## Francophone Literature I:

## The Caribbean and North Africa

French 4101E MWF 12:05-12:55 Swann 320

Professor: Michael Wiedorn Office : Swann 222

Office hours: MWF 2-3 PM and by appointment

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**Course Description:**

This course will explore cultures of the Francophone Caribbean and Francophone North Africa through novels, films, and essays. Beginning with Caribbean modernity, we will trace the history of that region back to its pre-colonial origins. Through the figure of Frantz Fanon, a Martinican intellectual who militated for Algerian independence, we will make the transition to the Francophone Maghreb. Assia Djebar and Tahar Ben Jelloun, two of the best-known writers from Algeria and Morocco respectively, will serve as centerpieces for our literary-historical and cultural study of the Maghreb. Finally, through an analysis of recent films we will examine the current political and cultural situation of North Africa as a site of migration and continued tension with Francophone Europe.

**Course Objectives:**

--To acquire the tools necessary to study literary texts.

--To study literary history at an introductory level.

--To study the role of literature in the evolution of Caribbean and Francophone North

African societies.

--To analyze Caribbean and Francophone North African history and culture through

literature.

**General Goals and Anticipated Outcomes:**

As a result of this course, students will be able to:

--Identify key authors and movements from the Caribbean and Francophone North

African literary tradition.

--Analyze literary texts from these cultures and discuss what it means to do so.

--Demonstrate knowledge of theoretical questions and problems involved in these artistic

traditions and in the critical study thereof.

**Expectations and Suggestions:**

Daily class attendance is expected. More than three unexcused absences during the semester will affect your course grade. One point will be subtracted from the final course average for each unexcused absence in excess of three.

**Grading:**

Participation (including attendance, quizzes etc.) ..........20%

Presentations and homework..........20%

Composition No. 1..........10%

Composition No. 2......... .10%

Midterm paper (7 pp., with bibliography detailing at least 5 sources)..........20%

Final Paper (7 pp., with bibliography detailing at least 5 sources)..........20%

**Required Texts:**

Novels:

Condé, Maryse: *Traversée de la mangrove*

Djebar, Assia: *L’Amour, la fantasia*

Ben Jelloun, Tahar: *L’enfant de sable*

Other articles and excerpts are available online; films are on reserve at the library.

**General notes:**

Please note that it is your responsibility to know the content of this syllabus. If you are unsure about these instructions please see me for help; otherwise I will assume that you understand the syllabus and you will be held to the standards explained below.

Students are responsible for noting and remembering deadlines. It is not the professor’s responsibility to remind students of deadlines.

Please do not use cell phones during the class period.

On late work: work may be submitted late with a university-sanctioned excuse. If you are turning work in late, please be sure to make that clear to me *before* the deadline. If you cannot meet a deadline, we can establish another deadline for you (again, *before* the original deadline), but do keep in mind that this deadline must be adhered to. Unexcused late work will lose 5 percentage points each day after the deadline.

Everyone has a grace period of two days for one late assignment without losing points. These two days are non-renewable.

Missed tests or quizzes may only be re-taken with a university-sanctioned excuse. No exceptions will be made in order to ensure that everyone is treated equally.

Compositions:

Students will submit a one-page paper via T-square before class starts on the day when the paper is due. Topics are up to students’ discretion. Possible ways of going about this include responses to an assigned question (to be provided on request), exegeses, critiques of certain aspects of the texts, extensions of or responses to our discussions in class, etc. On the whole, students are free to write about what they like, as long as they analyze the texts at hand. Secondary sources are not required for these assignments but if they are used they must be cited.

Please keep in mind that these are mini-papers designed to ensure that students are well-prepared to write a final paper. Consequently they must be structured as follows: 1.) Thesis and introduction; 2.) Elaboration of arguments with textual evidence; 3.) Conclusion that returns to the thesis. Or, put otherwise: 1.) Say what you will do; 2.) Do it; 3.) Say what you have done.

On the rewrites: after submitting a paper via email, students will receive a corrected version of their paper. Rather than simply penalizing students for mistakes, the correction will show students where they may have made mistakes and indicate the nature of the mistakes (i.e. accords, spelling, gender etc.). Students will correct the mistakes they have made and submit a final version of their paper a week later. The final version of the paper will be accorded the final grade. However, performance on the first paper will influence the final grade. In other words, if students have made a minimal effort on the first paper, expecting the professor to tidy it up for them, they will be penalized. Grades will reflect both form (i.e., use of the French language) and content (structure, ideas, argumentation etc.). *The final version must include my original comments and corrections*. (In other words, please do not erase them.)

