



LLT 3643: LITERATURE INTO FILM

CONTEMPORARY AFRICAN LITERATURE & FILM

SYLLABUS (SUBJECT TO CHANGE AT PROFESSOR'S DISCRETION)

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Office hours: 11am-12pm Tues. & by appt.
Semester: Fall 2020
Class Time: 2-3:15 M/W
Location: Zoom & Canvas

Email is the best way to reach me. When emailing me, please include your course # and section # in the subject, a greeting, a sign-off, and your name.

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Course Description

The metamorphosis of selected literature into film. Objective is to recognize the essence of each medium and to question the influence of literature and film on social and cultural thought.
 Course Attributes: Arts - Junior.

Introduction

This course will focus on colonial and post-colonial issues in the film and literature of Africa and its diaspora. We will explore specific African national and cultural contexts, concentrating on how the process of the European colonization and decolonization of African nations affected, and continues to affect, the places and people of those cultures. We will also move beyond the African continent to explore how filmmakers and writers of the Arab diaspora have created hybrid cultures of their own in Europe. Students will produce scholarly film, literary, or cultural studies analyses.

Questions we will reflect on throughout the course include: How do colonists legitimize their violent actions? How do academic and popular discourses attempt to colonize Black & Arab thoughts, voices, and spaces? How did African anti-colonial movements and the voices of the African diaspora begin to de-colonize Black and Arab spaces and bodies, and how do they continue to do so? How do novelists, activists, filmmakers, and scholars attempt to dismantle power hierarchies that are based on the intersecting social categories of race, ethnicity, religion, language, socio-economic class, gender, and sexuality?

Learning Objectives

- 1) **Interpret & analyze** formal & thematic elements of literature & film using proper literary & film studies vocabulary via oral participation & written assignments
- 2) **Explain** how key texts mirror the preoccupations of the cultures in which they were produced via oral participation & written assignments
- 3) **Understand** post-colonial and race theories & critical concepts and **apply** them to novels and films via Seminar Leadership & Analysis assignments
- 4) **Articulate** patterns & connections that occur among texts via Integrative Reading Response assignments
- 5) **Identify** elements of the texts that remain consistent with issues articulated in global current events from the contemporary era, thereby demonstrating the literature to be relevant to today, via Integrative Reading Response assignments & Participation
- 6) **Create** written work in the language of scholarly literary or film analysis
- 7) **Hone** academic communication & argumentation skills, both oral and written, via Seminar Leadership & Analysis assignments
- 8) **Develop** research & writing skills including locating, understanding, evaluating, and integrating scholarly secondary texts, via Analysis assignment

Policy regarding circulation of course materials: The materials presented in this class are copyright protected and may not be used without the express prior consent of the instructor. Intentional misuse of the intellectual property of another may subject the user to penalties up to and including dismissal.

HOW THIS COURSE IS DELIVERED: Synchronous Zoom Meetings & Modules (on Canvas)

The Modules are as follows:

Semester-Long/Assignments with Variable Due Dates

Weeks 1 & 2: Postcolonial Senegal

Weeks 3 & 4: Senegal & Zimbabwe

Weeks 5 & 6: Dangarembga: Writer & Filmmaker

Weeks 7 & 8: Nigeria

Weeks 9 & 10: Nigeria & Biafra

Weeks 11 & 12: Nollywood & *Beur* Filmmaking

Weeks 13 & 14: North Africa in France

Weeks 15 & 16: North Africa in France, cont.

Each module will include: Links to required & optional readings, formal assignments (with instructions & due dates listed), and discussion board forums

Required Materials

1. Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. Anchor, 2007. [ISBN 978-1400095209]
2. Charef, Medhi. *Tea in the Harem*, translated by Ed Emery, 1985, Serpent's Tail Publishing, 1990. [ISBN-13: 9781852421519]
3. Dangarembga, Tsitsi. *Nervous Conditions*. 1988, Ayeibia Clarke Publishing, 2004. [ISBN 978-0954702335]

*In addition, some of your required & recommending reading will be posted on **[Canvas]** under "Modules," on **Perusall**, or available online via the LTU library website **[TechCat+]**.

