

LIT4930: African Diaspora Literature, Film, and Visual Media from the Americas, Britain and France TUR 2322, Office 4318 TUR Hours: TR 1:55-2:45pm by appointment

African Diaspora Literature, Film, and Visual Media from the Americas, Britain and France are studied, analyzed, and discussed to ascertain how Black literary and visual forms reflect and or resist contemporary socio-psychological forces that impede a community and its individuals from full participation in society. Course readings cover intersectional Black feminist theory to interrogate anti-Blackness, homophobia, and inter-racial, -multigender, -class forms of interdependence within a relationship that transcends hegemonic analytical regimes that propose monolithic forms of identity.

Course readings and screenings include the works of literary artists as Audre Lorde, James Baldwin, and Maya Angelou, filmmakers as Melvin Van Peebles, Ava DuVernay, Isaac Julien, Raoul Peck, Steve McQueen, performance artists as the American Ballet Theater ballerino Gabe Stone Shayer, and British artist and curator Eddie Chambers.

1. REQUIRED TEXTS:

Bernard Binlin Dadié, *An African in Paris*. Urbana, IL: University of Illinois Press, 1994.

Audre Lorde, *A Burst of Light and Other Essays*. Garden City, NY: IXIA Press / Dover Publications, 2017. ISBN 10048681893

Gordon Heath, *Deep Are the Roots: Memoirs of a Black Expatriate*. Amherst, MA: University of Massachusetts Press, 1992. ISBN 087023780

Ika Hügel-Marshall, *Invisible Woman: Growing up Black in Germany*. New York, NY; Continuum International Publishing Group, 2001. ISBN 0826412947

Ollie W. Harrington, *Why I Left America and Other Essays*. Jacksonville, MS: University Press of Mississippi, 1993. ISBN 0878057390

Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*. London and New York: Serpent's Tail, 1993. ISBN 18242298X

Samuel Selvon, *The Lonely Londoners*. London, UK: Penguin Press, 2006 [1956]. ISBN 9780141188416

(If sold out, photocopy pages from the copy that is on RESERVE in the library)

Note: Assigned and recommended texts and readings are available on Electronic Reserves (ARES) are held at the Reserve Desk of Library West. Check ARES AND the Reserve List for this course to see if any assigned readings are available as PDF files on ARES (ELECTRONIC RESERVE) section on Library West Website. Look under Reid and this course's section number.

1. COURSE REQUIREMENTS:

Student must submit all assignments on Canvas by 9 am on the day before the assignment is due.

1. Five 600-word Reaction Papers on weekly assigned readings and film screenings. (@4pts each = 20pts) **Submit on CANVAS, at 9 am the day before the reaction paper is due.**
2. Two 10-minute oral presentations and two typed 1-page outlines of the presentations. (@20pts each= 40pts) **An outline that describes the presentation is due the day before the student presents their 15-minute discussion, and the script/PDF of their oral presentation is due on the day of the presentation.**

Instructor assigns each student two oral presentation on an assigned reading or film screening.

The grade on oral presentations is based on the following criteria:

1. 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 critical issues and support their argument.
2. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.
3. 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.
4. A **2000-word** Midterm Paper (12 font, 1.5 spaces sentences) and a one-page bibliography of three articles or books that the instructor did not assign for course reading. **Submit on CANVAS, Wednesday 28 February at 9AM: Midterm Paper & Bibliography (20 points).**
5. A **4000-word** Final Paper (12 font, 1.5 spaces sentences) and a one-page bibliography of three articles or books that the instructor did not assign for course reading. **Submit on CANVAS, Monday 15 April at 9AM: Midterm Paper & Bibliography (20 points).**

1. **MIDTERM PAPER and 1-page bibliography is due WEEK 8 on Monday, February 28 at 9 am. (20pts)**

The paper should be 2000-words, 12-inch font, with one-inch side and top/bottom margins.

Students must critically analyze two novels and two film from the weeks 1-9 assigned readings. Paper topics should reflect ant of the weekly titles/themes. If you would like to draft a paper that concerns any other theme or issue, you must get the instructor's permission. **Students deposit on CANVAS an abstract of their Midterm Paper, which describes the subject of their 2000-word paper and provide a one-page tentative bibliography on or before WEEK 6, Monday 12 February at 9 am. (2 points).**

1. **FINAL PAPER and 1-page Bibliography is due on Week 14, Monday 8 April at 9 am (20 POINTS)**

The paper should be 2000-words, 12-inch font, with one-inch side and top/bottom margins.

Students must critically analyze two assigned books and one film from weeks 11-15. Paper topics should reflect any of the weekly titles and or themes listed for any week. If you would like to draft a paper that concerns any other theme or issue, you must get the instructor's permission. **Students deposit on CANVAS a paper abstract of their Final Paper, which describes the subject of their ten-page paper and supply a tentative bibliography on Week 12, Monday 25 March at 9 am. (2 points).**

1. ATTENDANCE

The only excusable absence is one that results from an illness that a nurse or physician documents in writing. 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.

