

Représenter le post/colonial:
La Médiation de textes & contextes francophones

Instructor

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MW 12-12:50 & by appt.

Course

Spring 2017
French 441
MWF 10-10:50
Pardee Hall 329

Course description

This course examines representations of post/colonial contexts through the study of visual culture, literature, and cultural studies. Beginning with popular phenomena linked to the legitimization of the colonial project, such as human zoos, we will study how colonized subjects are exploited as visual objects both entertainment and propaganda for imperialist expansion. In addition to reading and viewing works portraying a variety of francophone regions (the Caribbean, West and Northern African) during the colonial period (including ethnographic texts, popular culture including graphic novels such as *Tintin*, and 19th-century Orientalist painting), we will study film and novels by artists and writers from these regions interrogate these images in their art during the postcolonial period.

Course objectives

- Interrogate post/colonial discourses and their specificities in various media
- Introduce theories of the gaze as a means of elucidating the function of colonial propaganda
- Study post/colonial texts in relation to their historical and social contexts
- Examine how postcolonial writers reverse or disrupt the colonial gaze and representations of (formerly) colonized subjects and spaces

Learning outcomes (this course counts towards the W (Writing) and H (humanities) requirements).

Course-specific

- Ability to analyze how visual representations shaped perceptions of colonized subjects, and how individuals from post/colonial Francophone regions engage with these images
- Ability to discuss various art forms in French and critique them in media-specific terms
- Familiarity with the history of French colonial expansion and several key authors, artists and cultural movements from Francophone regions

Learning Outcomes for humanities (H) courses:

- H 1 Analyze the works and issues created and studied in the Humanities and Arts (language, literature, visual medial, philosophy, religion, rhetoric and composition, creative and performing arts).
- H 2 Demonstrate an ability to express and to evaluate one's responses to the works and issues created and studied in the Humanities and Arts.
- H 3 Demonstrate a critical understanding of the virtues and values of Humanistic inquiry in today's world (ethical reasoning, visual acuity, verbal analysis, aesthetic representation and engagement, and so on) and an appreciation of cultural difference over time and place.

Learning Outcomes for writing (W) courses:

- W 1 Analyze a variety of rhetorical situations.
- W 2 Identify and employ a range of strategies for discovering, developing, organizing, revising, and editing.
- W 3 Identify and apply the discourse conventions of a chosen academic discipline(s) or fields(s) (including conventions of genre, format, citation, structure, and vocabulary).

Assignments & evaluation

- Two short (1-2 page) literary/visual analysis papers—these will entail close critical reading of a very precise theme or idea in one work; WA meeting required [10% each—20% total]
- One or two group/pair presentations (10 minutes) on assigned topics relating to course materials (such as The Haitian zombie, Orientalism (painting/concept), or Ethnography) [10% total]
- Digital Humanities project—a small project that may require making part of graphic novel reflecting a strictly prose narrative (i.e. adapting a passage from a novel into a *bande dessinée*) or making a poster that exploits the visual medium to explain the significance of a visual or cinematic text; WA meeting required [15%]
- Final paper (5-6 pages) incorporating secondary sources (may be based on one of your presentations or another topic of your choice); initial draft and WA meeting required. This paper will reflect the third learning outcome of Humanities courses in the Common Course of Study: “Demonstrate a critical understanding of the virtues and values of Humanistic inquiry in today’s world (ethical reasoning, visual acuity, verbal analysis, aesthetic representation and engagement, and so on) and an appreciation of cultural difference over time and place.” Further instructions will be provided later in the semester. [30%]
- Participation & preparation is a central part of the course and students will be expected to arrive to class with the assigned readings (having printed any PDFs or articles), having read them carefully *prior to the class* for which they are assigned, with questions and comments. Students should demonstrate respect for others’ ideas even while seeking to engage with them (asking questions, stating when you understood a text differently or in what ways you agree with each other. Students are allowed three unexcused absences (absences not granted a Dean’s excuse) without penalty for the semester—beyond this, a student’s final grade for the course will be lowered by one +/- sign (i.e. an A- will become a B+ after four unexcused absences, a B after five, and so on) [25%]

Required texts (note the precise edition required—search online by ISBN if you don’t purchase at the bookstore)

