This course examines contemporary literature about Afro-Europeans and Black American expatriates in Western Europe. Weekly readings cover literature, critical theory, philosophy, and political essays that imaginatively represent the socioeconomic and cultural integration or non-integration of Afro-Europeans (citizens and immigrants in Western Europe) who have ancestral ties to North and sub-Saharan Africa.

In writing their papers, students must critically analyze, using various theoretical models, the sociocultural tensions that are reflected in the course readings and film screenings. Students must discuss literary and or film form as well as how gender, sexuality, nationality, class, or religion (select only two) create new identity formations and or maintain previous ways of seeing and being by the immigrant and the (un)welcoming nation.

I. REQUIRED TEXTS:
Amara, Fadela. Breaking the Silence: French Women’s Voices from the Ghetto
Baldwin, James. Giovanni’s Room
Begag, Azouz. Shanty Town Kid
Bouraoui, Nina. Tomboy
Guene, Faiza. Kiffe, Kiffe Tomorrow
Hugel-Marshall, Ika. Invisible Woman: Growing Up Black in Germany
Smail, Paul. Smile
Stew. Passing Strange: The Complete Book and Lyrics of the Broadway Musical
Williams, John A. The Man Who Cried I Am
Youngblood, Shay. Black Girl in Paris

Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of Library West. Check the Reserve List for this course to see if any assigned essays or plays are available as PDF files on ARES (ELECTRONIC RESERVE) section on Library West Website. Look under Reid and this course’s section number #1C99.

II. COURSE REQUIREMENTS:
1) Pop Quizzes on weekly readings as well as film(s) screened in the previous class [10 points]
   (1pt - 3pts each)
2) Individual 5-minute oral presentation and 5 min Q&A. Instructor assigns each student their oral presentation of a required reading (5 minutes) Due Weeks 3–11 [20 points]
The grade on the presentation is based on the following criteria:
   A. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate important issues and support their argument.
   B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.
   C. The student’s ability to pose important questions to the class at the end of their oral presentation.

   Students must introduce the argument/thesis of their oral presentation based on their assigned section.

   The outline is due on the day when the student presents her/his 5-minute discussion.

   3) Students are responsible for a typed 1-page outline of their 5-minute discussion. [10 points]

   The Final Exam covers all assigned readings, in-class film screenings, class discussions, and the pop quizzes.

   4) MIDTERM EXAM 60MINS WEDNESDAY, 18 FEBRUARY [20 points]

   5) FINAL EXAM 120MINS WEDNESDAY, 22 APRIL [40 points]

III. ATTENDANCE
The only excusable absence is one that results from an illness that is documented by a written and signed physician report. Two non-excused absences lower the student's cumulative grade by minus 10 points. Three non-excused absences give the student an E, a failing grade for the course.

IV. LATE WORK
All written work and oral presentations are due during the class period. Students receive minus 2 points for EACH DAY (INCLUDING WEEKENDS AND HOLIDAYS) when any assignment is late. NOTE: A medical excuse will not be accepted to explain any late written work.
**V. COURSE OUTLINE and READINGS:**

READINGS LISTED ON A PARTICULAR DAY SHOULD BE READ BEFORE THAT CLASS MEETS. POP QUIZZES WILL COVER THESE ASSIGNED READINGS AS WELL AS ANY FILMS SCREENED IN THE LAST CLASS. **ALL READINGS FOR WEEK TWO MUST BE READ BEFORE CLASS MEETS.**

* Denotes that Readings are held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON AREAS E-RESERVE AS DOWNLOADABLE ‘PDFS’ [ACROBAT READER FILES]

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**V. GRADING SCALE**

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<th>Grade</th>
<th>A</th>
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**V. NO CLASS HELD DUE TO ATTENDANCE AT THE MLA**

**WK 1**


**WK 2**

JAN 14 W --- Course Introduction and Begag, Azouz. *Shantytown Kid* and *Sachs, Susan. “France’s Blacks stand up to be counted: Inspired by the U.S. civil-rights movement, group breaks taboos by quantifying race.” The Globe and Mail*

**WK 3**


**WK 4**


**WK 5**


**WK 6**


**WK 7**

**MIDTERM EXAM 60MINS**

African American Expatriate Writers: James Baldwin

FEB 18 W --- James Baldwin, *Giovanni’s Room* (1956)

**WK 8**

African American Expatriate Writers and Inter-textuality

FEB 25 W --- Shay Youngblood, *Black Girl in Paris*

**WK 9**

**01 - 07 MARCH**

**SPRING BREAK**

**WK 10**


--- SCREEN: Sembene, Ousmane. *Black Girl* (1965) 60mins

**WK 11**

MAR 18 W --- Hugel-Marshall, Ika. *Invisible Woman: Growing Up Black in Germany*
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