Rewrites (i.e., final drafts) must be submitted within one week after corrections are received.

Why rewrites? This approach to writing assignments is intended to help students to find their errors and work on them, in order to ensure that grading takes on a more educative function. Why short papers? Doing frequent, short papers rather than one long paper is intended to help students to make a habit of activities, such as writing and submitting work steadily and frequently, that are a crucial part of college-level work.

We will be using MS Word, and the “track changes” and “comments” functions in particular. We will strive to use only digital copies via email. If this poses problems for you, please let me know. Response papers are to be no more than one page in length, double-spaced in Times New Roman 12pt. font. Please be sure to include your name, section number, the date, and the number of the response (i.e., “Response # 2”).

Please use the following format to name files: your last name -title of project or paper-assignment. For example: González – Two Conflicting Views of African Philosophy –Midterm paper.doc

Please turn your spellchecker off in MSWord. If a Francophone friend has reread your text, please make this explicit. Finally, please keep in mind that work that seems “too perfect”—i.e., a product of spellcheck, of babelfish or of google translator—is easy to spot.

On sources: While internet-based texts and resources are in general acceptable, please use your judgment. Primary sources are preferable to secondary ones (i.e., sites citing other sites or texts). Wikipedia, personal web pages (unless the person in question has recognized authority in their field), web pages that do not cite their sources etc. should not be used. On the other hand, you are encouraged to use academic articles, online books, government or NGO web sites, etc. If you are unsure as to whether your source is acceptable please contact me before using it.

Honor Code :

Georgia Tech’s Academic Honor Code is to be respected. Should you have any questions, please see me and/or consult: [www.honor.gatech.edu](http://www.honor.gatech.edu).

*Help is available.*

If you experience difficulty in this course for any reason, please consult me. I will do my best to help you address the concerns you have, and I may be able to direct you to other resources in the department or school.

Georgia Tech offers accommodation to students with disabilities: please see [www.adapts.ga.edu](http://www.adapts.ga.edu). If you have specific physical, psychiatric or learning disabilities and require accommodations, please let me know in the first week of the semester so that your learning needs may be appropriately met. Please also contact the ADAPTS office for classroom and academic accommodations. If you need an accommodation, please contact Tameeka Hunter, Disabilities Services Specialist and Program Coordinator, at: tameeka.hunter@vpss.gatech.edu or (404) 894–256.

**Oral Presentations:**

Please see the sign-up sheet for more guidelines for oral presentations.

These presentations should include a talk, images, and questions to spur discussion. They are to last a maximum of **10-15minutes**, and should be accompanied by a bibliography consisting of at least 3 resources. The text/notes of the talk, the images, and the bibliography should be submitted via email before class. Citations should be done in MLA format OR the format used in your discipline. Presentations are to be chosen from a list of topics coordinated with our readings but students may suggest presentation topics as well.

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| SEMAINE | DATE | ACTIVITES |
| 1 | M: Jan 9 | Overview + introductions |
|  | W: Jan 11 | Read and review syllabus in its entirety.  Condé, Maryse: *Traversée de la mangrove* |
|  | F: Jan13 | Condé, Maryse: *Traversée de la mangrove* |
| 2 | M: Jan 16 | Official school holiday |
|  | W: Jan 18 | Condé, Maryse: *Traversée de la mangrove* |
|  | F: Jan 20 | Condé, Maryse: *Traversée de la mangrove* |
| 3 | M: Jan 23 | Condé, Maryse: *Traversée de la mangrove* |
|  | W: Jan 25 | Condé, Maryse: *Traversée de la mangrove* |
|  | F: Jan 27 | Condé, Maryse: *Traversée de la mangrove* |
| 4 | M: Jan 30 | Condé, Maryse: *Traversée de la mangrove* |
|  | W: Feb 1 | Condé, Maryse: “Stealers of Fire” (on T-square) |
|  | F: Feb 3 | Excerpts from *Éloge de la Créolité* (on e-reserve) |
| 5 | M: Feb 6 | Excerpts from Glissant, Édouard: *Poétique de la Relation* (on e-reserve) |
|  | W: Feb 8 | Excerpts from Glissant, Édouard: *Poétique de la Relation* (on e-reserve) |
|  | F: Feb 10 | Excerpts from Roumain, Jacques: *Gouverneurs de la rosée* (on e-reserve) |
| 6 | M: Feb 13 | Excerpts from Price-Mars, Jean: *Ainsi parla l’oncle* (on e-reserve) |
|  | W: Feb 15 | Frantz Fanon readings (on e-reserve) |
|  | F: Feb 17 | Film: *Rue cases-nègres* (DVD on reserve at library.) |
| 7 | M: Feb 20 | Composition 1 due |
|  | W: Feb 22 | Djebar, Assia: *L’Amour, la fantasia* |
|  | F: Feb 24 | Djebar, Assia: *L’Amour, la fantasia* |

