

LIT4930 (26283) sec. 8MR1 sec. Literature and Film Culture of the African Diaspora in Western Europe France and England T4 (10h40AM-11h30AM), R4-5 (10h40 AM-12h35PM) MAT 0114/0115

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, perf

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 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.

COURSE REQUIREMENTS:

Student must submit all written assignments on CANVAS by 9 am on the Monday before the assignment is due.

- I. **Five 300-word Reaction Papers** on weekly assigned readings and film screening (@4pts each. (20pts)
Submit on CANVAS, at 9 am on the Monday before the reaction paper is due.
- II. **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.
- III. **MIDTERM PAPER (Paper and Bibliography (30pts, and Abstract 10pts) (40 points)**
 - A. **Abstract of Midterm Paper and Bibliography' due Monday 22, September at 9 am (10 points)**
On Monday 22, September (10pts), students must place on CANVAS a 300-word **ABSTRACT** of their Midterm Paper and **BIBLIOGRAPHY**. The abstract describes the subject of their 2000-word paper and provides a one-page tentative bibliography. Students must critically analyze two novels and two films from weeks 1-8 assigned readings and film screenings. Paper topics should reflect any of the weekly titles and or themes. If you would like to draft a paper that concerns any other theme or issue, you must receive the instructor's permission..
 - B. **Midterm Paper 2000-words (20pts) and Bibliography (10pts) due Monday 13, October at 9 am. (30 points)**
The 2000-word Midterm Paper (12 font, 1.5 spaces sentences) and one-page bibliography that includes three articles or books that were not assigned for course reading. **Submit on CANVAS.**
- IV. **Grades on the Oral Presentations and Written Assignments are Determined by 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 critical 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.

A 4000-word Final Paper (12 font, 1.5 spaces sentences with one-inch side and top/bottom margins) and a one-page bibliography of three articles or books that the instructor **did not assign** for course reading. Submit on CANVAS, Monday 1, December at 9 am: Final Paper & Bibliography (20 points).

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 4000-word paper and supply a tentative bibliography on Week 12, Monday 25 March at 9 am. (2 points).

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.

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.

IV. GRADING SCALE				
Cumulative	Two Oral Presentations	Midterm Paper (20pts) Final Exam (20pts)	Presentation (10pts) Outline (10pts)	Five reaction papers (20pts)
A 100.00-93.00	40.00-37.20	20.00-18.60	10.00-09.30	2.00-1.72
A- 92.00-90.00	36.80-36.00	18.40-18.00	09.29-09.00	1.71-1.60
B+ 89.00-86.00	35.60-34.40	17.80-17.20	08.99-08.60	1.59-1.44
B 85.00-83.00	34.00-33.20	17.00-16.60	08.59-08.30	1.43-1.32
B- 82.00-80.00	32.80-32.00	16.40-16.00	08.29-08.00	1.31-1.20
C+ 79.00-76.00	31.60-30.40	15.80-15.20	07.99-07.60	1.19-1.04
C 75.00-73.00	30.00-29.20	15.00-14.60	07.59-07.30	1.03-0.92
C- 72.00-70.00	28.80-28.00	14.40-14.00	07.29-07.00	0.91-0.80
D+ 69.00-66.00	27.60-26.40	3.80-13.20	06.90-06.60	0.79-0.64
D 65.00-63.00	26.00-25.20	13.00-12.60	06.50-06.30	0.63-0.52
D- 62.00-60.00	24.80-24.00	12.40-12.00	06.20-06.00	0.51-0.40
E 59.00-00.00	23.60-00.00	11.80-00.00	05.90-00.00	0.39-00.00

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 CANVAS Course 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

AUG 21 R---Course Introduction, Requirements, Questions on Assignments.

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

WEEK 2 AFRO-BRITISH IMMIGRATION & CITIZENSHIP 1/3

AUG 26 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.

AUG 28 R---SCREEN: *Burning an Illusion* (1981, Menelik Shabazz) 1h42mins

REACTION #1: DUE Monday 1, September on Aug. 21-Sept. 4 assigned readings and the films *London River* and *Burning an Illusion* (4pts) Submit on CANVAS

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

SEP 02 T-- READ: "Separating difference from what it can do: nihilism and bio-power relations" in *New Right Discourse on Race & Sexuality*, pp. 95-128. Student _____:

SEP 04 R-- READ: Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*

Students _____: Student _____:

WEEK 4 *AFRO-BRITISH IMMIGRATION & CITIZENSHIP 2/3*

SEP 09 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. Student _____:

SEP 11 R--READ: Paul Gilroy, *There Ain't No Black in the Union Jack*, Ch. 3, pp. 72-113. Student _____:

--SCREEN: *Young Soul Rebels* (1991, dir. Isaac Julien) 1h45m.

WEEK 5 *AFRO-BRITISH IMMIGRATION & CITIZENSHIP 3/3*

SEP 16 T-- READ: Samuel Selvon, *The Lonely Londoners*. pp. 7-55.

Student _____: Student _____:

SEP 18 R--READ: Samuel Selvon, *The Lonely Londoners*. pp. 55-126 (or the novel's end).

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

DUE Monday 22, September at 9:00 am: ABSTRACT of Midterm Paper and Bibliography (10pts.). Submit on CANVAS

WEEK 6

SEP 23 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.