Out-of-class film viewing: You will also be required to watch films outside of our class meetings. We have free streaming access to a couple of these if you search for them on TechCat+ (noted after relevant films on our “Course Schedule” below), but please plan on renting most of the required films for about \$3.99 each. **ALSO NOTE:** Many public libraries offer **Hoopla** and/or **Kanopy** streaming. You may have access through your home library, but you can also [apply for a Southfield Library card](#) if you live on campus or in Southfield for school; information about how to apply for a card to access Kanopy and Hoopla via online methods TBA. I’ve noted in the schedule below the films are available via Hoopla or Kanopy at the Southfield Public Library [@SPL]—or where I have found them streaming for free, to rent, or via subscription. In addition, you may check [justwatch.com](#) for where to find required and recommended films to stream (for free), rent, or buy. For more obscure foreign films, check [telescopefilm.com](#).

Getting Help

I’m here to facilitate your learning. I’m available during our Zoom lectures, by email, and via regular face-to-face online office hours to help you address any questions you have about the course and its material. I’m not, however, tech support. If you’re having **technical difficulties** with the Canvas site or accessing any of the materials, please contact the [IT Helpdesk](#) at helpdesk@ltu.edu.

Are you new to **Canvas** or unfamiliar with its tools? Click here for [Welcome to Canvas](#) and [Canvas for Students](#).

COURSE POLICIES

1. Zoom Meetings: Synchronous Communication Expectations

- a) This course will meet in “real time” via Zoom meetings during our normal class times. You are expected to show up consistently and on time to these meetings; treat them as in-seat class sessions.
- b) Your classmates and I are making ourselves vulnerable by turning our cameras on during Zoom meetings; **you are expected to do the same**. You are free to use a fake background (as long it does not distract us), but your real-time face should be in the frame. If you have concerns about this, please email me.
- c) Feel free to mute yourself if there is too much background noise in your space, but also try to remember to unmute yourself when you are speaking.
- d) **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to respectfully talk through ideas. Any comments or actions that instigate or contribute to a hostile environment in the classroom will be discussed with the professor and resolved with the help of university support services if needed.
- e) **Please physically raise your hand OR (especially when I am lecturing) digitally ‘raise your hand’ via the icon on Zoom—and wait for me to acknowledge you before speaking.** This will encourage an organized online space where as many voices as possible can be heard.
- f) Arriving late is disruptive and inconsiderate. Please be respectful to your classmates and me by **arriving to our Zoom meetings on time**.

2. Netiquette: Asynchronous Communication Expectations

- a) I will try to answer your emails within 24 hours on weekdays. I will not be available on weekends.

- b) The student/instructor relationship is a professional one. Make sure that your emails name your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. See: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>
- c) We will be using the course **Canvas** website, so please make sure to check it regularly for course updates and grades. You will also submit all written work through **TurnItIn** on Canvas, a program that helps me determine if you've plagiarized.
- d) The online space has etiquette—social and professional codes of polite, professional behavior—the same way the face-to-face classroom does. This is particularly important because your audience isn't in front of you, likely doesn't know you, and therefore is not always able to infer your tone. What might sound hilarious to you when you're writing (because you know the inflection of your wording), might not come across the same way to your reader.
- e) How you write can determine whether someone responds to your email, whether you get the job interview, whether the client decides to go with your firm—"netiquette" isn't necessarily "niceness" as much as it is professionalism.
- f) The first rule of netiquette is: **Remember the human.**
- g) **Email Guidelines:**
 - i. An email address should be reflective of your professionalism, and ideally include your initials or name.
 - ii. Remember to identify the course number, and possibly the name of the assignment or class session if necessary, as faculty can potentially receive many emails per day and may have several sections of the same course.
 - iii. Include a formal salutation as well as informational subject line is a requirement.
 - iv. Avoid informal phrases or language that is best used in friendships or social relationships
 - v. Treat the body of the email as you would a formal business letter, beginning with a clear statement of the main idea, followed by necessary information. End with a clear request for next steps if relevant.
 - vi. Utilize appropriate grammar and punctuation and avoid "text" and DM shorthand.
 - vii. Utilize spell check and proofread your email prior to pressing send.
- h) **Just so you know:**
 - i. Emails from students will be reviewed during regular business hours. Please allow up to 48 hours for a response.
 - ii. **Due to FERPA regulations, I will only respond to emails sent using an LTU student account.**
 - iii. Emails that are rude or inappropriate will not be answered. If the emails are particularly disrespectful or problematic, they will be forwarded to relevant university offices and may become part of your academic file.
- i) **Canvas Discussion Board**
Before I get started on Discussion Board, now seems like a good time to mention your Syllabus Quiz Question: Along with your Introduction Sheet (found under Modules → "Semester-Long" on Canvas), email me a picture of a pet—one you used to have, one you wish you had or the one(s) you do have!

DISCUSSION BOARD TIPS: "T.R.I.L.S.T."*

TOPIC: Stay on TOPIC in your posts and in your responses. Never attack the person; focus on the subject and why they may have differing views.

