



COLUMBIA UNIVERSITY

UNDERGRADUATE PROGRAMS IN PARIS

BLACK PARIS

Fall 2018

INSTRUCTOR/PROFESSEUR: Stéphanie Bérard

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MEETING TIMES/HORAIRES DU COURS: Tuesdays, 2:30-4:00pm & Thursdays, 2:00-4:00pm

This undergraduate course aims to unveil a lesser known face of Paris linked to its colonial past in order to reread the present social, political and cultural landscape of France's capital city. By visiting the hotspots of a forgotten Parisian black history, students will learn about the legacy of a colonial past often unknown and neglected. Sites will include the Latin Quarter which saw the birth of Negritude movement in the 1930s with the encounter of African and Caribbean intellectuals (Césaire, Senghor, Damas) and the foundation of the editions *Présence Africaine* with Alioune Diop. We will also focus on the movement of migration from African and the Caribbean to France in the 1960s until now. This itinerant historical and sociological approach of Paris is complemented by an exploration of the contemporary cultural and artistic politics of the Black stage. By attending theater plays and museums, and meeting with African and Caribbean artists living in Paris (playwrights, directors, actors, choreographers, dancers), students will enjoy the opportunity to explore Black Parisian culture from an insider's point of view and find out what it means to be a Black artist today in France.

The reading and analysis of literary and cinematographic works will allow students to tackle social, political and racial issues, and explore further the global dimension of today's diasporic and multicultural France. This course will finally question how skin color and politics are deeply intertwined by questioning discrimination on stage today. Does the cultural, intellectual and artistic capital that Paris was in the 1930s remain a cosmopolitan city open to the world?

COURSE POLICIES AND EXPECTATIONS

Attendance and participation are mandatory

- Each student is allowed one unjustified absence for the entire length of the course, with the exception of religious holidays
- Medical absences must be justified by a dated medical certificate from a French medical professional
- Each absence beyond the authorized threshold will lower the final grade by 1 point (i.e.: with one absences a 16 becomes a 15, etc.)
- In addition to attendance students should plan on being punctual. Please note that 3 lateness (10 minutes or more) are equivalent to 1 full absence
- All assignments handed in late without the authorization of the instructor will be penalized
- In addition to punctuality and motivation, students should do their best to be engaged critics and scholars, by participating actively in class, producing original work, and having pleasure in reading, writing and thinking

COURSE MATERIALS AND, IF APPLICABLE, BIBLIOGRAPHY / BIBLIOGRAPHIE INDICATIVE

- Aimé Césaire, *Cahier d'un retour au pays natal*. Paris: Présence Africaine, 1983 (1939).
- Léon Gontran Damas, *Black-Label*. Paris: Gallimard, NRF, 1956, pp. 9-28.
- Léopold Sédar Senghor, "Femme nue femme noire", in *Chants d'ombre*. Paris: Le Seuil, 1945 et "Ce que l'homme noir apporte" in *L'homme de couleur* (1939)
- Edouard Glissant, *Soleil de la conscience*. Paris: Gallimard, 1956.
- Frantz Fanon, *Peau noire masques blancs*. Paris: Gallimard, Folio Essais, 1952.
- **Pap Ndiaye, *La condition noire, essai sur une minorité française***. Paris: Gallimard, Folio actuel, 2011.
- **Koffi Kwahulé, *Jaz*, in *Le Sas/Jaz/André. Monologues pour femmes***. Paris: Editions Théâtrales, 2007.
- Ousmane Sembene, *La noire de....* by in *Voltaïque. Nouvelles*. Paris, Présence Africaine, 1962.

Course pack of articles.

Books with titles in bold have to be purchased at the Bookstore Tschann.

ASSIGNMENTS AND GRADING PROCEDURES / EVALUATIONS

Preparation and participation

This course is based on an active participation in and outside class, including mandatory attendance at all artistic and cultural events organized in theaters. Students

are expected to read texts and articles as well as prepare questions related to the topics of the day before coming to class. This will ensure readiness to take part in class discussions, where one's interpretations and observations will be confronted with those of other students.

Oral presentations

Students will choose an author studied in class and give an "exposé" on his/her life and work (10 minutes followed by a discussion).

Possibility to work in pair and use powerpoint and/or any video or audio documents.

Essay I:

Students will write a short essay on the analysis of literary works studied in class.

Essay II (in class/ mid semester exam): Specific questions on works studied in class and a short essay.

