

# ENG1131- Writing Through Media: Images of Africa



**Fall 2021**

<b>Instructor</b>	Cristovão Nwachukwu
<b>Office and Office Hours</b>	Zoom. Meeting ID: 786 981 7663; F 9:30-a.m 11:30 a.m.
<b>Email</b>	<a href="mailto:crisova.nwachuk@ufl.edu">crisova.nwachuk@ufl.edu</a>
<b>Class</b>	12919
<b>Section</b>	1802
<b>Location</b>	ARCH 0116
<b>Time</b>	MWF Period 6 (12:50 p.m. – 1:40 p.m.)  and  M Period 9-11 ( 4:05-7:05)
<b>Course Website</b>	Canvas

## Course Description

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Africa has occupied a unique space in the Western cultural imagination. Since its initial contact with Europe, representations of Africa usually range from conveying danger to primitivism and constantly portray the continent and its peoples in a hierarchy that strips Africa of its complexity. For the West, Africa functions more as a concept rather than a continent; a concept that has been weaponized to justify colonization and imperialism under the guise of humanitarian civilizing missions.

In this course, we will study literary texts, films, and essays from the 19<sup>th</sup> century until the present to examine how and why colonization and globalization have shaped representations of Africa. Most importantly, how have cultural productions been utilized to both promote and counter reductive views about Africa? To achieve this goal, you will produce media and engage in discussions that will refine your analytical skills and enhance your critical thinking.

By the end of this course, students will be able to

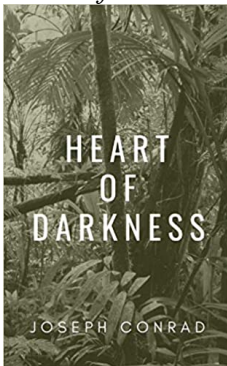
- Evaluate how the process of colonization has informed contemporary representations of Africa in Western media
- Analyze traits of different art forms and how authors employ such forms to portray African cultures
- Discuss the ideological underpinnings of artistic depictions of different cultures and populations
- Develop cohesive and coherent written and oral arguments
- Situate works within current discussions about race, sexuality, gender, and nationality using evidence from primary and secondary sources
- Produce different media as a resource for cultural commentary

## Required Texts

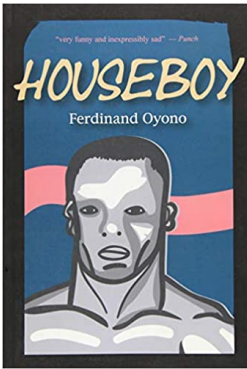
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We will read the main texts in the following order:

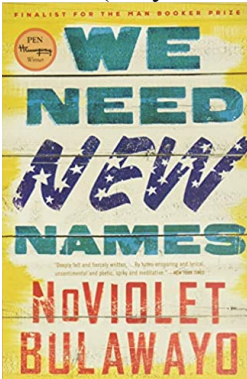
- ❖ *Heart of Darkness* (1899)\* by Joseph Conrad – ISBN: 9781673303056



- ❖ *Houseboy* (1956) by Ferdinand Oyono – Publisher - Waveland Press, Inc.; 1st edition (September 26, 2012) ISBN: 9781577669883



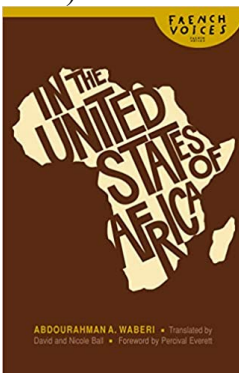
- ❖ *We Need New Names* (2014) by NoViolet Bulawayo - Publisher - Back Bay Books; Reprint edition (May 20, 2014). ISBN: 9780307739452



- ❖ *Laguardia* by Nnedi Okorafor - Publisher - Berger Books; Illustrated edition (July 30, 2019). ISBN: 9781506710754



- ❖ *In the United States of Africa* by Abdourahman Waberi - Publisher : BISON BOOKS (March 1, 2009). ISBN: 9780803222625



\**Heart of Darkness* will be available on Canvas because this work is in public domain. The novella along with the short stories and scholarly texts will be assembled in the “Folders” section on Canvas. For the other texts, try to purchase, borrow, or find online the same editions I listed above. This will prevent us from having different page numbers, which will hamper our discussions whenever we consult them in class. However, if you cannot find these editions for an affordable price, it is fine if you buy the cheapest one.

**Suggestion for access to longer texts:** You can find all the required texts for an affordable price on Abebooks or borrow them from UF’s library.