REVIEW: Always REVIEW before you post. Like in-person conversations, you should always think before you speak.

UNDERSTAND: UNDERSTAND that everyone in class will have different perspectives and approaches. Respect them.

SOURCES: Your thoughts and conclusions should always be backed by verified SOURCES.

TONE: Make sure your TONE is appropriate to the discussion at hand. Be cautious with stylistic choices such as sarcasm, humor, and colloquialisms, as they are not universal and may not always be interpreted as intended.

*adopted from Amy Tran's "[Netiquette Guidelines](#)"

3. **Late Work**

- a) Late assignments will be penalized 10% per day they are late, **but only up to 5 days past the deadline**; e.g. if the assignment is due 11:59pm on the 10th and you turn it in at 12:01am on the 11th, your grade on that assignment will automatically drop 10%; if you turn it in on the 15th, you will earn a zero.
- b) *I will NOT accept papers five days past the deadline*, except for the following reasons: 1) physical or mental health illness, only if you email me to let me know *before* the assignment is due (unless it is an emergency); and 2) an immediate family emergency. In either case, documentation (when available) must be provided *within one week of the deadline*. **At any rate: communicate with me sooner rather than later.**
- c) **NOTE: Each student gets one free "late pass" per semester, but only up to 5 days past the deadline, and you must email me before the assignment is due to receive it. Please remind me that you've used your late pass when you submit your assignment in the notes section on Canvas. (The late pass should be used only on formal assignments submitted through TurnItIn on Canvas.)**

4. **Attendance & Absences**

- a) You cannot learn or participate if you do not come to class. Absences will affect your grade to be determined by the outcome of your performance in class. Per LTU guidelines, I will take attendance and will report to the university if you have been absent for **two consecutive weeks** (the "WF" policy; see below). I will verify your attendance ONLY via the following methods: your showing up *on time* to our synchronous Zoom meetings at regular class times; and your participation in online discussion boards on Canvas. That is, *I will report your absence to the university even if you turn in an official assignment but have not 'shown up' to class either via Zoom or on the Canvas discussion board in two weeks.*
- b) Further, if you miss more than 2 weeks of our course sessions **total** (with or without email communication), your grade may be at risk. If this is the case for you, please email me as soon as possible so we can go over your options. Excessive tardiness to Zoom meetings, or leaving Zoom meetings early or too often, will reduce participation points at the instructor's discretion. "Leaving" Zoom meetings includes keeping your computer on and logged into Zoom but leaving our discussion; be sure to keep your face in the frame whenever possible to illustrate your commitment to the lecture, materials, and conversation.
- c) **Meaningful and thoughtful participation is an integral part of this course.** When you are absent you are responsible for any material covered in class and for arranging to submit

any materials due on that day. Please do not contact me about what you will have missed because of your absence; instead, **contact one of your classmates**. I recommend you **exchange email addresses** for this purpose and for proofreading each other's written work.

- d) **From Dean Kambhampati:** "The 'WF' grade is to be submitted for students who have stopped attending or have otherwise exceeded the maximum number of allowed absences according to the attendance policy listed on the course syllabus. The WF grade distinguishes students who fail due to nonattendance from those earning an 'F' grade due to substandard academic performance. The 'W'" grade serves the same purpose for courses using the developmental grade mode of A through C- plus NC.

Please note students may NOT be excused from attending courses prior to the scheduled final exam date except in extraordinary circumstances as explained in the catalog; a grade of "Incomplete" cannot be awarded if no such circumstances exist. In particular, non-compulsory travel plans do not justify special accommodations to allow a student to complete the course early."

DEPARTMENT & UNIVERSITY POLICIES

1. Academic Honesty & Plagiarism

- a) I appreciate that most students are honest, but let's be clear on the policies. Academic dishonesty will not be tolerated in this course. You are expected to be the author of your own work. Don't ask for or receive help from others on your individual work, don't represent someone else's work as your own, don't let your parent or friend re-write or "fix" your paper for you, and don't turn in work for this class that you turned in previously (either for a different class or this class) without first receiving permission from me.
- b) Many students assume they understand plagiarism when they really don't. Often, plagiarism is unintentional. Unintentional or not, all forms of plagiarism (e.g. print sources, Internet sources, fellow students, your professors, **your own work from this or another course**) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university.
- c) The Department of Humanities, Social Sciences, and Communications requires students to submit all final copies of expository essays to TurnItIn, anti-plagiarism software. The following pledge is required on all academic work submitted by undergraduate students at Lawrence Technological University; on assignments submitted to me, please type it *after* your Works Cited page and include your full typed name after it.