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| 8 | M: Feb 27 | Djebar, Assia: *L’Amour, la fantasia* |
|  | W: Feb 29 | Djebar, Assia: *L’Amour, la fantasia* |
|  | F: Mar 2 | Djebar, Assia: *L’Amour, la fantasia* |
| 9 | M: Mar 5 | Djebar, Assia: *L’Amour, la fantasia* |
| W: Mar 7 | Djebar, Assia: *L’Amour, la fantasia* |
|  | F: Mar 9 | Djebar, Assia: *L’Amour, la fantasia* |
|  | M: Mar 12 | Djebar, Assia: *L’Amour, la fantasia* |
| 10 | W: Mar 14 | **Midterm paper due** |
|  | F: Mar 16 | Ben Jelloun, Tahar: *L’enfant de sable* |
| 11 | M: Mar 19 | Spring break |
|  | W: Mar 21 | Spring break |
|  | F: Mar 23 | Spring break |
| 12 | M: Mar 26 | Ben Jelloun, Tahar: *L’enfant de sable* |
|  | W: Mar 28 | Ben Jelloun, Tahar: *L’enfant de sable* |
|  | F: Mar 30 | Ben Jelloun, Tahar: *L’enfant de sable* |
| 13 | M: Apr 2 | Ben Jelloun, Tahar: *L’enfant de sable* |
|  | W: Apr 4 | Ben Jelloun, Tahar: *L’enfant de sable* |
|  | F: Apr 6 | Literary history of the Maghreb (on e-reserve/ T-square) |
| 14 | M: Apr 9 | **Composition 2 due**  Film – *La bataille d’Algers* |
|  | W: Apr 11 | Film - *La bataille d’Algers* |
|  | F: Apr 13 | Film – *Indigènes* |
| 15 | M: Apr 16 | Film – *Indigènes* |
| W: Apr 18 | Film - Yamina Benguigui, *Inch’Allah Dimanche* |
|  | F: Apr 20 | Film - Yamina Benguigui, *Inch’Allah Dimanche* |
| 16 | M: Apr 23 | Film – *La faute à Voltaire* |
| W: Apr 25 | Workshopping final papers – please bring your computers to class. |
|  | F: Apr 27 | Workshopping final papers – please bring your computers to class. |

The final exam for this course is scheduled for May 4 (Fri) 11:30am - 2:20pm. **Final papers must be submitted by the end of this period (i.e., 2:20pm).**

May 7: **Deadline** - All grades must be entered online by noon.

May 8: Grades available online for students after 6:00pm ET.

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| **ML PERFORMANCE GOAL #1: PROFESSIONAL COMMUNICATION** | |
| **ML Learning Outcome 1 : Demonstrate oral and aural proficiency in the target language** | Students will demonstrate oral proficiency at the advanced high or superior level on the ACTFL scale. |
| **ML Learning Outcome 2:** Demonstrate effective presentation skills in the target language | Students will demonstrate the ability to present in class for 10-15 minutes without notes on an everyday topic. |
| **ML Learning Outcome 3: Demonstrate writing proficiency in the target language** | Students will produce compositions and long papers at the Intermediate High level on the ACTFL scale. |
| **ML Learning Outcome 4:**  Demonstrate proficiency in comprehension of authentic written texts in the target Language | Students will demonstrate analysis and critique of authentic texts related to familiar topics. |
| **ML PERFORMANCE GOAL #2: INTERCULTURAL SKILLS AND KNOWLEDGE** | |
| **ML Learning Outcome 5: Demonstrate in-depth knowledge of a *specific* target-language country or region** | Students will successfully analyze the literature and cinema of the French-speaking Caribbean and French-speaking North Africa. |
| **ML Learning Outcome 6:**  Demonstrate the ability to analyze an issue from target-culture perspective(s) | Students will display the ability to analyze issues of race, gender, ethnicity, immigration and religion from the perspectives of writers from the target cultures. |
| **ML Learning Outcome 7:**  Demonstrate critical reflection on cultural complexity and context | Students will analyze how their own background and experiences influence reading and comprehension of cultural products from the target cultures. |