- Camara Laye, *L’enfant noir* (1953), Edition Plon, ISBN 978-22661-78945
- Leïla Sebbar, *Sbérazade, 17 ans, brune, frisée, les yeux verts* (1982), Stock, ISBN 22340-15863
- Dany Laferrière, *Pays sans chapeau* (1997), Serpent à plumes, ISBN 28426-12698
- Marguerite Aboutet et Clement Oubrierie, *Aya de Yopougon 1* (2005), Gallimard, ISBN 978-20704-55089
- Other documents available on Moodle
- Several films will be available either at Skillman Library, online or at the FLLRC

Course Policies

Attendance Policy

Students will be penalized if they are absent more than three times without a valid dean's excuse. For each additional absence, one plus/minus sign will be deducted from the final course grade (i.e. a B+ will become a B after one extra unexcused absence, or a B- after two). Students who miss an examination without a valid dean's excuse will receive an F for that exam.

Late Work Policy

As a general rule, I do not accept late work without a Dean's excuse. However, if you anticipate a problem well in advance with meeting one of the essay deadlines, please come speak with me and we will see if we can work something out. No last-minute extensions will be granted.

Technology and Communication Policy

Cellphones and smartphones are not allowed in the classroom, unless otherwise specified. Please turn them off, or put them on silent mode (not vibrate), and place them away in a closed bag or purse before entering the classroom. It is disrespectful to your instructor and your peers to check your phone or text during class time. Any student found using their phone during class time will receive an F for participation for the day.

Computers and e-readers should also be left in your room or in a bag (unless it is specifically stated otherwise at the beginning of class).

Emails: I respond to emails within 24 hours (over breaks, it may take a bit longer), and messages sent before 9pm will normally receive a response the same day. Most of your professors grew up in a time when email and texting were not widely used, and view the former as a formal means of communication. If you have a question regarding course assignments, etc., be sure to check the syllabus before emailing your instructor. Additionally, please use a greeting (such as "Dear Professor," *not* "Hey"!) and closing (i.e. Sincerely, your name), and check spelling before sending your message. Here are more detailed tips: <http://m.wikihow.com/Email-a-Professor>

Requests for letters of recommendation should be made at least four weeks ahead of time (6 weeks' notice if possible). Additional guidelines can be found here: <http://www.wikihow.com/Ask-Your-Professor-for-a-Letter-of-Recommendation-Via-Email>

Academic Honesty

Course-specific policy: Online translation tools are strictly prohibited in this course, even to look up a single word. This is a question of violating academic integrity, as well as a question of best practices: since one word often has a variety of possible translations, translation software will often suggest a word with a different meaning than the one you intend. Please see the "Resources" section on our course Moodle site for a variety of online dictionaries instead. You are strongly encouraged to use online dictionaries and use of grammar and vocabulary tool Antidote is required on all written work. *This course also adheres to the following college-wide academic honesty policy from the Student Handbook:* "To maintain the scholarly standards of the College and, equally important, the personal ethical standards of our students, it is essential that written assignments be a student's own work, just as is expected in examinations and class participation. A student who commits academic dishonesty is subject to a range of penalties, including suspension or expulsion. Finally, the underlying principle is one of intellectual honesty. If a person is to have self-respect and the respect of others, all work must be his/her own."

Disability Statement

In compliance with Lafayette College policy and equal access laws, I am available to discuss appropriate academic accommodations that you may require as a student with a disability. Requests for academic accommodations need to be made during the first two weeks of the semester, except for unusual circumstances, so arrangements can be made. Students must register with the Office of the Dean of the College for disability verification and for determination of reasonable academic accommodations.

Discussion Policy

It is very important to maintain an open and considerate classroom atmosphere so that everyone feels comfortable speaking in class. Please strive to demonstrate your respect for others in the class. If you feel uncomfortable in class for any reason, I encourage you to bring it to my attention.

Privacy Policy

Moodle contains student information that is protected by the Family Educational Right to Privacy Act (FERPA). Disclosure to unauthorized parties violates federal privacy laws. Courses using Moodle will make student information visible to other students in this class. Please remember that this information is protected by these federal privacy laws and must not be shared with anyone outside the class. Questions can be referred to the Registrar's Office.

Federal credit hour regulations

The student work in this course is in full compliance with the federal definition of a four-credit-hour course; to this end, you will be required occasionally to meet with a WA to review your written work. Failure to meet with the WA or to make changes based on the WA's input will result in an unexcused absence and/or lowering of the assignment grade. Please see the Lafayette College Compliance webpage for the full policy and practice statement.