I have neither given nor received unauthorized aid in completing this work, nor have I presented someone else's work as my own. ~[Your Full Name]

- d) Note that plagiarism is an insult to me as your instructor and to your peers. If you are unsure about what constitutes plagiarism, please don't hesitate to ask me or a librarian. **When in doubt, cite your source in the Works Cited and in-text (author page)—and cite as your research and write!**
- e) For more information on how LTU defines and deals with cases of plagiarism, see: <https://www.ltu.edu/current-students/honor-code.asp>

2. LTU Academic Policies: <https://www.ltu.edu/advising/academic-policies.asp>

- 3. Course Withdrawals:** The last day for students to withdraw is **November 20**. If you are considering withdrawing from this course, please email me so we can set up a time to discuss your options.

STUDENT SUPPORT SERVICES

- 1. Accessibility & Accommodations:** Please let me know if you need an accommodation for this course. I will work with [Disability Services](#) to provide what you require. I am also willing to consider suggestions specific to this class to meet your needs. **Location:** Office of the Dean of Students, Suite C405, A. Alfred Taubman Student Services Center, 4th floor **Phone:** 248.204.4100; **Email:** disability@ltu.edu
- 2. Academic Tutors:** [The Zaven Margosian Academic Achievement Center](#) (AAC) is an academic support hub for Lawrence Tech students, staff and faculty. Students may stop in at the AAC to meet with study groups, to study alone, or get tutoring help for classes or to improve their study habits. Tutoring is offered for core classes in math, computer science, biology, chemistry, physics, and writing, and for select engineering, architecture and management courses. Tutoring sessions are conducted by appointment and are scheduled online at <http://aac.ltu.edu>. The AAC also provides Testing Services for students who need to complete exams outside of regularly scheduled class time. **Location:** The AAC is located on the lowest level of the A. Alfred Taubman Student Services Center in C201; **Phone:** 248-204-4120; **Email:** AAC@ltu.edu
- 3. Writing Tutors:** [The Horltd Family Writing Center](#) assists LTU students with their writing needs. They are staffed by faculty members and are able to help students at any point in the writing process. They also offer workshops throughout the year. **Location:** The One Stop Center on the main floor of the A. Alfred Taubman Student Services Center, just off the central campus quad; **Phone:** 248.204.2280; **Email:** writingcenter@ltu.edu

Grading System:

A: 95-100	B-: 80-83.99	D: 60-69.99
A-: 90-94.99	C+: 77-79.99	F: 0-59.99
B+: 87-89.99	C: 74-76.99	
B: 84-86.99	C-: 70-73.99	

Definitions:

[A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine engagement with the subject matter. This grade is reserved for those students who attain the highest levels of excellence in thought, scholarship, and dedication to course material.

[B] Good. Work displays accurate understanding of the material.

[C] Fair. Work displays basic grasp of material, though there may be the occasional misunderstanding or inaccuracy.

[D] Marginal. Work displays a grasp of the material adequate for credit, but quality of work indicates lack of effort.

[F] Unacceptable. Excessive absences, assignments not completed, or assignments unworthy of credit.

Guidelines for Written Work:

- **FORMAT:** MLA format (including your name, my name, course number, date) with correct citations, double-spaced, 1 inch margins all around, 12 pt. Times New Roman font. **For help, see:** <https://owl.english.purdue.edu/owl/resource/747/01/>
 - All multi-page assignments must have **numbered pages** (in Word you can number pages under Insert, Page Number, or under View, Header and Footer, Insert Page Number in older editions of Word; your last name should precede each number)
 - All assignments must be **titled** (though a title page is not necessary).
 - Where appropriate, assignments must have a **Works Cited** page, and works must be cited in MLA format.
- All out-of-class papers should be **polished work**, i.e. free of mistakes, typos, spelling and grammatical errors in addition to expressing your thoughts as clearly as possible. ***I suggest that you print your essay and read your work out loud to yourself and have a friend or classmate proofread it for you.***
- All assignments must meet the minimum word count requirement as specified by each assignment in this syllabus and should not go over it by more than 300 words.

Grading Rubric for Analyses:

An “A” paper has a unique argument (thesis) to make on the topic, an organized structure, and evidence to support all claims. It has no significant errors in spelling, grammar, MLA format or general presentation. The overall format of the essay includes an essay title, an introduction, well-developed paragraphs, and a conclusion. Active voice is apparent. The writing engages the reader and inspires them to contemplate the subject further. All quoted material is properly documented and cited, and the paper does not overuse quotations.

