New Course Request

Check Appropriate Boxes:

Undergraduate credit □  Graduate credit ☑  Professional credit □

1. School/Division: College of Liberal Arts & Sciences
2. Academic Subject Code: LBST

3. Course Number: D511  (must be cleared with University Registrar)

4. Instructor:

5. Course Title: Humanities Elective

Recommended Abbreviation (Optional) (limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 05

7. Credit Hours: Fixed at 3 or Variable from to

8. Is this course to be graded S-F (only)? Yes  No

9. Is variable title approval being requested? Yes  No

10. Course description (not to exceed 50 words) for Bulletin publication: Prerequisites: LBST D540

An MLS graduate elective course in the humanities. Topics vary. May be repeated for credit.

11. Lecture Contact Hours: Fixed at 3 hrs/wk or Variable from to

12. Non-Lecture Contact Hours: Fixed at or Variable from to

13. Estimated enrollment: 7-10 of which 100% percent are expected to be graduate students.

14. Frequency of scheduling: Every Semester Will this course be required for majors? Yes

15. Justification for new course: To provide MLS students with graduate elective options

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

[Signature]  Date 9/1/01

[Signature]  Date 11/15/01

Department Chairman/Division Director  Dean

[Signature]  Date

[Signature]  Date

Dean of Graduate School (when required)  Chancellor/Vice-President

[Signature]  Date

University Registrar

After School/Division approval, forward the last copy (without attachments) to the University Registrar for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
LBST D-511

Attached is a sample syllabus for LBST D-511 Humanities Elective. In the syllabus Professor Walker has described the expectations and requirements for graduate and undergraduate students who might take the course. Her syllabus is one model for how this course might be taught. Topics will change as other instructors begin to offer this sort of course; it is likely that they will organize the readings, writing assignments, and presentations differently. These new courses may or may not include a mini-seminar component. Given the challenges of conducting a course entirely in French, Professor Walker felt that these mini-seminars would be essential to ensure that the graduate students had a true graduate-class experience.
FRENCH 450/LBST-D 511
Littérature africaine d'expression française
(Fall 2004)

Dr. Lesley Walker
3233 Wiekamp
Phone: 520-4199 (don’t hesitate to leave a message)
e-mail: Lwalker@iusb.edu
Office hours: T/R 2:00-4:00;  W 2:00-4:00; or by appointment

MW 4:00-5:15 DW 1150
Selected chapters from Kevin Shillington, History of Africa, Albert Camus, L’étranger; Mariama Bâ, Une si longue lettre, Mariama Bâ; a collection of short-stories found in Diversité; Ananda Devi, La Vie de Joséphin le fou.

Additional Readings for Graduate Students:
V.Y. Mudimbe, The Invention of Africa : Gnosis, Philosophy, and the Order of Knowledge,
Frantz Fanon, Peau Noire, Masques Blancs, Françoise Lionnet, Postcolonial Representations : Women, Literature, and Identity; Maryse Condé, La Traversée de la Mangrove

Course Objectives:

The cumbersome nature of the course title, African Literature of French Expression, already points to an uneasy hybridization. Why not simply African Literature? Or even French literature? Colonialization can be understood as the incorporation of the indigenous cultures of Africa into a Western linguistic, cultural and social matrix. In much of Africa, daily life from school to government to religious practices was re-organized along a Western, in our case French, model. And, yet despite the cruel and destructive nature of the colonial enterprise, extraordinary works of fiction and poetry nevertheless flourished during and after this period. We shall have the opportunity to study a few such works. Despite vast geographical and cultural differences in these works, certain themes tend to recur: loss of community, questions of authenticity, marginality, alienation, alterity, exile, degradation, and oppression. We will not only consider the relationship between the colonized and the colonizer, we will also examine issues of repression within a given society—the oppression of women in particular. While, for the most part, these are not happy tales, they are nevertheless stories of heroic resistance and amazing creativity, often flying in the face of an otherwise bleak reality.