Final paper

Students will write a paper (6-8pp) on a topic they choose and which is related to works studied in class and artists they have met.

Students will have the possibility to write an **optional essay** ("essai facultatif"), a critical essay of a stage performance.

Participation	10 %
Oral presentation	20 %
Essay I: Mid semester paper	20 %
Essay II: In class exam	20 %
Final paper	30 %

Students' participation grade will be based on attendance, lateness, in addition to active contribution to in-class discussions.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES EXPECTATIONS

Students needing academic adjustments or accommodations because of a documented disability should contact the administrative staff directly or see Enyi Koene in office 108B. All discussions will remain confidential.

COLUMBIA UNIVERSITY FACULTY STATEMENT ON ACADEMIC INTEGRITY

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such

work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

- In practical terms, this means that, as students,
- you must be responsible for the full citations of others' ideas in all of your research papers and projects
 - you must be scrupulously honest when taking your examinations
 - you must always submit your own work and not that of another student, scholar, or internet agent
 - **In case of plagiarism, the student's assignment will be directly sent to the Director of the program and an F will be attributed to that particular assignment.**

COURSE SCHEDULE / SESSION DES COURS

WEEK 1: September 24-30

- Sept. 25: Introduction and presentation of the course and material
- Sept. 27: The History of the Black people in France from the 18th to the 20th century
Preparatory reading:
Pap Ndiaye, *La condition noire, essai sur une minorité française*. Paris: Gallimard, Folio actuel, 2011. "Vers une histoire des populations noires de France", pp. 131-188.

WEEK 2: October 1-7

Black Interwar Paris: a cultural and intellectual capital

- Oct. 2: To be a Black student in Paris: Aimé Césaire, Léopold Sédar Senghor, Léon-Gontran Damas, the three fathers of Négritude

Oral presentation on Aimé Césaire

Preparatory reading:

Pap Ndiaye, *La condition noire*, "La négritude" et "Présence Africaine", pp. 376-388.

- Oct. 4: Black poetry

Preparatory readings:

- Aimé Césaire, *Cahier d'un retour au pays natal*. Paris: Présence Africaine, 1983 (1939).

Excerpts from the poem.

- Léon Gontran Damas, *Black-Label*. Paris: Gallimard, NRF, 1956, pp. 9-28.

- Léopold Sédar Senghor, "Femme nue femme noire", in *Chants d'ombre*. Paris: Le Seuil, 1945.

WEEK 3 : October 8-14

Black Writers in exile

- Oct. 8: Edouard Glissant and the experience of exile

Oral presentation on Glissant

Preparatory reading:

- Edouard Glissant, *Soleil de la conscience*. Paris: Gallimard, 1956. Chapter: "Du regard au langage", pp. 11-28.

- Oct. 10: Frantz Fanon and the experience of exile

Oral presentation on Frantz Fanon

Preparatory reading:

Frantz Fanon, *Peau noire masques blancs*. Paris: Gallimard, Folio Essais, 1952. Chapter: "L'expérience vécue du noir", pp. 90-114.

WEEK 4 : October 15-21

Koffi Kwahulé, *Jaz*

- Oct. 16: The author and the play

Oral presentation on Koffi Kwahulé

Reading and analysis of *Jazz*

ESSAY I (to be handed in)

- October 16: **THEATER PERFORMANCE**

20h: Attendance of the stage performance *Jaz* staged by Alexandre Zeff, Théâtre de la Cité Internationale. 17, bd Jourdan, 75014 Paris. RER B : station Cité Internationale.

NB: Rencontre avec l'auteur à l'issue de la représentation (dans la salle).

- Oct. 18: Analysis of the stage performance

Meeting with stage director Alexandre Zeff and actress Ludmilla Bado (TBC)

Preparatory readings:

- Koffi Kwahulé, *Jaz*, in *Le Sas/Jaz/André. Monologues pour femmes*. Paris: Editions Théâtrales, 2007.

- J. Mouellic, "Le jazz dans l'écriture de Koffi Kwahulé, *Nouvelles dramaturgies d'Afrique noire francophone*, 2004, pp. 151-158.

- Dany Toubiana, "Jaz : des voix dans la cité", *Africultures*, "Fratries Kwahulé", n° 77-78, 2008, pp. 124-128.