1. 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 does not excuse any late written assignment.

1. GRADING SCALE

	Cumulative	40pts	Midterm/Final (40)	2 Oral Presentations (40)	Reaction Papers 4pts (20)
A	100.00-93.00	40.00-37.20	20.00-18.60	10.00-09.30	4.00-.3.72
A-	92.00-90.00	36.80-36.00	18.40-18.00	09.20-09.00	3.71-3.60
B+	89.00-86.00	35.60-34.40	17.80-17.20	08.90-08.60	3.59-3.44
B	85.00-83.00	34.00-33.20	17.00-16.60	08.50-08.30	3.43-3.32
B-	82.00-80.00	32.80-32.00	16.40-16.00	08.20-08.00	3.31-3.20
C+	79.00-76.00	31.60-30.40	15.80-15.20	07.90-07.60	3.19-3.04
C	75.00-73.00	30.00-29.20	15.00-14.60	07.50-07.30	3.03-2.92
C-	72.00-70.00	28.80-28.00	14.40-14.00	07.20-07.00	2.91-2.80
D+	69.00-66.00	27.60-26.40	13.80-13.20	06.90-06.60	2.79-2.64
D	65.00-63.00	26.00-25.20	13.00-12.60	06.50-06.30	2.63-2.52
D-	62.00-60.00	24.80-24.00	12.40-12.00	06.20-06.00	2.51-2.40
E	59.00-00.00	23.60-00.00	11.80-00.00	05.90-00.00	2.39-20.00

1. Course Outline and Readings:

Note: Assigned and recommended texts and readings are available on Electronic Reserves (ARES) at the Reserve Desk of Library West. Check ARES AND the Reserve List for this course to see if any

assigned readings are available as PDF files on ARES (ELECTRONIC RESERVE) section on Library West Website. Look under Reid and this course's section number.

WEEK 1 COURSE INTRODUCTION

JAN 9 T Course Introduction, Requirements, Questions on Assignments; Assignment of Reading and .

JAN 11 R --SCREEN: *London River* (2009, dir. Rachid Bouchareb, sc. Olivier Lorelle, Rachid Bouchareb) 1h23m

WEEK 2 *AFRO-BRITISH IMMIGRATION & CITIZENSHIP 1/3*

JAN 16 T --READ: "Powellism: The Black Immigrant as the post-colonial symptom and the phantasmatic re-closure of the British nation" in *New Right Discourse on Race & Sexuality*, pp. 129-182 and "Enemy Within': Black youth and urban disorder in 1980s Britain" in John Solomos, *Black Youth, Racism and the State; The Politics of Ideology and Policy*, 215-233.

(JAN 18 R -- SCREEN: *Burning an Illusion* (1981, Menelik Shabazz) 1h42mins

REACTION #1: DUE Monday 22, January on Weeks 1 & 2 readings assigned readings and the films *London River* and *Burning an Illusion* (4pts)

WEEK 3 *AFRO-BRITISH IMMIGRATION & CITIZENSHIP 2/3*

JAN 23 T --READ: "Separating difference from what it can do: nihilism and bio-power relations" in *New Right Discourse on Race & Sexuality*, pp. 95-128

JAN 25 R --READ: Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*

--Presentations on READINGS & FILM SCREENING :

WEEK 4 *AFRO-BRITISH IMMIGRATION & CITIZENSHIP 3/3*

JAN 30 T --READ: Paul Gilroy, "The Whisper wakes, the shudder plays': 'race', nation, and ethnic absolutism," in *There Ain't No Black in the Union Jack*, Ch. 2, pp. 43-71.

FEB 01 R – READ: Paul Gilroy, *There Ain't No Black in the Union Jack*, Ch. 3, pp. 72-113.

--SCREEN: *Young Soul Rebels* (1991, dir. Isaac Julien, sc. Paul Hallam, Derrick Saldaan McClintock, Isaac Julien) 1h45m.

REACTION #2: DUE Monday 5, February at 9:00 am on Weeks 3 & 4 assigned readings and the film *Young Soul Rebels* (4pts)

WEEK 5

FEB 06 T --READ: Samuel Selvon, *The Lonely Londoners*. pp. 7-55.

PRESENTATIONS ON READING

FEB 08 R --READ: Samuel Selvon, *The Lonely Londoners*. pp. 55-126 (or the novel's end).

--SCREEN: *Empire of Light* (2022, dir.) Sam Mendes) 1h55)

Monday 12, February at 9 am: Midterm Paper Abstract & bibliography due today. Submit on CANVAS

WEEK 6

FEB 13 T --READ: MIDTERM PAPER ABSTRACT PRESENTATIONS

FEB 15 R --READ: MIDTERM PAPER ABSTRACT PRESENTATIONS

SCREEN: *Samba* (2014, dir. Eric Toledano and Olivier Nakache) 1h49m

WEEK 7 *AFRO-FRENCH IMMIGRATION & CITIZENSHIP 1/3*

FEB 20 T --READ: "Claude McKay and the Two Faces of France" in Michel Fabre, *From Harlem to Paris: Black American Writers in France, 1940-1980*, pp. 92-113.

