

LIT 6358 sec. 22C8 Theoretical Approaches to Afro-European Literatures Cultures F 6 - 8 (12h50 - 3h50); TEL: 392-6650 x 246; E-MAIL: reid@ufl.edu

This seminar introduces students to the literature and films that dramatize the experiences of Afro-Europeans and African American expatriates in Western Europe. Weekly readings cover literature, critical theory, philosophy, political essays, and films that treat the socioeconomic and cultural experiences of the African Diaspora (European citizens and immigrants) from North and sub-Saharan Africa.

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REQUIREMENTS:

Ten weekly reaction papers to readings and film screenings 30%

Two oral presentations on weekly readings and film screenings 20%

NOV 20 F--- Due: CONFERENCE PAPER and typed, 2-page, single-space annotated bibliography (40pts)

1) One ten-page conference paper (rough draft of a conference paper) 20%

2) One annotated bibliography of the conference paper 20%

One oral presentation of the conference paper 10%

Note: Due to COVID-19 UF protocol, the Assigned and recommended texts and readings are not 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) on Library West Website. Look under Reid and this course's section number.

- 1. COURSE REQUIREMENTS:**
- 2. Reaction Papers 20 points**

Due WEEKS 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, [12, 13]

Students are responsible for all weekly assigned readings and must submit a one to two-page single-space typed critical reaction paper on the weekly readings and film screenings for weeks two through thirteen. Each of the ten weekly reaction papers is due during the class meeting that the reading is listed. ***Students that have an oral presentation during a class meeting do not submit a reaction paper for that particular class meeting.** (2pts for each reaction paper for 10 submissions during weeks 2-13).

- 1. Two Oral Presentations (10pts each) & Two 1-page Outlines (10pts each) 40 points**

Each student delivers two fifteen-minute oral presentations that explore the literary and sociopolitical aspects of this period in Afro--European literature. The presentations should include a brief description of the particular critical methodology used, as Marxism, feminism, psychoanalysis, post-structuralism and Black Atlantic cultural studies, or a combination thereof that is employed to organize the presentation. The instructor will assign the two presentation dates.

- 1. 10-page Conference Paper & annotated bibliography 40 points Due Week 12**

Presentations on Week 12-14 FRIDAY 20 November and 4 December

Students deliver a typed 10-page conference paper that reflects the various social and literary movements. The conference paper should respond to one or two distinct social and literary issue explored in the readings/and assigned visual media (20pts). Students must elucidate how a critical/theoretical method assist them in writing the essay (10pts). Essays must be accompanied by a typed, two-page, single-space annotated bibliography (10pts).

III. LATE WORK

Class readings are listed for the day they are due to be discussed. All late written work and oral presentation, that is, when delivered after the class session meets, will suffer a loss of 5 points for each day it is late. An excused absence for medical reasons does not excuse the tardy delivery of a written work but may excuse a late oral presentation under certain circumstances.

IV. ABSENCE

One non-excused absence will lower a student's final grade point average by minus five points. Two non-excused absences will lower the average by minus ten points. More than two non-excused absences are grounds for a failing grade.

1. GRADING CRITERIA FOR ORAL PRESENTATIONS

The 5-minute oral presentation on an assigned reading and the annotated bibliography will be graded on the following criteria:

1. The importance of the material presented to the class or in the written essay. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate important issues as well as to 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 in the written work and, in the oral presentation, to pose questions to the class. Students should introduce the purpose behind their class discussion session and oral presentation (which is the initial statement that describes their central argument).