## List of Films

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We will watch these films in the following order:

- *Black Girl* (1966) by Ousmane Sembene
- *Rafiki* (2018) by Wanuri Kahiu
- *Black Panther* (2018) by Ryan Coogler
- *District 9* (2009) by Neill Blomkamp

The screening sessions will be asynchronous, meaning you will watch the films at home before coming to the class. They will be available in our course reserve on [Ares](#). To access them, you will need to download UF’s VPN service, which you can find here: <https://it.ufl.edu/ict/documentation/network-infrastructure/vpn/>. Afterwards, follow the instructions on this guide:

<https://accesssupport.uflib.ufl.edu/files/2020/07/Student-Guide-to-Ares.pdf>.

**Although screening sessions will be asynchronous, we will use them occasionally to discuss longer texts, have workshop sessions, and prepare you for the main assignments. Please consult the schedule to check in which period Monday’s class will take place.**

## Grading & General Education Objectives

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The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment’s word count must be fulfilled.

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate

	sources, and provide an adequate discussion with basic understanding of sources.	discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

### General Assessment Rubric

A	<ul style="list-style-type: none"> <li>• Follows ALL instructions specific to the assignment description</li> <li>• Generates and elaborates on original ideas relevant to the course content</li> <li>• Assignment provides evidence to support claims</li> <li>• Assignment incorporates source material appropriately and effectively</li> <li>• Assignment displays clear organizational forethought</li> <li>• Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
B	<ul style="list-style-type: none"> <li>• Follows most instructions specific to the assignment description</li> <li>• Incorporates and elaborates ideas relevant to the course content</li> <li>• Assignment provides evidence to support most of its claims</li> <li>• Assignment incorporates source material appropriately</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>

C	<ul style="list-style-type: none"> <li>• Follows some instructions specific to the assignment description</li> <li>• Incorporates ideas relevant to the course content</li> <li>• Assignment provides evidence to support some of its claims</li> <li>• Assignment incorporates source material</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
D	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment description</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment provides little to no evidence to support its claims</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
E	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment description</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment provides little to no evidence to support its claims</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>

### General Education Objectives

This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).

Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## **Assignments (1000 points total)**

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### **Participation on Canvas Discussions (12 posts; 2,400 words; 120 points)**

Before each discussion section, you will answer questions on Canvas discussion boards to reflect about the reading(s)/film(s) and other materials of the week. The response should be at least 200 words long. Discussion posts will be due **Monday at 10 a.m. when we have classes on period 6 and Monday at 1 p.m. when we have classes on period 9-11 (screening session period)**. The deadline might change due to holidays or the beginning/end of the unit, and I will indicate when they do in the schedule.

### **Close Reading Essay (800 words, 100 points)**

This assignment will evaluate your close reading skills in examining the works we discussed in the first unit. This close reading will answer a question I will post on Canvas, and you will answer it in the form of an essay as a means of exploring some of the topics we have addressed. You will be expected to analyze the work you chose for this assignment carefully in order to discuss this topic and develop an argument regarding the whole text through a close reading. **No secondary sources may be used for this assignment.**

### **Digital Zine (800 words, 150 points)**

You will compose a digital zine to analyze image(s) that represent an aspect of African culture or peoples either in a positive or negative way. This visual representation can range from a picture to a painting, and you will **compare it** to one of the readings/films we studied in the second unit. Your digital zine should answer the following questions: How do the images you chose represent a discourse about African peoples or cultures? How are these images similar or different to what the artist is doing in the work we studied? **You will need 2-3 scholarly sources to support your analysis.**

### **Digital Map (1000 words; 200 points)**

You will create a multimedia project using either Google Earth or ArcGIS Story maps to analyze the strategies one of the authors we have studied employs to construct their own image of African or Western spaces. You will choose one of the stories/films we studied so far to answer the following questions: What argument is this artist making by representing the spaces in which this narrative takes place? How are they representing African peoples and the spaces through which they navigate? Firstly, you will submit your analysis as essay to Canvas. Then you will add your work to our collective digital map. I will explain how to do so during the preparation sessions for this assignment on week 13. **You will need 2-3 scholarly sources to support your argument.**

### **Final Project (1000 words; 250 points)**

For the final assignment, you will have the choice of writing a critical essay, recording a podcast, a video essay, or composing an artistic work such a painting, a drawing, graphic novel, or any alternative media form analyzing one or more works we studied throughout the course. If you choose to write an essay, it must be at least 1.000 words long. If you choose to compose an artistic work, you should write a statement that clarifies how your production responds to one works we studied, and the statement has to be at least 1.000 words long. For video essays and podcasts, you should submit a transcription to Canvas of at least 1.000 words long along with your recording.