FEB 22 R --READ: Mark McKinney, "Framing the 'Banlieue', 113-126 and Voices of the Banlieues: Constructions of Dialogue in François Maspéro's *Les Passagers Du Roissy-Express*," 127-134, **Contemporary French and Francophone Studies**, vol. 8, issue 2 **Banlieues/Part 2**, eds. Roger Célestin, Elaine DalMolin, Alec Hargreaves, and Alec Hargreaves, *The French Media and the 'Banlieues'*, *New Community* 22/4 (October 1996) 607-18.

SCREEN: *Les Misérables* (2019, dir. Ladj Ly) 1h34min

REACTION #3: DUE: Sunday 25, March at 9:00 am on Weeks 7 & 8 assigned readings and the films *Samba* and *Les Misérables* (4pts)

WEEK 8 *AFRO-FRENCH IMMIGRATION & CITIZENSHIP 2/3*

FEB 27 T ---READ: Bernard Binlin Dadié, *An African in Paris*. Urbana, IL: University of Illinois Press, 1994.

*****--DUE Wednesday 28, February at 9:00 am - Midterm Paper & Bibliography Due Today (20 points) SUBMIT ON CANVAS**

FEB 29 R -- PRESENTATIONS ON MIDTERM PAPERS

WEEK 9 SPRING BREAK MARCH 2 - 10

WEEK 10 AFRO-FRENCH IMMIGRATION & CITIZENSHIP 3/3

MAR 12 T --READ:

MAR 14 R--SCREEN: *Café au Lait* (1993, dir. Mathieu Kassovitz) 1h35mins

PRESENTATIONS ON READINGS:

WEEK 11 AFRO-GERMAN IMMIGRATION & CITIZENSHIP 1/2

MAR 19 T --READ: Ika Hügel-Marshall, *Invisible Woman: Growing up Black in Germany*, pp. 1-58

MAR 21 R --READ: Ika Hügel-Marshall, *Invisible Woman: Growing up Black in Germany*, pp.77-136

PRESENTATIONS ON READINGS:

Due Abstract of the Final Paper and tentative bibliography. Submit on CANVAS by Monday 25, March at 9 am. (2pt)

WEEK 12 AFRO-GERMAN IMMIGRATION & CITIZENSHIP 2/2

MAR 26 T --READ: Audre Lorde, *A Burst of Light and Other Essays*.

MAR 28 R --SCREEN: *Otomo* (1999, dir. Frieder Schlaich) 1h25mins

REACTION #4: DUE: Monday 1, April at 9:00 am on Weeks 11 & 12 assigned readings and the films *Café au Lait* and *Otomo* (4pts)

WEEK 13 AFRICAN AMERICAN EXPATS 1/3

APR 02 T --READ: Gordon Heath, *Deep Are the Roots: Memoirs of a Black Expatriate*, 1-93.

PRESENTATIONS ON READINGS:

APR 04 R --READ: on RESERVE: Frank B. Wilderson, III, "The Vengeance of Vertigo: Aphasia and Abjection in the Political Trials of Black Insurgents," *InTensions Journal* 5 (Fall / Winter 2011).

SCREEN: *Story of a 3-Day Pass* (1967, dir. Melvin Van Peebles) 1h20mins

WEEK 14 *AFRICAN AMERICAN EXPATS 2/3*

APR 09 T --READ: Gordon Heath, *Deep Are the Roots: Memoirs of a Black Expatriate*, pp. 94-167 and on RESERVE: Jared Sexton, "Ante-Anti-Blackness- Afterthoughts," in *Lateral* Issue 1 (Spring, 2012).

<http://www.yorku.ca/intent/issue5/articles/pdfs/frankbwildersoniiiarticle.pdf>

[Links to an external site.](#) ON RESERVE.

PRESENTATIONS ON READINGS:

APR 11 R --READ: Ollie W. Harrington, *Why I Left America and Other Essays*, pp. ix-43. ON RESERVE

REACTION #5: DUE: Monday 15, April on Weeks 13 & 14 assigned readings and the film *Story of a 3-Day Pass* (4pts)

APR 15 MONDAY: 4000-word Final Paper DUE Monday 15 April at 9AM: Midterm Paper & Bibliography (20 points).

WEEK 15 *AFRICAN AMERICAN EXPATS 3/3*

APR 16 T READ: Ollie W. Harrington, *Why I Left America and Other Essays*, pp. 44-109. ON RESERVE

APR 18 R PAPER PRESENTATIONS:

APR 23 T LAST CLASS: TBA