GRADING SCALE

A	100.00-90.00	20.00-18.00	10.00-09.00	2.00-1.80
A-	89.99-87.00	17.99-17.40	08.90-08.70	1.78-1.74
B+	86.99-84.00	17.20-16.80	08.69-08.40	1.72-1.68
B	83.99-80.00	16.60-16.00	08.39-08.00	1.66-1.60
B-	79.99-77.00	15.99-15.40	07.99-07.70	1.59-1.53
C+	76.99-74.00	15.20-14.80	07.69-07.40	1.52-1.48
C	73.99-70.00	14.79-14.00	07.39-07.00	1.47-1.40
C-	69.99-67.00	13.99-13.40	06.99-06.70	1.39-1.34
D+	66.99-64.00	13.39-12.80	06.69-06.40	1.33-1.28
D	63.99-60.00	12.79-12.00	06.39-06.00	1.27-1.20
D-	59.99-57.00	11.99-11.40	05.99-05.70	1.19-1.14
E	56.00 or below	11.39-00.00	05.69-00.00	1.13-0.00

cumulative conference paper (20pts) oral presentations (2@10pts each) reactions (10 @ 2pts)
bibliography (20pts) outlines (2@10pts each)

VII. COURSE SCHEDULE

The assigned readings for each week should be read before the class meets. Reaction papers are based on these weekly readings and are due during that class meeting. * *Denotes that Reading is held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK ON the ARES E-RESERVE webpage for this course*

WK 1 COURSE INTRODUCTION

SEP 4 F--- Course Introduction, Requirements, Questions on Assignments, Information Sheet.

SCREEN---*Games of Love & Chance* (dir. Abdellatif. Kechiche, France, 2003) 117mins

WK 2 French of North African Ancestry/ The Second Generation North African Immigrant

SEP 11 F---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 French of North African Ancestry Jewish Women

SEP 18 F---SCREEN: *Little Jerusalem* (dir. Albou, Kari., 2005 [*La petite Jerusalem*]) 94mins DVD 2459

WK 4 French of North African Ancestry Muslim Women

SEP 25 F---Bouraoui, Nina. Tomboy and Amara, Fadela. Breaking the Silence: French Women's Voices from the Ghetto

WK 5 French of North African Ancestry Muslim Women

OCT 2 F---Guene, Faiza. Kiffe, Kiffe Tomorrow and *Keaton, Trica. Muslim Girls and the Other France,

WK 6 French of North African Ancestry Muslim Men: Masculinity and Sexuality

OCT 9 F--Paul Smail, Smile, and * Azouz Begag, "Of Imposture and Incompetence: Paul Smail's Vivre me tue" in Research in African Literatures, 37:1 (Spring 2006): 55-71 (ARES) and Todd McGowan "Condemned to the Absolute, or, How Hegel Can Help Us across Borders". (ARES)

WK 7 Sub-Saharan African Women: The Help

OCT 16 F-- **Sembene, Ousmane. "The Promised Land" in Tribal Scars, **Baldwin, James, "Princes and Powers" in Encounter, **Baldwin, James "Equal in Paris" in Commentary.

--- SCREEN: *Black Girl* (dir. Sembene, Ousmane, Senegal, 1965 [*La noire de*]) 60mins

WK 8 Sub-Saharan Migrant Workers

OCT 23 F--

---SCREEN: *OTOMO* (dir. Frieder Schlaich, Germany, 1999) 1h25min.

WK 9 Afro-German and Female

OCT 30 F--- Hugel-Marshall, Ika. Invisible Woman: Growing Up Black in Germany

WK 10 Afro-American Writers, Black Characters, and Interracial Modernisms in the US and Abroad

NOV 6 F---John A. Williams, The Man Who Cried I Am (1967), Parts One and Two.

WK 11 Afro-American Writers, Black Characters, and Interracial Modernisms in the US and Abroad

NOV 13 F--- John A. Williams, The Man Who Cried I Am (1967), Parts Three and Four and *Fabre, Michel, Richard Wright: "An Intellectual in Exile" in Black American Writers in France, 1840-1980

WK 12 Afro-American Writers, Black Characters, and Interracial Modernisms in the US and Abroad

NOV 20 F--- **Due Today: CONFERENCE PAPER and typed, 2-page, single-space annotated bibliography**

---SCREEN: *Story of A Three-Day Pass* (dir. Melvin Van Peebles, USA, 1967) 1h20min.

CONFERENCE PAPER PRESENTATIONS #1

WK 13 NOV 25 W – NOV 29 SUN NO CLASS THANKSGIVING

WK 14

DEC 4 F-- **CONFERENCE PAPER PRESENTATIONS #2**

“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.”