A “B” paper makes an argument on the topic and has a structure and evidence to support claims, but it may have sections where the structure becomes confusing or ineffective, or the evidence to support claims is deficient. In addition, it may contain some errors in spelling, grammar, MLA format and/or general presentation. Quotations may be slightly overused, but they are properly cited in most cases.

A “C” paper has an argument to make on the topic with some viable claims. However, there may be serious deficiencies in the evidence provided and a notable absence of structure, as well as several errors in spelling, grammar, MLA format and/or general presentation. Quotations may be overused and/or fail to be properly cited in a few cases.

A “D” paper has no real argument to make and deficiencies in every area.

An “F” paper has no argument and fails to reach the minimum requirements, or is a paper that is not turned in, or is a paper that has one or more plagiarized ideas or sections.

Requirements & Assignments:

20% PARTICIPATION: A seminar is not a lecture, but an exercise in shared learning. We teach one another in this course and, thus, I expect your fully engaged presence. Active, respectful, professional participation is crucial for your learning experience. Active participation includes coming to class with **relevant text(s) in hand**, being prepared, **actively listening** to your peers and me, speaking up when it is your turn to do so, and fully participating in in-class writing assignments and discussions.

- I am looking for **quality** rather than quantity:
 - **Your verbal & written participation in this course should reflect that you've done the readings/viewings & are responding to them & your classmates' thoughts on them, i.e. enter the scholarly discussion with an educated viewpoint by offering more than simply your 'opinion'**
- Regarding quantity: aim to participate 2-4 times per week in class discussion and/or on Canvas
- If you want to say something but we must move on for the sake of time, jot your thoughts down and write them under Canvas "Discussion"
- I will likely assess your participation and give you a participation grade around week six of the semester; this grade will be entirely replaced by your participation grade at the end of the semester—it's just to give you a sense of how you're doing at the time so you can change your behavior if needed (or keep up the good work!)
- If you miss a class, you are responsible for finding out from a classmate (or two) what you missed and making up the work; if, after this, you have specific questions about course content, please email me
- See "Professionalism and Attendance Policy" under "Course Policies" above.
- See Canvas → "Documents" tab → "Participation" folder → "Participation Guidelines & Ideas" handout

15% Discussion Questions & Perusall Annotation: Each student will to come to class having written one contextualized, open-ended discussion question based on certain readings and viewings (any reading with a **Q** after it—see Course Schedule below); for other reading assignments, each student will participate in Perusall annotation (any reading with **Perusall** after it—see Course Schedule below): →

- **DISCUSSION QUESTIONS (9 total):**
 - Post two substantive, open-ended discussion questions about the required reading/viewing **under the relevant Forum on Canvas "Discussion" at least 3 hours before the relevant class session begins**, and also have this question ready during our Zoom meeting! →
 - Good discussion questions are designed to solicit exploration and reflection; in this sense, they are not simply factual or yes/no questions. They allow us to engage with the material and each other in a purposeful, focused manner.
 - Ideally, a question will include a specific reference to a passage/scene or element from the text, but it can also relate our text to another text, theory, or concept from class or from contemporary culture.
 - I have linked to a **document** on Canvas "Discussions" entitled "Effective Questions for Leading Discussions," which offers some tips for designing effective discussion questions; *read this carefully during the first week of class and feel free to return to it throughout the semester*
 - **Due 3 hours before relevant class begins**
- **PERUSALL ANNOTATIONS (3 total):**
 - Instructions are posted under the first relevant Module in Canvas & on Perusall.com
 - **Due 3 hours before relevant class begins**

15% Seminar Leadership: PowerPoint & Prezi presentations are not the only form of public speaking. Much public speaking and leadership takes the form of *facilitation*: guiding a team or group through a conversation in a meaningful way. Such facilitation seeks to draw out the voices of others in a spirit of collaboration and shared inquiry.