**You should send me a two-paragraph proposal on Canvas by 11:59 a.m. on December 3<sup>rd</sup> for me to approve your final project. All students must use at least 4 scholarly sources to support their interpretation or reaction to the work they chose to analyze.**

The proposal will be worth 50 points and the final project 200. Bear in mind I might ask you to resubmit the proposal if it does not adhere to the requirements for the assignment or if it does not seem feasible.



### Participation and Homework (180 points)

This grade accounts for your level of engagement during our classes, attendance, doing the readings, and assigned homework throughout the course. **The grades will be posted after our last class on December 8th, so please do not ask me for them earlier than that.**

### Class Policies

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1. You must complete all assignments to get credit for this course.
2. *Attendance:* In the beginning of every class, I will call the roll and attendance will be necessary to complete the course. **You are allowed to have at the most 6 unexcused absences. More than 6 unexcused absences will mean you failed the course. For me to excuse your absence, you will need to email me beforehand.**

**However, bear in mind that:**

2.1 After **3 unexcused absences**, your grade will be lowered by **one letter grade**.

2.2 Classes on **M period 9-11**, the screening period, count as **3 periods**. Therefore, **missing one of these sessions will already result in three absences**.

2.3 Arriving 10 minutes late will count as half an absence. Arriving 20 minutes late will count as a full absence.

Excused absences are consistent with university policies in the undergraduate catalog and require appropriate documentation. For further information, please consult this link:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

3. *Concerning Issues that might affect your progress:* If you experience any kind of hardship that affects your progress during the class, which include financial or health-related issues, email me as soon as possible so I can ascertain how to proceed and offer alternative activities and deadlines to better accommodate your situation.
4. *Email responses and civility:* Please email me about class matters through Canvas, and whenever you send me an email during the week wait at least 24 hours for a reply. Emails received during the weekend will be answered on Monday. Furthermore, beware of the tone with which you address in your emails. **I will not answer emails that do not include a salutation addressing me by my last name.**
5. *Classroom behavior:*
  - a. Participation will be required and will affect your grade. I expect all students to engage in our discussions to make them as fruitful as possible.
  - b. You are free to express your opinions about the topics we will discuss during our classes. However, you must be civil to me and your peers. Any racist, sexist, xenophobic, homophobic, transphobic, or generally prejudiced comments made during the class will not be tolerated. Respect will ensure our class runs smoothly and will keep the discussion focused.
  - c. *UF's policy on Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/>



6. *Paper Format and Submission*: All assignments will be submitted on Canvas using MLA format.
7. ***Late Papers/Assignments*: Late work will not be graded unless you inform by email me at least 24 hours before the assignment the is due of any issue that might prevent you from complying with the deadline.**
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

From the UF Student Honor Code:

A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/> ), which will provide appropriate documentation to give your instructor early in the semester.
  11. *Students who are in distress* or who are in need of counseling or urgent help: please contact <https://umatter.ufl.edu/> or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
  12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by addressing appeals to administrative assistant Carla Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
  14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://gatorevals.aa.ufl.edu/>

## Schedule of Classes and Assignments

1-This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Generally, the bullet points are listed in the order they will occur during the week. **The asterisk indicates the readings you can find on Canvas.**

### 2- Content Warning & Class Clime

At times, our course readings and discussions will focus on mature, difficult, and potentially challenging topics. This course covers topics that are both political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, or even humor. Some of us will have emotional responses to the course material; some of us will have emotional responses to our peers’ understanding of the course material; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities might position us differently in the classroom, the university, and society more broadly. If you are struggling with the course materials, a good idea is to thoroughly read the syllabus so that you are prepared in advance. You can approach me ahead of time if you’d like more information about a topic or reading or to express anticipated discomfort.

