

LIT4194 Afro-European Literature sec. 1MR2 [class #19363] T5-6 (11:45-1:40), R6 (12:50-1:40) MAT 115

Office Hours 4318 TUR, Tuesday 1:55 – 2:45 PM and Thursday 1:55-2:45 PM by appointment only

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

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.ua.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

## 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.

## II. COURSE REQUIREMENTS:

**All written assignments must be submitted on Canvas at 9AM the day before the assignment is due.**

1) Pop Quizzes/Reaction Papers on weekly assignments. Reactions papers are due on CANVAS at 9am the day *before* the class meets. (@2pts-3pts each=20pts)

2) Two five-minute oral presentations and a five-minute Q&A. (@10pts each=20pts) and two typed 1-page outlines of the five-minute presentations. (2pts each=4pts). *Instructor assigns each student their oral presentation of a required reading.* Tuesday, 24 January – Thursday, 23 March. (24pts total)

**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 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.

The outline is due on the day when the student presents their 5-minute discussion.

**III. MIDTERM EXAM** Thursday, 9 March 50mins (**20 points**)

**IV. FINAL EXAM** Tuesday, 18 April 80mins (**20 points**)

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

### **V. ATTENDANCE**

The only excusable absence is one that results from an illness that 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.

### **VI. 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.

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### **IV. GRADING SCALE**

	<b>Cumulative</b>	<b>40pts</b>	<b>Midterm 20/Final 20</b>	<b>2 Oral Presentations (20)</b>	<b>Pop quizzes 1-3pts (20)</b>
<b>A</b>	100.00-93.00	40.00-37.20	20.00-18.60	10.00-09.30	2.00-1.86
<b>A-</b>	92.00-90.00	36.80-36.00	18.40-18.00	09.20-09.00	1.84-1.80
<b>B+</b>	89.00-86.00	35.60-34.40	17.80-17.20	08.90-08.60	1.78-1.72
<b>B</b>	85.00-83.00	34.00-33.20	17.00-16.60	08.50-08.30	1.70-1.66
<b>B-</b>	82.00-80.00	32.80-32.00	16.40-16.00	08.20-08.00	1.64-1.60
<b>C+</b>	79.00-76.00	31.60-30.40	15.80-15.20	07.90-07.60	1.58-1.52
<b>C</b>	75.00-73.00	30.00-29.20	15.00-14.60	07.50-07.30	1.50-1.46
<b>C-</b>	72.00-70.00	28.80-28.00	14.40-14.00	07.20-07.00	1.44-1.40
<b>D+</b>	69.00-66.00	27.60-26.40	13.80-13.20	06.90-06.60	1.38-1.32
<b>D</b>	65.00-63.00	26.00-25.20	13.00-12.60	06.50-06.30	1.30-1.26
<b>D-</b>	62.00-60.00	24.80-24.00	12.40-12.00	06.20-06.00	1.24-1.20
<b>E</b>	59.00-00.00	23.60-00.00	11.80-00.00	05.90-00.00	1.18-0.00

### **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 ARES E-RESERVE AS DOWNLOADABLE 'PDFs' [ACROBAT READER FILES]

### WEEK 1 COURSE INTRODUCTION

- JAN 10 T--- SCREEN: *Games of Love & Chance* (dir. Abdellatif. Kechiche, France, 2003) 117mins  
 JAN 12 R. Course Introduction, Requirements, Questions on Assignments, Information Sheet

### WEEK 2 French of North African Ancestry/ The Second Generation North African Immigrant

- JAN 17 T--- *Reaction #1 on film and reading due.* Begag, Azouz. Shantytown Kid, pp. ix -56.  
 JAN 19 R--- Begag, Azouz. Shantytown Kid, pp. 56 - 158.-\*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*

### WEEK 3 French of North African Ancestry Jewish Women

- Individual 10-minute oral presentation on an assigned reading begins (10pts + 10pts for the outline)  
 JAN 24 T-- SCREEN: *Little Jerusalem* (dir. Albou, Karin., 2005 [La petite Jérusalem] 94mins  
 JAN 26 R -- *Reaction #2 on film and reading due.* Bouraoui, Nina. Tomboy, pp. 3-52.

### WEEK 4 French of North African Ancestry Muslim Women

- JAN 31 T-- Bouraoui, Nina. Tomboy, pp. 55-116.  
 FEB 02 R—Comparative analysis of the depiction of North African Female-Centered Jewish and Muslim Migrant Narratives.