Each of you will be responsible for facilitating one of our seminar conversations this semester, either by yourself or with a partner. As facilitator, your most important task will be to foster and guide the conversation about the text. Make sure everyone has a chance to speak, draw connections between the comments, and help keep track of the conversation. To help you accomplish this task, you will have several other responsibilities:

- **Begin** your facilitation session with an overview of the key issues that you would like to discuss. There will always be more topics in the text than we can fully cover in a single session, so you need to give the seminar a plan or focus. Ideally, draw on our prior readings/discussions to help identify these key issues. (3 points)
- **Prepare** a series of discussion questions (8-10) to pose to the group in response to the reading. The best questions require more than a simple “yes or no” answer, and, at the same time, they are attentive to the details of the text.
 - I have linked to a **document** on Canvas “Discussions” entitled “Effective Questions for Leading Discussions,” which offers some tips for designing effective discussion questions
 - **Post** these questions on Canvas → “Seminar Leadership” forum (title your thread with your assigned text and page numbers) **at least 3 hours before your class session begins** (6 points)
- **Plan** at least one small group activity. This could be as simple as close reading a specific passage from the text, or it could be something more imaginative (such as an in-class creative writing activity). If it is helpful, feel free to post guidelines or links under your Discussion Questions on Canvas! (3 points)
- Successfully moderate and facilitate conversation (see above description) (3 points)
- **Feel free to assign the class homework in advance of your session.** Indeed, as long as you accomplish the primary task of facilitating a productive conversation, I am very open to different approaches, styles, and activities in your session. Feel free to consult with me at any time.

15% Integrative Reading Responses (5% each): You will write three integrative reading responses of 550-600 words each in MLA format with Works Cited on a separate page. The purpose of the integrative, reflective reading responses is to promote continued thinking about topics covered in this course, especially in terms of integrating what is learned in this course with learning acquired elsewhere and applying what is learned to past and current life events.

- You must write one entry on a specific section of *Nervous Conditions*, one entry on a specific section of *Half of a Yellow Sun*, and one entry on a specific section of *Tea in the Harem*
- No double-dipping, e.g. if you’re leading the seminar on *Nervous Conditions*, p. 151-208 on Sept. 21, you **may not** write your Reading Response on that section of the novel
- Each submission should be proofread, uniquely titled, properly organized in paragraphs, and in MLA format with Works Cited
- Please submit all written work as an MS Word document as a Canvas “Assignment”
- **Due via Canvas “Assignments” → “Reading Response 1, 2 or 3” by 10am on the day the reading is due**
- **Do not summarize the texts; rather, each Integrative Reading Response should (5 parts):**
 - 1) **Connect** the ideas or concepts we have studied in this course with each other, i.e. connect that day’s reading to course theories, critical concepts, or themes (e.g. postcolonial or critical race theories; double consciousness; mimicry; hybridity;

intersectional identity and experiences; structural racism), other course texts, and/or points brought up in class lecture or discussion (2 points)

- 2) Do at least TWO of the following (2 points)
 - **Reflect** that you realize what we have studied can be applied to your own life and experience or to the lives of others
 - **Relate** information in this course to information learned from other academic disciplines
 - **Make connections** between what you learn in this course and what you observe in “popular culture,” i.e., movies, television shows, magazines, newspapers, etc. Feel free to include **hyperlinks** to such material in your journal.
 - **Explore** how ideas you hold are challenged or supported by ideas we are studying in the course
- 3) **Follow** MLA format with Works Cited on a separate page; cite all primary and secondary sources both in-text and in your Works Cited (1 point)
- 4) **Be prepared** to discuss that day’s reading and/or your response in class; to that end, I recommend bringing a copy of your response to class with you (Participation)

35% Analysis (3 parts):

10% Proposal: You will turn in an analysis proposal of 500-550 words. Guidelines:

- **State** one or two texts (films, literary works, or cultural works) that you will analyze and the topic(s) that interest you within them (e.g. genre, symbolism, aesthetics, historical theme, social or political theme, cultural context)
- **State** the critical approach you will be using to analyze the text(s)
- **State** your explicit preliminary argument (“I argue...”) and **bold it**
 - Use the “They Say/I Say” formula for academic writing
 - Do not worry at this point whether your argument will ultimately prove correct; the Proposal is intended to stimulate and focus your thought
- **Integrate and cite** (both in-text and in the Works Cited) at least 1 peer-reviewed scholarly source
- **Follow** MLA format with Works Cited (the word limit/max does not include the Works Cited or header)
- **See** “Guidelines for Written Work” & “Grading Rubric for Analyses” on syllabus, p. 7-8
- **Cite as you write—and cite all of your sources!**
- It is fine if your final paper differs significantly from your prospectus, as the process of writing should be generative and adventurous
- As soon as your Proposal is approved, review my feedback on it and start researching and writing your paper
- **Submit** your Proposal under Canvas “Assignments” as an MS Word document
- **Due via Canvas on Oct. 23 by 11:59pm**

10% First Draft: *Your Analysis First Draft of 1800-2000 words must show understanding of my feedback on your previous written work, including your Proposal, with improvement*

