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STPEC 493H/ Schedule # 38765

Black Paris –*Anna Schrade*

Thursday 2:30-5:00 pm

Fall 2009

Syllabus (Subject to Change)

Paris, the capital of the former French colonial empire, and famously known as the “Ville lumière,” in the double sense of “city of light” and “center of the European Enlightenment,” has long been a contact zone. It became what it is today not least through diverse currents of migration and transcultural interaction between Africa, the Black Diaspora and Europe. This seminar will trace these histories and encounters, which have often been silenced and erased within narratives of modernity, as we explore Paris as a site of exchange and discontinuity, translation and transition, an intersection of concealed, sometimes illegal or enforced encounters between Africa and Europe. We will critically read historical documents, literary examples, ethnographic reports and visual material (film documents, documentary film, “ciné beur”, artist videos) to explore the social and cultural history of “Black Paris”: from the African soldiers who fought for France during World War I, via African American artists, intellectuals, musicians and writers who lived and worked in Paris, up to contemporary social movements like the “sans papiers”. We will also question and challenge dominant national self-representations and the national imaginary of a color-blind French nation-state and the principles of inclusion upon which it is built.

10. Sept. I. Introductions

II. Why “Black Paris” ? – The African diaspora in Paris as a unit of analysis. (Lecture)

17. Sept. I. Race in France (Discussion of readings)

- Stam, Robert und Ella Shohat. 1994. Race and Racism. In: *Unthinking Eurocentrism - Multiculturalism and the Media*. pp.18 – 25.
- Fredrickson, George M. 2008. Diverse Republics: French and American Responses to Racial Pluralism. In: *Diverse Nations: Explorations in the History of Racial and Ethnic Pluralism*. pp.170 – 184.

- Stovall, Tyler. 2006. Race and the Making of the Nation: Blacks in Modern France. In: Gomez, Michael A. (ed.) *Diasporic Africa: A Reader*. pp. 200 – 219.
- Bleich, Erich. 2004. Anti-Racism without Races: Politics and Policy in a “Color-Blind” State. In: Chapman, Herrick and Laura L. Frader. *Race in France: Interdisciplinary Perspectives on the Politics of Difference*. pp. 162-189.
- (Recommended reading: Fredrickson, George M. 2008. Mulattoes and Métis: Attitudes toward Miscegenation in the United States and France since the Seventeenth Century. In: *Diverse Nations: Explorations in the History of Racial and Ethnic Pluralism*. pp.170 – 184.)

II. Exerpts from the film „Zoo Humains“ by Pascal Blanchard 2005.

Colonial Settings: Staging Empire in the “City of Light”

24. Sept. I. Human Zoos, The World’s Fair 1889 and the Colonial Exhibition 1931 (Discussion of film and readings)

- Stam, Robert und Ella Shohat. 1994. Antinomies of Enlightenment and Progress. In: *Unthinking Eurocentrism*. pp. 85 – 93.
- Blanchard, Pascal et al. (eds.) 2008. From Scientific Racism to Popular and Colonial Racism in France and the West. In: *Human Zoos: Science and Spectacle in the Age of Colonial Empires*. pp.104 – 113.
- Lebovics, Herman. 1992. The Seductions of the Picturesque and the Irresistible Magic of Art. In: *True France: The Wars over Cultural Identity 1900–1945*. pp. 51- 98.
- Berliner, Brett A. 2002. Savages in the Garden. In: *Ambivalent Desire. The Exotic Black Other in Jazz Age France*. pp.107-122.
- Lynn. E. Palermo. 2003. Identity under Construction: Representing the Colonies at the Paris Exposition Universelle of 1889. In: Peabody, Sue and Tyler Stovall, *The Color of Liberty: Histories of Race in France*. pp. 185 – 302.
- Hale, Dana. S. 2008. La Force Noir. In: *Races on Display: French Representations of Colonized People 1886-1940*. pp. 91-117.
- (Recommended reading: Derick, Jonathan. 2002. The Dissenters: Anti-Colonialism in France c.1900 – 1940. In: Chafer, Tony and Amanda Sackur. *Promoting the Colonial Idea: Propaganda and Visions of Empire in France*. pp. 53-67.)

II. Filmscreening: „Camp de Thiaroye” by Sembène Ousmane 1988

MEET WITH ANNA DURING THIS WEEK TO DISCUSS THE TOPIC FOR YOUR PRESENTATION !!!!!!!!