### WEEK 5 French of North African Ancestry Muslim Women

- FEB 07 T-- Guene, Faiza. Kiffe, Kiffe Tomorrow, pp. 1 – 135; and \*Keaton, Trica. Muslim Girls and the Other France, Introd., 1-31.  
 FEB 09 R-- Kiffe, Kiffe Tomorrow, pp. 136-179.

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

- FEB 14 T-- Paul Smail, Smile, pp. 1-103 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).  
 FEB 16 R-- *Reaction #3 on reading due.* Smile, pp. 105-149.

### WEEK 7 Sub-Saharan African Woman (France): The Help

- FEB 21 T-- \*\*Sembene, Ousmane. "The Promised Land" in *Tribal Scars*, and \*\*Baldwin, James, "Princes and Powers" in *Encounter*, and \*\*Baldwin, James "Equal in Paris" in *Commentary*.  
 --- SCREEN: *Black Girl* (dir. Ousmane Sembene, Senegal, 1965) 60mins

FEB 23 R— **Reaction #4 on film and reading due.** On the adaptation: short story to film and the migrant female African house servant: The Residue of colonialism and the captive black body.

**WEEK 8 Sub-Saharan African Male Migrant Worker (Germany)**

FEB 28 T-- SCREEN: *OTOMO* (dir. Frieder Schlaich, Germany, 1999) 1h25min

MAR 02 R— **Reaction #5 on film and reading due.** Who are the contemporary individuals and groups that resemble the character and social/racial predicament that the film *OTOMO* dramatizes?

**WEEK 9 MIDTERM EXAMINATION (50mins, 20pts)**

MAR 07 T-- NO CLASS—Study for the Midterm Examination

MAR 09 R-- Midterm Examination (50mins, 20pts)

**WEEK 10 SPRING BREAK Monday, 13 March – Friday, 17 March**

**WEEK 11 Afro-German and Female: Post-WWII**

MAR 21 T--- **Reaction #6 on reading due.** Hugel-Marshall, Ika. *Invisible Woman: Growing Up Black in Germany*, pp. 1-120.

MAR 23 R-- *Invisible Woman: Growing Up Black in Germany*, pp. 121-158.

**WEEK 11 Afro-American Writers: Interracial Modernisms in the US and Abroad**

MAR 21 T-- John A. Williams, *The Man Who Cried I Am* (1967), ch. 1-14, pp. 3-152.

MAR 23 R-- **Reaction #7 on reading due.** *The Man Who Cried I Am*, ch. 15-21, pp. 152-270.

**WEEK 12 Afro-American Writers: Interracial Modernisms in the US and Abroad**

MAR 28 T-- *The Man Who Cried I Am*, Part 3, ch. 22-26, pp. 273-346.

MAR 30 R--*The Man Who Cried I Am*. Part 4, ch. 27-Afterword, pp. 349-412: and \*Michel Fabre, “Richard Wright: An Intellectual in Exile” in *Black American Writers in France, 1840-1980*.

**WEEK 13 Afro-American Filmmakers: Interracial Modernisms in the US and Abroad**

APR 04 T-- SCREEN: *Story Of A Three-Day Pass* (dir. Melvin Van Peebles, USA, 1967) 1h20min

APR 06 R— **Reaction #8 on film and reading due.** Narrating, Editing, the Black Soldier experience abroad: Traveling systemic.

**WEEK 14 The Intersectional Aspects of Migration, Generational Shifts, and Social Challenges**

APR 11 T— **Reaction #9 on film and reading due.** Audre Lorde, *A Burst of Light and Other Essays*, pp. 40-66.

APR 14 R-- TBA

**WEEK 15 FINAL EXAMINATION (20pts, 11:45 AM - 1:30 PM) MAT 0115)**

APR 18 T-- EXAMINATION (20pts, 11:45 AM - 1:30 PM) MAT 0115

APR 20 R – To Be Announced

**WEEK 16**

APR 25 T -- To Be Announced —**LAST CLASS MEETING**

**FIRST or LAST Year English Major (circle): FIRST SEMESTER**

**LAST SEMESTER**

Name

UFID#:

Address:

Place of Birth:

Email:

Telephone:

Year:

1) What other undergraduate literature, drama, film, music, ethnic, women, and gender study courses have you taken at UF and other universities and colleges?

2) Why are you taking this course?

3) What is/are your major area(s) of studies?

4) What are your expectations?

5) What do you intend to do after receiving your BA/BS degree?

6: Do you have any other comments that you wish to share