Programme du cours – Français 441*

*subject to change

<i>Semaine 1</i>	<i>La Colonisation & la propagande—Représentations de la colonisation</i>
janvier	
23	Introductions
25	Bancel et. al., <i>Histoire de la colonisation</i> – extraits
27	Bancel et al, “Ces zoos humains de la République coloniale”
<i>Semaine 2</i>	<i>Images populaires de la colonisation</i>
30	L’exposition coloniale & la propagande—images sur: https://www.histoire-image.org/etudes/propagande-coloniale-annees-1930 https://www.histoire-image.org/albums/exposition-coloniale-1931
février 1er	Article au sujet de <i>Tintin</i> (voir sur Moodle)
3	<i>Tintin au Congo</i>
<i>Semaine 3</i>	
6	<i>Les Statues meurent aussi</i> (1953)

- 8 A RENDRE: Rédaction 1 (premier brouillon)—conférences avec Lucas Reyes (WA) cette semaine; en classe: regarder *Les Maîtres fous* (1955)
 10 Article au sujet des *Maîtres fous* (voir sur Moodle)

- Semaine 4* *L'enfant noir*
 13 *L'enfant noir* (1953)
 15 *L'enfant noir*; A RENDRE: Rédaction 1 (version finale)
 17 *L'enfant noir*

- Semaine 5* *L'enfant noir & introduction à l'Orientalisme*
 20 *L'enfant noir*
 22 *L'enfant noir*
 24 *L'enfant noir*

- Semaine 6* *Shérazade, 17 ans, brune, frisée, les yeux verts* (1982)
 27 *Shérazade*
 mars 1er *Shérazade*
 3 *Shérazade* – Eddy jusqu'à la fin de Zingha (94-118)

- Semaine 7* *Shérazade, 17 ans, brune, frisée, les yeux verts*
 6 *Shérazade*—Shérazade jusqu'à la fin de Jungle (119-149)
Présentation au sujet de la guerre d'Algérie
 8 *Shérazade*—Godard jusqu'à la fin d'Omar (150-176)
Présentation au sujet du concept de l'Orientalisme d'Edward Said
 10 *Shérazade*—Ritz jusqu'à la fin d'Esther (177-204)

13 au 17 mars – Vacances de printemps!

- Semaine 9*
 20 *Shérazade*—Zina jusqu'à la fin de Shérazade (206-224)
 22 *Shérazade*—Matisse jusqu'à la fin du roman (225-250); A RENDRE sur Moodle: Rédaction 2 (premier brouillon)—conférences avec Lucas Reyes (WA) cette semaine
 24 Pas de cours aujourd'hui; poster au sujet de TBA sur Moodle

- Semaine 10* *Pays sans chapeau* (1996)
 27 Article au sujet du zombie haïtien (voir sur Moodle)
 29 *Pays sans chapeau*
 31 *Pays sans chapeau*; A RENDRE sur Moodle: Rédaction 2 (version finale)

- Semaine 11* *Pays sans chapeau*
 3 avril *Pays sans chapeau*
 5 *Pays sans chapeau*
 7 Pas de cours aujourd'hui; A RENDRE sur Moodle: Brouillon du texte du mini-projet DH—conférences avec Lucas Reyes (WA) cette semaine

- Semaine 12* *Pays sans chapeau*

10	<i>Pays sans chapeau</i>
12	<i>Pays sans chapeau</i>
14	<i>Pays sans chapeau</i>
<i>Semaine 13</i>	<i>Travail sur le devoir final & le mini-projet Digital Humanities</i>
17	<i>Pays sans chapeau</i>
19	Atelier avec Mme Toulouse; Séance de travail
21	Séance de travail; A RENDRE: Version finale du mini-projet DH
<i>Semaine 14</i>	<i>Aya de Yopougon</i> —bande dessinée & film
24	Lire la BD <i>Aya de Yopougon</i> (Livre 1)
26	A RENDRE sur Moodle: Brouillon du devoir final—conférences avec Lucas Reyes (WA) cette semaine; Regarder le film <i>Aya de Yopougon</i> en classe
28	Regarder le film <i>Aya de Yopougon</i> en classe & discussion
<i>Semaine 15</i>	<i>Conclusions</i>
1er mai	Lire un extrait <i>Aya de Yopougon</i> (Livre 4)
3	Revoir les objectifs du cours & Evaluations du cours
5	A RENDRE: version finale du devoir final; Présentations informelles en classe