	Readings and Classwork	Assignment Due
Week 1	<b>Unit 1 – The Past</b>	
August 23 <sup>rd</sup> – Monday	<p style="text-align: center;"><u>Introductions</u></p> <ul style="list-style-type: none"> <li>➤ Course Syllabus and discussing assignments</li> </ul>	
August 25 <sup>th</sup> – Wednesday	<p style="text-align: center;"><u>Africa in the Contemporary Imagination</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <a href="#">“How to Write About Africa”</a> by Binyavanga Wainaina</li> <li>➤ Workshop about representations of Africa in Western media</li> </ul>	
August 27 <sup>th</sup> – Friday	<p style="text-align: center;"><u>Conceptualizing History and Humanity</u></p> <ul style="list-style-type: none"> <li>➤ Discuss “Geographic Basis of History”* By Georg Wilhelm Friedrich Hegel p. 96 -120.</li> </ul>	
Week 2		
August 30 <sup>th</sup> - Monday	<p style="text-align: center;"><u>Colonialist Images</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <i>Heart of Darkness</i> by Joseph Conrad chapter 1</li> </ul>	<b>Discussion Post 1 due by 10 a.m.</b>
September 1 <sup>st</sup> – Wednesday	<ul style="list-style-type: none"> <li>➤ Discuss <i>Heart of Darkness</i> by Joseph Conrad chapter 2</li> </ul>	
September 3 <sup>rd</sup> – Friday	<ul style="list-style-type: none"> <li>➤ Discuss <i>Heart of Darkness</i> by Joseph Conrad chapter 3</li> </ul>	
Week 3		
September 6 <sup>th</sup> - Monday	<b>NO CLASS- Holiday</b>	
September 8 <sup>th</sup> – Wednesday	<p style="text-align: center;"><u>Writing Back to the Empire</u></p> <ul style="list-style-type: none"> <li>➤ Discuss “An Image of Africa”* By Chinua Achebe</li> </ul>	<b>Discussion Post 2 due by 10 a.m.</b>

September 10 <sup>th</sup> – Friday	<u>The Creation of Myths</u> ➤ Discuss “Savages, Animals, Heathens, Races”* by Jan Nederveen Pieterse p. 30-51	
Week 4		
September 13 <sup>th</sup> – Monday	<u>Subverting the Colonial Gaze</u> ➤ Discuss <i>Houseboy</i> by Ferdinand Oyono until p. 48	<b>Discussion Post 3 due by 10 a.m.</b>
September 15 <sup>th</sup> – Wednesday	➤ Discuss <i>Houseboy</i> by Ferdinand Oyono until p. 90	
September 17 <sup>th</sup> – Friday	➤ Discuss <i>Houseboy</i> by Ferdinand Oyono	
Week 5		
September 20 <sup>th</sup> – Monday	<u>African Womanhood and Western Spaces</u> ➤ Discuss <i>Black Girl</i> by Ousmane Sembene	<b>Discussion Post 4 due by 10 a.m.</b>
September 22 <sup>nd</sup> – Wednesday	➤ Discuss <i>Black Girl</i> by Ousmane Sembene	
September 24 <sup>th</sup> – Friday	<u>Preparation for Close Reading Assignment</u> ➤ Analyze close readings examples of literature and film ➤ Thesis workshop	
Week 6		
<b>September 27<sup>th</sup> – Monday (Period 9-11)</b>	<u>Preparation for Close Reading Assignment</u> ➤ Analyze close readings examples of literature and film ➤ Peer Review	
September 28 <sup>th</sup> – Tuesday		<b>Close reading assignment due by 11:59 p.m</b>
	<b>Unit 2- The Present</b>	
September 29 <sup>th</sup> – Wednesday	<u>Queer African Narratives</u> ➤ Discuss <i>Rafiki</i> by Wanuri Kahiu	<b>Discussion Post 5 due by 10 a.m.</b>
October 1 <sup>st</sup> – Friday	➤ Discuss <i>Rafiki</i> by Wanuri Kahiu ➤ Discuss “Contesting Narratives of Queer Africa”* by Sokari Ekine	
Week 7		
October 4 <sup>th</sup> – Monday	<u>The African Family Unit</u> ➤ <u>Discuss “Shoga”* by Dirye Osman</u>	<b>Discussion Post 6 due by 10 a.m.</b>
October 6 <sup>th</sup> – Wednesday	<u>Sites of Belonging</u> ➤ Discuss “Homecoming”* by Laila Lalami	
October 8 <sup>th</sup> – Friday	<b>NO CLASS – Homecoming</b>	
Week 8		