- The first draft (not to be confused with ‘rough draft’!) should have a unique and compelling title, be properly formatted and proofread, and use MLA format with Works Cited
- **See** “Guidelines for Written Work” & “Grading Rubric for Analyses” on syllabus, p. 7-8
- **State** your explicit argument (“I argue...”) *about the text(s)* and bold it
 - Use the “They Say/I Say” formula for academic writing
- **Integrate and cite** (both in-text and in the Works Cited) at least 2 academic, peer-reviewed secondary sources →

- For your peer reviewers, you may need to **briefly summarize** your primary text's plot in 1-2 paragraphs and include this at the appropriate location in your essay (usually shortly after your intro paragraph/thesis); include only character descriptions and plot points that are relevant to your argument
- While you should have a working intro & thesis at this point, there is no need for a conclusion on your First Draft; focus instead on detailed body paragraphs that work to back up the claims you make in your thesis via textual and contextual evidence
- **Cite as you write—and cite *all of your sources!***
- *If you are working on a visual text (e.g. film, TV series, music video):* Include at least 3 Figures after your Works Cited--these should be screen captures from the text you are analyzing; make sure to briefly describe and cite each image directly underneath it, and tell your reader when to view the image in-text, e.g. [See Figure 2]
- You will receive feedback from me to guide your additions and revisions for the Final Draft
- Due via Canvas on Nov. 13 by 11:59pm

15% Final Draft: To receive full credit for the Analysis Final Draft of 2800-3000 words, it must show understanding of my feedback on your First Draft with considerable improvement. It should also show engagement with at least some of your peer reviewers' feedback on your Second Draft.

- Keep following all guidelines under First Draft, above, and:
- Add a **third** peer-reviewed scholarly source to your essay (for 3 total)
- You will receive feedback on your penultimate Essay Draft from two of your peers before submitting it to me, and I will take their feedback into account when grading your Final Draft
- Film Analysis Second Draft due to peer reviewers on Canvas Dec. 7 by 11:59pm
- Your Review of Peers' Analyses due by Dec. 9 by class time
- Final draft due to Prof. Schaefer via Canvas TBA (at the end of our final exam time)

COURSE SCHEDULE.

Unless otherwise noted, you are responsible for reading/viewing course material by the time the day's session begins.

Weeks 1-2: Postcolonial Senegal

- Aug. 24: Introductions & syllabus review; submit introduction sheet to Prof. Schaefer by 8-26
- Aug. 26: **Come to class having viewed:** Ousmane Sembène, *Faat Kiné* (Senegal, 2001)
[TechCat+, Kanopy] Q
- Aug. 31: Robert Dale Parker, "Postcolonial & [Critical] Race Studies" from *How to Interpret Literature: Critical Theory for Literary & Cultural Studies* (U.S., 2015) **Perusal**
- Sept. 2: **In-class:** Seminar Leadership assigned

¹ The schedule and/or materials covered are subject to change. Please check Canvas regularly for updates under "Announcements."

Weeks 3-4: Senegal & Zimbabwe

- Sept. 7: NO CLASSES
- Sept. 9: Tsitsi Dangarembga, *Nervous Conditions* (Rhodesia/Zimbabwe, 1988), p. 1-77 Q
In-class: Rachid Bouchareb, "[Exhibitions](#)" (France, 2009) [YouTube]
- Sept. 14: *Nervous Conditions*, p. 78-150 ([Seminar Leadership, hereafter SL, 1](#))
- Sept. 16: **In-class:** Ousmane Sembène, *La noire de...* (*Black Girl*, Senegal/France, 1966)
[YouTube] **[take hand-written notes!]**

Weeks 5-6: Dangarembga: Writer & Filmmaker

- Sept. 21: *Nervous Conditions*, p. 151-208 ([SL 2](#))
- Sept. 23: Uwakweh, Pauline A. "Debunking Patriarchy: The Liberational Quality of Voicing in Tsitsi Dangarembga's *Nervous Conditions*." *Research in African Literatures*, vol. 26, no. 1, 1995, pp. 75-84. [Perusall](#)
- Sept. 28: **Come to class *having viewed*:** *Everyone's Child* (Tsitsi Dangarembga, Zimbabwe, 2010) [[TechCat+](#)] ([SL 3](#))
- Sept. 30: Mboti, Nyasha. "The Zimbabwean Film Industry." *African Communication Research*, vol. 7, no. 3, 2016, pp. 145-172. [Canvas] ([SL 4](#))