As well as a content course in which critical and reflective thinking will be important, I also consider this class a skills course. We will work on improving your written and oral French through constant practice with an aim of achieving proficiency in both. The emphasis on full and active participation of all students during class time will allow for improvement in your oral French. Attention will also be paid to ameliorating your writing skills. We will concentrate on the dissertation, a kind of essay, which asks you to develop and organize you thoughts on a given topic in a logical fashion. Techniques such as peer-editing and the writing of multiple drafts will help hone these skills.
For Graduate Students:

In addition to reading literary and historical texts, the graduate students in the course will be expected to engage explicitly with theories of post-coloniality and feminism. These texts examine issues such as authenticity, alienation, and oppression through the lense of the philosophical and historical traditions associated with the "Western" thought. Theories of post-coloniality and feminism both critique and elaborate on these traditions in order to move beyond what Nietzsche called the master/slave dialectic. Philosophy, literature, history and ethics meet at the crossroads of these types of theoretical investigations. The goal for the graduate students in the course is to acquire some familiarity and fluency in these types of texts.

Course Assignments:

2 dissertations (2 à 3 pages) 40%
Présentation orale 10%
Participation 20%
Dissertation synthétique (5 à 6 pages) 30%

1) There will be two short essays or dissertations on an assigned topic. (We will discuss at some length the nature of a good dissertation.) The syllabus indicates the day when the first draft is due. On that date, you will exchange your essay with a partner and, following the peer-editing guidelines, you will assist your partner in strengthening his or her work. You will then rewrite your essay bearing your partner’s suggestions in mind.

2) You will be asked to do an oral presentation with a partner on an African country studied this semester. You should share basic information about that country with the class: population, superficie, chef-lieu, langues parlées, religion, produits agricoles, climat, industries, gouvernement actuel et histoire et surtout histoire de la colonisation.

3) Attendance is extremely important and your participation grade will largely reflect your active participation in class. As a general rule of thumb, try to make at least one insightful comment per class.

4) The final paper or dissertation synthétique will ask you to examine one theme, for instance, alienation, throughout at least 3 of the works read during the course of the semester. The point is to try to bring together and analyze in a synthetic fashion a few of the topics discussed in class.

Graduate Student Assignments:

Graduate students shall also write two papers, however, they will be asked to incorporate the insights from their theoretical readings into their analyses of the various novels and films. These papers should be 5 to 7 pages in length. Graduate students should also plan on participating in the peer-editing process and plan to work on multiple drafts of their papers. The final paper will be a comparative essay—a discussion of at least two works of fiction and/or a film—which
displays an understanding of and fluency in post-colonial and feminist theory. The final paper should be between 10 and 15 pages.

In addition to this written work, the graduate students will meet for supplementary discussions of the theoretical texts. Each student will guide and facilitate a discussion of a particular theoretical text. Additionally, each student will present a draft of his or her final paper. Students should plan on meeting four additional throughout the semester; these mini-seminars will last for about an hour.

**Grading Scale**

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<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>100-93%</td>
<td>A</td>
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<tr>
<td>92-90%</td>
<td>A-</td>
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<td>89-87%</td>
<td>B+</td>
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<td>86-83%</td>
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<td>82-80%</td>
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<td>79-77%</td>
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<td>76-73%</td>
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<td>62-60%</td>
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<td>59%</td>
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*Please note that I reserve the right to modify the syllabus in the event of any and all unforeseeable circumstances that, at a later date, may manifest themselves, unexpectedly!*

If you have a disability that may require assistance or accommodations, or if you have questions related to any accommodations for testing, note takers, readers, etc., please speak with me as soon as possible. Students may also call Disabled Student Services (237-4479) for additional information about services at IUSB.

**You and IU Overseas**

At Indiana University you can make overseas study a part of your regular degree program, whatever your major. You have the opportunity to spend a full academic year, semester, or a summer abroad earning IU credit while enrolled in outstanding foreign universities or in classes especially designed for international students.

Additionally, IUSB faculty members are planning two different summer courses to be offered in summer 2005 and summer 2006. The summer 2005 course will focus on the institutions of the European Union and will visit three French-speaking countries: France, Luxembourg, and Belgium. In summer 2006, Professors Lesley Walker and Joseph Chaney will teach a six credit course focusing on Paris and London. As part of this course, Professors Walker and Chaney will lead a three-week trip to these two great European cities.