**1.Oct. Les Tirailleurs Sénégalais – African Soldiers in the French Army
(Discussion of film and readings)**

I. Exerpts from the film: „L’Afrique dans les tranchées” by Florida Sadki 2004.

- Echenberg, Myron.1991. *Colonial Conscript. The Tirailleurs Sénégalais in French West Africa, 1857 – 1960. Introduction.*
- Berliner, Brett. A. 2002. Tirailleurs Sénégalais and the Making of the Grand Enfant. In: *Ambivalent Desire: The Exotic Black Other in Jazz Age France.* pp. 9-37.

II. Filmscreening: „Black Diva in a White Man’s World” by Annette von Wangenheim, 2006. 45 mins.

Transnational Encounters - Modernist Art and Popular Entertainment in Jazz Age Paris

8.Oct. I. Josephine Baker (Discussion of film and readings)

- Ezra, Elisabeth. 2008. “Josephine Baker, Transnational Star – the French Way”, Work in Progress. pp.1-6.
- Ezra, Elisabeth, *The Colonial Unconscious. Race and Culture in Interwar France*, Ithaca/London 2000. Chapter 4: pp. 75-97.
- (Recommended reading: Jules Rosette, Bennetta. 2007. Josephine Baker in Art and Life: The Icon and the Image. Introduction)

II. “Negrophilia” (Discussion of readings)

- Clifford, James. 1989. “Negrophilia”. In: Holier, Denis (ed.) *A New History of French Literature*, pp. 901-908.
- Rosette, Benetta Jules. 1998. Un Uneasy Collaboration: The Dialogue between French Anthropology and Black Paris. In: *Black Paris: The African Writers’ Landscape.* pp. 1- 42.
- Stovall, Tyler. 1996. *Paris Noir: African Americans in the City of Light.* Chapter 2 & 3, pp. 25-118.
- (Recommended reading: Michel Fabre, *From Harlem to Paris: Black American Writers in France, 1840-1980.*)

15. Oct. Harlem at the Seine - African American Artists and Writers in Paris - Student presentations on selected artists and writers (15 min.) for example on:

- W.E.B. Du Bois: “The American Negro in Paris,”*American Monthly Review of Reviews*, November 1900, p. 577 & The Colored American in France, *Crisis*, February 1919, pp. 164.
- Alain Locke: “The New Negro” 1926 & “More of the New Negro in Art,” *Opportunity.* December 1925.

- Countee Cullen: "Letters from Paris" In: *Crisis*.
- Claude McKay: Poem: "Paris" & "Once more the Germans face Black Troups," *Opportunity*, November 1939. 324.
- Africanism in the art work of Nancy Elisabeth Prophet, Augusta Savage, Palmer Hayden and Richmond Barthé.

22. Oct. Négritude

I. Discussion of readings:

- Lewis, Shireen K. 2006. What was Négritude. In: *Race, Culture, and Identity: Francophone West African and Caribbean Literature and Theory from Négritude to Créolité*. pp. 23-55.
- Lewis, Shireen K. 2006. Gendering Négritude: Paulette Nardal's Contribution to the Birth of Modern Francophone Literature. In: *Race, Culture, and Identity: Francophone West African and Caribbean Literature and Theory from Négritude to Créolité*. pp. 55-70.
- Wilder, Gary. 2003. Panafricanism and the Republican Political Sphere. In: Peabody, Sue and Tyler Stovall, *The Color of Liberty: Histories of Race in France*. pp. 235 – 252.
- Jules Rosette, Benetta. 1998. Revolutionary Writing: Challenges to Negritude. In: *Black Paris The African Writers' Landscape*. p. 87-107.
- Manthia Diawara, "On Sartre's Black Orpheus" 1996. pp.1-5.

II. Student presentations (15 min.) on selected writers for example on:

- Aimé Césaire: "Cahier de retour au pays natal" or "Discours sur le colonialism."
- Leopold Sedhar Senghor: "Défense de l'Afrique noir."
- Paulette Nardal: "Black Internationalism," "Exotic Puppets," "The Awakening of Race Conciuousness among Black Students." In: Sharpley-Whiting, T. Denea . 2002. *Negritude Women*.
- Jean Paul Sartre: "Orphée Noir" (Black Orpheus), introduction to *Anthologie de la nouvelle poésie nègre et malgache*, edited by Léopold Sédar Senghor, 1948.