Weeks 7-8: Nigeria

- Oct. 5: Chimamanda Ngozi Adichie, *Half of a Yellow Sun* (Nigeria, 2008), p. 3-65 Q
- Oct. 7: *Half of a Yellow Sun*, p. 66-147
In-class: Analysis Topic Brainstorming
- Oct. 12: *Half of a Yellow Sun*, p. 151-257 ([SL 5](#))
- Oct. 14: Birkenstein, Cathy, and Gerald Graff. "'They Say': Starting with What Others are Saying." *"They Say/I Say": The Moves that Matter in Academic Writing*, Norton, 2006, pp. 17-27 [Canvas]
In-class: Finding scholarly & peer-reviewed secondary sources

Weeks 9-10: Nigeria & Biafra

- Oct. 19: *Half of a Yellow Sun*, p. 261-324 ([SL 6](#))
- Oct. 21: *Half of a Yellow Sun*, p. 327-402 Q
Analysis Proposal due on Canvas Oct. 23 by 11:59 pm

Oct. 26: *Half of a Yellow Sun*, p. 403-470 (SL 7)

Oct. 28: *Half of a Yellow Sun*, p. 471-541 Q

Weeks 11-12: Nollywood & Beur Filmmaking

Nov. 2: **Come to class *having viewed*:** *Half of a Yellow Sun* (Biyi Bandele, Nigeria/Britain, 2013) [Kanopy, Hoopla, Amazon] (SL 8)

Recommended: *Lionheart* (Genevieve Nnaji, Nigeria, 2018) [Netflix]

Nov. 4: Oluwafunmiyi, Raheem. "Beyond Censorship: Contestation in *Half of a Yellow Sun's* Cinematic Adaptation." *New Trends in Social and Liberal Sciences*, vol. 4, no. 1, 2019, pp. 16-35. [Canvas] Q

Nov. 9: Medhi Charef, *Tea in the Harem* (France, 1985), p. 7-56 Q

Nov. 11: Tarr, Carrie. "Maghrebi-French (Beur) Filmmaking in Context." *Cineaste*, vol. 33, no. 1, 2007, pp. 32-37. [Perusal](#)

In-class: excerpts, *The Battle of Algiers* (Gillo Pontecorno, Algeria/Italy, 1966) [Amazon, Kanopy]; **Analysis First Draft due on Canvas Nov. 13 by 11:59 pm**

Weeks 13-14: North Africa in France

Nov. 16: *Tea in the Harem*, p. 57-106 (SL 9)

Nov. 18: *Tea in the Harem*, p. 107-157 Q

In-class: excerpts, *Tea in the Harem* (Mehdi Charef, France, 1985) [[YouTube clips](#)]

Nov. 23: **In-class:** Revision—Come to Zoom with Questions!

Nov. 25: NO CLASSES

Weeks 15-16: North Africa in France, cont.

Nov. 30: **Come to class *having viewed*:** *Divines* (Houda Benyamina, France, 2016) [Netflix] Q

Dec. 2: Recommended: [The New Yorker](#) on *Divines*

In-class: Benyamina's win at [Cannes](#) Film Festival

Dec. 7: Ardizzoni, Michela. "Feminist Citizenship in the Banlieue: Houda Benyamina's *Divines* (2016)." *Citizenship and Belonging in France and North America*, edited by Ramona Mielusel and Simona Emilia Pruteanu, Palgrave Macmillan, 2020, pp. 135-149 [Canvas] (SL 10)

Film Analysis Second Draft due to peer reviewers on Canvas Dec. 7 by 11:59pm →

Your Review of Peers' Analyses due by Dec. 9 by class time

Dec. 9: Peer Review Discussion Day

Exam period: *Analysis Final Draft due via Canvas TBA*

Syllabus Agreement

I, _____, have read and understood the above syllabus for Prof. Schaefer's LLT 3634 (Fall 2020). I agree to abide by the above rules & policies.

Signature _____ Date _____

Introduction to Professor

I would like you to call me (e.g. a nickname):

My gender pronouns are (examples: he/him/his; she/her/hers; they/them/theirs):

My major(s) and minor(s) are

I'm taking this class because

In this class, I hope to learn

What is your planned career path? What job do you hope to attain?

My favorite films/books/poems/graphic novels/authors/filmmakers/etc. are

Do you have any background (coursework or personal) in Literary Studies, Film Studies, Colonial History, African Cultures, Arab or Black cultures, Intersectional Feminism, Postcolonial Studies or Critical Race Theory? If so, briefly describe.

OPTIONAL

In addition to English, I speak

I'm from

I'd also like you to know that