You do not have to be a foreign language major to study abroad. Some academic-year programs require a strong foreign language background, permitting you to attend regular courses at the host university. Other programs, especially those in the summer, provide intensive language instruction that speeds your fulfillment of foreign language.
Programs administered by Indiana University are modestly priced, and you may apply IU financial aid to all program costs. Scholarships are available for students from nonresidential campuses, minority students, and qualified students on selected programs.

Plan ahead! All students having completed French 102 are eligible for the Summer Program in Paris. **The deadline for this program is February 15, 2005.** Explore the wide range of opportunities for study abroad early in your university career. For more information ask your instructor or check out the IU overseas webpage: www.indiana.edu/~overseas. Additionally, see hand-out on the Paris program for summer 2005.

**Programme du cours**

**Semaine 1**
8/31 Introduction au cours

9/2 Colonisation: Problème historique et épistémologique

**Semaine 2**
9/7 Discussion

9/9 Alexandre Enkerli: l’oralité en Afrique
   1. *Étranger*, Albert Camus, chapitres I & II

**Semaine 3**
9/14 L’Algérie (présentation par un étudiant) et la vie d’Albert Camus (présentation par un étudiant)
   1. *Étranger*, chapitres III à V

9/16 Discussion du roman; Qu’est-ce une dissertation?
   1. *Étranger*, deuxième partie, chapitres I à III

**Semaine 4**
9/21 Discussion du roman
   1. Terminez le roman

9/23 Conclusion
   1. Faites le premier brouillon de votre dissertation et apportez deux copies.

**Semaine 5**
9/28 Peer-editing
   1. Réviser votre dissertation à rendre le 7.

9/30 Sénégal (présentation orale par étudiant) et Mariama Bà (présentation orale par un étudiant)

**Semaine 6**

10/5 Discussion

10/7 Conclusion d’*Une si longue lettre*
1. Ousmane Sembene, “La Noire de . . .” dans *Diversité*, pp. 105-113

**Semaine 7**

10/12 Présentation orale sur Ousmane Sembene et discussion
1. Terminez “La Noire de . . .” pp. 114 à 120.

10/14 Le Cameroun (présentation orale) et Claire Denis (présentation orale)
2. Faites soit composition A soit composition B à la page 120 dans *Diversité*.

**Semaine 8**

10/19 Regarder le film *Chocolat* et rendre vos compositions

10/21 Terminer le film et discussion du film
1. Faites un deuxième brouillon de votre composition

**Semaine 9**

10/26 Le Congo (présentation orale) et J.-B. Tati Loutard (présentation orale)
1. Terminez l’histoire pp. 134 à 139.

10/28 Discussion de “La Fièvre”
1. Devoir: Lisez “Le cauchemar” pp. 81 à 87 dans *Diversité*

**Semaine 10**

11/2 Le Maroc (présentation orale) et Abdelhak Serhane (présentation orale)
1. Répondez aux questions p. 88 “Allons plus loin” dans *Diversité*.

11/4 Discussion de “La Fièvre”
1. Commencer à lire *La Vie de Joséphine le fou* par Ananda Devi

**Semaine 11**

11/9 L’Île Maurice (présentation orale) et Ananda Devi (présentation orale)
1. *La Vie de Joséphine le fou*

11/11 Discussion du roman
1. *La Vie de Joséphine le fou*
Semaines 12
11/16  Discussion du roman
  1. *La Vie de Joséphin le fou*

11/18  Discussion du roman
  1. *La Vie de Joséphin le fou*

Semaine 13
11/23  Regarder “Ça twiste Popenguine”
  1. Faites le premier brouillon de votre dissertation

11/25  *Jour de grâce*

Semaine 14
11/30  Terminer le film et discussion
12/2   Peer-editing

Semaine 15
12/7   Conclusion de *La Vie de Joséphin le fou*
  1. Rendre votre deuxième brouillon

12/9   Conclusion du cours

*Rendre la version finale de votre dissertation le 15 décembre avant 4 heures.*