Student _____: Student _____:

SEP 25 R ---READ: Mark McKinney, "Framing the 'Banlieue', 113-126 and *Voices of the Banlieues: Constructions of Dialogue in François Maspero's Les Passagers Du Roissy-Express*," 127-134, Student _____:

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

REACTION #2: DUE Monday 29, September at 9:00 am. Covers September 2-25 assigned readings and the films *Young Soul Rebels* and *Empire of Light* and *Samba* (4pts) Submit on CANVAS

WEEK 7 *AFRO-FRENCH IMMIGRATION & CITIZENSHIP*

SEP 30 T --READ: *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.

OCT 02 R -- SCREEN: *Les Misérables* (2019, dir. Ladj Ly) 1h34min

Monday 6 October at 9AM: Midterm Paper & one-page Bibliography (30pts.)

WEEK 8 *AFRO-FRENCH IMMIGRATION & CITIZENSHIP*

OCT 07 T--SCREEN: *Les Misérables* (2019, dir. Ladj Ly) 1h34min (screen remaining scenes from the film)

OCT 09 R— READ: Bernard Binlin Dadié, *An African in Paris*. Urbana, IL: University of Illinois Press, 1994.

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

Student _____: Student _____:

DUE Monday 13, October at 9 am: 2000-word Midterm Paper and Bibliography (20 points). SUBMIT ON CANVAS

WEEK 9 AFRO-FRENCH IMMIGRATION & LABOR

OCT 14 T--READ: Baldwin, James, "Princes and Powers" in *Encounter*, and Baldwin, "Equal in Paris" in *Commentary*.

Student: _____: Student _____:

OCT 16 R--READ: Sembene, Ousmane. "The Promised Land" in *Tribal Scars* on ARES as a downloadable PDF.

SCREEN: *Black Girl* (1966, *La Noire De*, dir. Ousmane Sembene) 65mins.

Student: _____: Student _____: Student _____: Student _____:

REACTION #3: DUE: Monday 20, October at 9:00 am on Sept. 30 – Oct. 16 assigned readings and the films *Les Misérables* and *Black Girl* (*La Noire de*) (4pts) SUBMIT ON CANVAS

WEEK 10 AFRO-FRENCH IMMIGRATION & LABOR

OCT 21 T--READ: "Working Abroad." 1970 - 2018 Interviews with Med Hondo: *A Cinema on the Run*. Eds. Marie-Hélène Gutberlet and Brigitta Küster. Berlin: Archive Books. 2021, pp. 127-136.. *ON RESERVE*

OCT 23 R--SCREEN: *Soleil Ô* (1970, dir. Med Hondo) 1h40mins

WEEK 11 AFRO-GERMAN IMMIGRATION & LABOR

OCT 28 T-- READ: Ika Hügel-Marshall, *Invisible Woman: Growing up Black in Germany*, pp. 1-58

OCT 30 R-- READ: Ika Hügel-Marshall, *Invisible Woman: Growing up Black in Germany*, pp.77-136

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

REACTION #4: DUE: Monday 3, November at 9:00am on Oct. 21 – 30 assigned readings and the films *Soleil Ô*, and *Otomo* (4pts) SUBMIT ON CANVAS

WEEK 12 IN THE MIX: NATION, CLASS, RELIGION AND ETHNICITY

NOV 04 T-- READ: Audre Lorde, *A Burst of Light and Other Essays*.

Student _____: Student _____:

NOV 06 R--SCREEN: *Café au Lait* (1993, dir. Mathieu Kassovitz) 1h35mins

WEEK 13 AFRO-GERMAN IMMIGRATION & CITIZENSHIP 2/2

NOV 11 T –HOLIDAY NO CLASS

NOV 13 R -- READ: Gordon Heath, *Deep Are the Roots: Memoirs of a Black Expatriate*, p.1-p.93.

WEEK 14 AFRO-AMERICAN EXPATRIATES 1/1

NOV 18 T--READ: Gordon Heath, *Deep Are the Roots: Memoirs of a Black Expatriate*, pp. 1-93 and Jared Sexton, "Ante-Anti-Blackness- Afterthoughts," in *Lateral Issue* 1 (Spring, 2012).

<http://www.yorku.ca/intent/issue5/articles/pdfs/frankbwildersoniiiarticle.pdf> (on CANVAS course reserve)

Student _____: pp. 1-52 Student _____: pp. 53-93: Student _____: Jared Sexton, "Ante-Anti-Blackness- Afterthoughts,"

NOV 20 R----READ: Gordon Heath, *Deep Are the Roots*, pp. 94-167.

Student _____: Jared Sexton, "*Ante-Anti-Blackness- Afterthoughts*,"

NOV 20 R---READ: Gordon Heath, *Deep Are the Roots*, pp. 94-167.

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

WEEK 14

THANKSGIVING HOLIDAY WEEK – NOV25 T - NOV27 R

REACTION #5: DUE: Monday 1, December on Nov. 4 – 20 assigned readings *Café au Lait* and films and *Story of a 3-Day Pass* (4pts) SUBMIT ON CANVAS

WEEK 15

DEC 02 T--LAST CLASS TBA