October 11 <sup>th</sup> – Monday	<p style="text-align: center;"><u>The Kingdom of Childhood</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <i>We Need New Names</i> by NoViolet Bulawayo until p. 59</li> </ul>	<b>Discussion Post 7 due by 10 a.m.</b>
October 13 <sup>th</sup> – Wednesday	<ul style="list-style-type: none"> <li>➤ Discuss <i>We Need New Names</i> by NoViolet Bulawayo until p. 105</li> </ul>	
October 15 <sup>th</sup> – Friday	<ul style="list-style-type: none"> <li>➤ Discuss <i>We Need New Names</i> by NoViolet Bulawayo until p. 146</li> </ul>	
Week 9		
<b>October 18<sup>th</sup> – Monday (Period 9-11)</b>	<p style="text-align: center;"><u>What Does Development Mean?</u></p> <ul style="list-style-type: none"> <li>➤ Discuss “Some Questions on Development”* by Walter Rodney</li> <li>➤ Discuss <a href="#">“Monsters You Made”</a> by Burna Boy</li> </ul>	<b>Discussion Post 8 due by 1 p.m.</b>
October 20 <sup>th</sup> – Wednesday	<p style="text-align: center;"><u>Preparation for Digital Zine</u></p> <ul style="list-style-type: none"> <li>➤ How to create a digital zine</li> <li>➤ Analyzing examples of digital zines</li> </ul>	
October 22 <sup>nd</sup> – Friday	<ul style="list-style-type: none"> <li>➤ Conducting research in the humanities</li> <li>➤ Discuss chapters two and three of <i>They Say/I Say</i></li> </ul>	
Week 10	<b>Unit 3 – The Future?</b>	
October 25 <sup>th</sup> – Monday	<p style="text-align: center;"><u>Afrofuturism</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <i>Black Panther</i> by Ryan Coogler</li> </ul>	<b>Discussion Post 9 due by 10 a.m.</b>  <b>Digital Zine due by 11:59 p.m</b>
October 27 <sup>th</sup> – Wednesday	<ul style="list-style-type: none"> <li>➤ Discuss <i>Black Panther</i> by Ryan Coogler</li> </ul>	
October 29 <sup>th</sup> – Friday	<p style="text-align: center;"><u>African Futurism</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <a href="#">“Sci-fi stories that imagine a future Africa”</a></li> <li>➤ Discuss “African Futurism Defined”* by Nnedi Okorafor</li> </ul>	
Week 11		
November 1 <sup>st</sup> – Monday	<p style="text-align: center;"><u>Reimagining Spaces</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <i>Laguardia</i> by Nnedi Okorafor until chapter 1</li> </ul>	<b>Discussion Post 10 due by 10 a.m.</b>
November 3 <sup>rd</sup> – Wednesday	<ul style="list-style-type: none"> <li>➤ Discuss <i>Laguardia</i> by Nnedi Okorafor until chapter 3</li> </ul>	

November 5 <sup>th</sup> – Friday	➤ Discuss <i>Laguardia</i> by Nnedi Okorafor	
Week 12		
November 8 <sup>th</sup> – Monday	<p style="text-align: center;"><u>Dystopian Utopia</u></p> ➤ Discuss <i>In the United States of Africa</i> by Abdourahman Waberi until p. 41	<b>Discussion Post 11 due by 10 a.m.</b>
November 10 <sup>th</sup> – Wednesday	➤ Discuss <i>In the United States of Africa</i> by Abdourahman Waberi until p. 80	
November 12 <sup>th</sup> – Friday	➤ Discuss <i>In the United States of Africa</i> by Abdourahman Waberi	
Week 13		
<b>November 15<sup>th</sup> – Monday (9-11)</b>	<p style="text-align: center;"><u>Preparation for the Digital Map Assignment</u></p> ➤ How to create a multimedia project	
November 17 <sup>th</sup> – Wednesday	➤ Project workshop	
November 19 <sup>h</sup> – Friday	➤ Optional conferences	<b>Digital Map project due by 11:59 p.m.</b>
Week 14		
November 22 <sup>nd</sup> – Monday	<p style="text-align: center;"><u>The White African Gaze</u></p> ➤ Discuss <i>District 9</i> by Neill Blomkamp	<b>Discussion Post 12 due by 10 a.m.</b>
November 24 <sup>th</sup> – 26 <sup>th</sup>	<b>NO CLASS - HOLIDAY</b>	
Week 15		
November 29 <sup>th</sup> – Monday	➤ Discuss <i>District 9</i> by Neill Blomkamp	
December 1 <sup>st</sup> – Wednesday	<p style="text-align: center;"><u>Preparation for Final Project</u></p> ➤ Making podcasts, blogposts, and video essays ➤ Analyze examples in the genres	
December 3 <sup>rd</sup> – Friday	➤ Making podcasts, blogposts, and video essays ➤ Analyze examples in the genres	<b>Final Project proposal</b>

		<b>due by 11:59 a.m.</b>
Week 16		
<b>December 6<sup>th</sup> – Monday (9-11)</b>	<p style="text-align: center;"><u>Preparation for Final Project</u></p> <ul style="list-style-type: none"> <li>➤ Final project workshop</li> <li>➤ Presentations – these presentations will be brief and will give you an opportunity to get feedback from your peers about your project.</li> </ul>	
December 8 <sup>th</sup> – Wednesday	<ul style="list-style-type: none"> <li>➤ Course evaluations</li> </ul>	
December 13 <sup>th</sup> - Friday	Final Project due	<b>Final Project due by 11:59 p.m.</b>

