Appiah, Kwame Anthony. *In My Father's House. Africa in the Philosophy of Culture*. Oxford: Oxford UP, 1992.  
Davidson, Basil. *African Genius*. Boston: Atlantic-Little, Brown, 1969  
Erickson, John. *Nommo. African Fiction in French South of the Sahara*. French Literature Publications, 1979.  
Fanon, Frantz. *Les Damnés de la terre*, préface de Jean-Paul Sartre. Paris: François Maspero, 1961.  
Gikandi, Simon. *Reading the African Novel*. Portsmouth, NH: Heinemann, 1987.  
Gurnah, Abdulrazak, ed. *Essays on African Writing*. Portsmouth, NH: Heinemann, 1994.  
Harrow, Kenneth. *Thresholds of Change in African Literature*. Portsmouth, NH: Heinemann, 1994.  
Irele, F. A. *The African Experience in Literature and Ideology*. London: Heinemann, 1981.  
Jahn, Janheinz. *Muntu. The New African Culture*. (1958) Faber and Faber, 1961.  
-----. *Neo-African Literature. A History of Black Writing*. (1966) N.Y.: Grove Press, 1968.  
Kenyatta, Jomo. *Facing Mt. Kenya. The Tribal Life of the Gikuyu*. N.Y.: A Vintage Book, n.d.  
Killam, G. D., ed. *African Writers on African Writing*. London: Heinemann, 1973.  
Larson, Charles R. *The Emergence of African Fiction*. Indiana UP, 1971.  
*Little Senegal* (film), dir. (French/Senegalese 2001).  
Mbiti, John S. *An Introduction to African Religion*. N.Y.: Praeger, 1974.  
Mudimbe, V. Y. *The Idea of Africa*. Indiana UP, 1994.  
-----. *The Invention of Africa*. Indiana UP, 1988.

Ngugi, wa Thiong'o. *Detained: A Writer's Prison Diary* (1981). Portsmouth, NH: Heinemann.

----- . *Decolonizing the Mind. The Politics of Language in African Literature*. Portsmouth, NH:

Heinemann, 1981.

Olney, James, *Tell Me Africa*. Princeton, NJ: Princeton UP, 1973.

Ong, Walter J. *Orality and Literacy. The Technologizing of the Word*. London/NY: Methuen, 1982.

Russell, Sharon A. *A Guide to African Cinema*. Westport, CT: Greenwood Publishing Group, 1998.

Sartre, Jean-Paul. "Orphée noir", préface à l'*Anthologie de la nouvelle poésie nègre et malgache de*

*langue française* de Léopold Sédar Senghor. Paris: Presses universitaires de France, 1948. Repris dans *Situations III*. Paris: Gallimard, 1949.