- Entretien avec Koffi Kwahulé, in S. Chalaye, *Afrique noire et dramaturgies contemporaines : le syndrome Frankenstein*, Paris, Editions Théâtrales, 2004, pp. 39-47.

October 24-29: Absence du professeur (conférence)

Optional essay: critical essay on the play *Jaz* and the stage performance

REID HALL FALL BREAK

October 29-November 4th

WEEK 5: November 5-11

Migrations in the 1960s: a modern slave trade?

- Nov. 6: Comparative analysis: Migrations from the French Antilles to the French metropole organized by the BUMIDOM (Bureau d'Immigration des DOM) and Migrations from African newly independent countries

Documentaries:

- *Noirs de France* (volume 2)

Preparatory reading:

- Pap Ndiaye, *La condition noire*, « Les grandes migrations : Les ultramarins et les Africains », pp. 188-221.

- Nov. 8: LE BUMIDOM

Documentary: *L'avenir est ailleurs* d'Antoine Maestrati

Preparatory reading:

- Marc Tardieu, "Exode massif", in *Antillais à Paris. D'hier à aujourd'hui*. Paris. Editions du Rocher, 2005, pp. 117-136.

- Jessica Oublié et Marie-Ange Rousseau, *Peyi en nou*, Steinkis, Paris, 2017 (excerpts).

MUSUEM VISIT

Nov. 9, 11h: Visit of the Musée national de l'histoire de l'Immigration (Musée de la porte Dorée), 293 Avenue Daumesnil, 75012 Paris. Métro Porte dorée.

WEEK 6: November 12-18

Ousmane Sembene, *La noire de...*

- Nov. 13: The writer and the short story

Oral presentation on Ousmane Sembene

Analysis of the short story, *La noire de...*

- Nov. 15: From the page to the screen: film adaptation of *La noire de.../Black Girl* (1965)

Preparatory readings:

- *La noire de...* by Ousmane Sembene, in *Voltaïque. Nouvelles*. Paris, Présence Africaine, 1962.
- Stéphanie Bérard, « *La noire de...* d'Ousmane Sembène : quel est le mot de la fin ? », in *Images et mirages des migrations dans les littératures et le cinéma d'Afrique francophone*, Françoise Naudillon and Jean Ouedraogo (ed.), Montréal, Mémoire d'encrier, 2011, pp. 57-66.

WEEK 7: November 19-25

- Nov. 20: Black Paris tour with Kevi.
- Nov. 22: **In class exam**

WEEK 8: November 26-30

Black Women dramatists

Gaël Octavia, a Caribbean woman writer

Nov. 27: Oral presentation on Gaël Octavia, representative of the young Caribbean female playwright

Excerpts of the following plays: *Le voyage*, *Une vie familiale*, *Cette guerre que nous n'avons pas faite*, *Congre et homard*

Nov. 29: Video captation of *Congre et homard*: analysis of the "mise en scène".

Short films by Gaël Octavia

Preparatory reading:

- Stéphanie Bérard, "Gaël Octavia, une écriture de femme antillaise. Entretien avec l'auteur", *Africultures*, n° 80-81, 247-253.

PERFORMANCE: THEATRE

Thursday November 29 at 9:30pm: *Je demande la route* de Roukiatia Ouedraogo in the Théâtre du Lucernaire

Adress: 53 rue Notre Dame des Champs (Métro Vavin or Notre Dame des Champs) show (1h10) + meeting with the artist after the performance

WEEK 9: December 3-9

Discriminations

- Dec. 4: Racial discrimination

Documentary: *La barrière des préjugés* by Luc Saint-Eloy

Preparatory readings:

Pap Ndiaye, "Penser les discriminations raciales", in *La Condition noire* (2008), 286-357.

- Dec. 6: Racial discrimination on stage and on screen

Preparatory readings:

- Françoise Alexander, "Pas de noirs sur scène. Le théâtre français est-il raciste ?", *Le Monde*, 16 octobre 2015.
- Sylvie Chalaye, « Les acteurs français noirs sont hors jeu », *Le Monde*, 16 octobre 2015.
- *Noire n'est pas mon métier* (collectif), Paris, Seuil, 2018 (Excerpts).

Documentaires :

- *Mariannes Noires* de Mame-Fatou Niang (2016)

Lien sur Vimeo: <https://vimeo.com/ondemand/mariannesnoires/255394897>

- *Ouvrir la voix* d'Amandine Gay (2017)

Final paper (6-8pp) to be handed on the last day of class (December 6)