"Presence Africaine" and Anti-Colonial Struggles

29. Oct. I. Presence Africaine and Decolonization (Discussion of readings)

- Salah D. Hassan.1999. Inaugural Issues: the cultural politics of the early "Présence Africaine". In: *Research in African Literatures*, 30:2, Summer 1999, pp. 194-221.
- Jules Rosette, Benetta.1989. Antithetical Africa: The Conferences and Festivals of Présence Africaine. In: *Black Paris. The African Writers' Landscape*. pp. 49-79.

II. Filmscreening: “Black Skin, White Masks” by Isaac Julien (1996, 52 mins.) or “Battle of Algier” by Gillo Pontecorvo (1966).

5. Nov. I. Algeria and Frantz Fanon (Discussion of film and readings)

- Stam, Robert. 2003. Fanon, Algeria and the Cinema: The Politics of Identification. In: Stam, Robert und Ella Shohat (eds.) *Multiculturalism, Postcoloniality, and Transnational Media*. pp. 18-42.
- McEnnerney, Dennis. 2003. Frantz Fanon, the Resistance, and the Emergence of Identity Politics. In: Peabody, Sue and Tyler Stovall (eds.) *The Color of Liberty: Histories of Race in France*. pp. 259 -277.
- Maghraoui, Driss. 2003. French Identity, Islam and North Africans: Colonial Legacies, Postcolonial Realities. In: Stovall, Tyler (ed.) *French Civilization and its Discontents*. pp. 213 – 235.

II. Filmscreening: “Memoires d’Immigrées” by Yamina Benguigui (1997), (Part I, 50mins.) (Assignment: Part II and III)

MEET WITH ANNA DURING THIS WEEK TO DISCUSS THE TOPIC FOR YOUR FINAL PAPER !!!!!!!!

Postcolonial Migrations and New Diasporas

12. Nov. I. “Trente Années Glorieuses” and Transnational Labour Migration (Discussion of film and readings)

- Freedman, Jane and Carrie Tarr. 2000. *Women, Immigration and Identities in France*. Introduction & Chapter 1: pp. 1-28.
- Trauner, Helene. 2005. Dimensions of West-African Immigration to France: Malian Immigrant Women in Paris. In: *Stichproben. Wiener Zeitschrift für kritische Afrikastudien*. Nr. 8/2005, 5.
- Beriss, David. 2004. Culture as Race or Culture as Culture: Caribbean Ethnicity and the Ambiguity of Cultural Identity in French Society. In: Chapman, Herrick and Laura L. Frader. *Race in France: Interdisciplinary Perspectives on the Politics of Difference*. pp. 111- 141.
- Durmelat, Sylvie. 2000. Transmission and Mourning in Mémoires d’Immigrés: l’Héritage Maghrébin : Yamina Benguigui as ‘Memory Entrepreneur.’ In : Freedman, Jane and Carrie Tarr (eds.) *Women, Immigration and Identities in France*. pp. 171- 188.

II. Filmscreening : “Nouvelle France” by Michael Hoare (30 mins.)

19. Nov. I. The case “Nouvelle France” and Transnational Village Associations (Lecture and discussion of film and reading)

- Pries, Ludger. 2007. Transnational Migration. New Challenges for Nation States and New Opportunities for Regional and Global Development. In: Sahoo, Ajaya Ku-mar and Maharj, Brij (ed.) *Sociology of Diaspora: A Reader*, Volume 1. Jaipur: Rawat Publications. pp. 298-320.

II. The “Sans Papier” Mouvement (Discussion of readings and film : “Nous-Sans Papiers de France” 1997, 10.mins)

- Freedman, Jane and Carrie Tarr. 2000. The Sans-Papiers: An Interview with Madjiguène Cissé. In: *Women, Immigration and Identities in France*. pp. 29- 38.
- Quiminal, Catherine. 2000. The Associative Movement of African Women and New Forms of Citizenship. In: Freedman, Jane and Carrie Tarr (eds.) *Women, Immigration and Identities in France*. pp. 39 – 55.

(Assignment: watch three “Ciné Beur” films e.g.: “Le thé au harem d’Archimède” by Mehdi Charef (1985), “La Haine” by Mathieu Kassovitz (1995) and “L’esquive” by Abdellatif Kechiche (2004).)

Thanksgiving Recess

3. Dec. I. Representing the Banlieu

- Simon, Patrick et.al. 2008. Discrimination despite Integration: Immigrants and the Second Generation in Education and the Labour Market in France. In: Bonifazi, Corrado ed.al. *International Migration in Europe: New Trends and New Methods of Analysis*. pp. 245 – 269.
- Dayan-Herzbrun, Sonia. 2000. The Issue of the Islamic Headscarf. In: Freedman, Jane and Carrie Tarr (eds.) *Women, Immigration and Identities in France*. pp. 69-82.
- Keaton, Trica Danielle. 2006. *Muslim Girls and the Other France: Race, Identity Politics, & Social Exclusion*. Introduction and Epilogue.
- Stovall, Tyler. 2003. From Red Belt to Black Belt. Race, Class and Urban Marginality in Twentieth-Century Paris. In: Peabody, Sue and Tyler Stovall (eds.) *The Color of Liberty: Histories of Race in France*. pp. 361- 369.
- Film: “Living Pictures- Je et nous” (Artist Video, 10mins.)

II. Filming/Talking back: Beur Filmmaking

- Tarr, Carri. 2005. *Reframing Difference – Beur and Banlieu Filmmaking in France*. Introduction.
- Bloom, Peter. 2003. *Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement*. In: Stam, Robert und Ella Shohat (eds.) *Multiculturalism, Postcoloniality, and Transnational Media*. pp. 44-63.

10. Dec. **Diverse Nation(s) ? Claiming Blackness in France . Final Discussion**

- Ezra, Elizabeth. 2000. *The Colonial Unconscious. Race and Culture in Interwar France*. Epilogue: Black Blanc Beur. pp. 129 – 145.
- Hargreaves, Alec.G.2004. Half-Measures: Anti-Discrimination Policy in France. In: Chapman, Herrick and Laura L. Frader (eds.), *Race in France: Interdisciplinary Perspectives on the Politics of Difference*. pp. 227-246.
- El-Tayeb, Fatima. 2008. The Birth of a European Public: Migration, Postnationality, and Race in the Uniting of Europe. In: *American Quarterly* - Volume 60, Number 3, September 2008, pp. 649-670.
- Gafaiti, Hafid. 2003. Nationalism, Colonialism, and Ethnic Discourse in the Construction of French Identity. In: Stovall, Tyler (ed.) *French Civilization and its Discontents*. pp. 189 –213.

Students' behaviour and responsibilities:

Regular attendance, preparation for class and active participation in class discussions are basic expectations for this course. You will have to come to class on time. I will only accept three (3) excused absences (You should email me on the very same day and explain briefly the reason for your absence). Every unexcused absence will lower your final grade by a third of a letter. Also, every three tardies count as one absence.

Questions for discussion and response paragraphs:

It is very important that you come prepared to class; otherwise you will not be able to contribute to class discussions and our goal is to build a learning community where we all can feel comfortable and equally engaged. Therefore, you are expected to email me ONE question for discussion directly related to EACH required reading of the respective week NO LATER THAN WEDNESDAY MORNING. You are also expected to write four (4) response paragraphs with questions, comments or critique on four (4) of the films we will watch in class. You can choose the film you want to write about, but if you do write, I would appreciate it if you could email me your paragraph as well NO LATER THAN WEDNESDAY MORNING in order to co-facilitate our next class session. Your questions and paragraphs will serve as guidelines for our discussion of the film and the readings.

Co-facilitation of a class session:

As part of our commitment to a participatory classroom each student is also expected to co-facilitate one class session in October (either the 15th or the 22nd of October) by preparing a 15 minute presentation on a selected writer or artist from the Harlem Renaissance or the Negritude Mouvement, and by leading the class in meaningful discussion on his/her topic. The presentation should include overarching discussion questions and some points of synthesis from your readings. The format of the presentation is open to the student. Creativity

and interactive presentations are encouraged. I will provide you the basic materials for your presentation but additional research is of course welcomed. Please meet with me during the week of the 24th of September to discuss the topic for your presentation.

Final paper:

For your final paper you should choose a manageable theme that corresponds to your interest. The due date for your paper is December 16. Your paper should be 8-10 pages and analyse and compare at least three of the texts (or films) of the syllabus. You should demonstrate clear ideas and present your own thoughts and original analysis but also support your arguments textually and make broader connections with other texts and themes of the course. Please meet with me during the week of November 5th to discuss the topic for your paper.

Required course readings and films:

Every student will receive a CD with the required readings on the first day of class. We will watch most of the films in class together, but occasionally you will be assigned to watch a film as part of your preparation for class. You will find these films at the reserve desk in the W.E.B. Du Bois Library. Readings are subject to change and additional readings may be assigned. Additional required course readings will be available on SPARK.

Grading Criteria:

Attendance and participation in class discussions 20%, regular questions for discussion and paragraphs 20%, co-facilitation of a class session 20%, final paper 40%.