
TOPICS: RACE AND CINEMA in Spring 2021 (FM3091)

Course Code	FM3091	Professor(s)	Valérie Berty
Prerequisites	None	Office Number	G-L20
Class Schedule	F: 15:20-16:40 in Q-A101 T: 10:35-11:55 in Q-A101	Office Hours	https://aup.libcal.com/appointments/.....
Credits	4	Email	vberty@aup.edu
Semester	Spring 2021	Office Tel. Ext.	621

Course Description

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This intensive and comprehensive course will allow students to explore the shifting construction of racial categories and the crucial issues of racial discrimination in Europe as portrayed by filmmakers since World War II. It will intertwine film screenings with theoretical lectures on race and history. First, the course will analyse how the rise of fascism and nazism was depicted in European cinemas and how the issues of anti-semitism was framed after the Shoah. Second, it will analyse how European and African visual artists contributed to anti-imperial struggles in the 1950s and 1960s while revealing to a large audience the daily life of African societies under imperial rule. The third and last part of the course will address how pressing contemporary issues ranging from post-colonial migrations to racial stigmatization are addressed by the emergence of new generations of actors and filmmakers in Europe.

Course Learning Outcomes

General Education

Upon completion of this course, students will be able to :

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- Identify and understand key themes and concepts of African and Arab films
 - Understand how the legacy of the colonial era and inner-revolutions are central to African histories
 - Be aware of the socio-economic, cultural context of the development of African and Arab films
 - Built analytical skills for writing and presenting a critical paper

Course Outline

Movies to watch

Part I

6 Films

Alain Resnais, *Night and Fog* (1956) France

Roberto Rossellini, *Germany, Year Zero* (1948), Italy

Roberto Benigni, *La vie est belle*, (1998), Italy

La controverse de Valladolid, (1992), French

Inventing Indians, BBC documentary

Roland Joffé, *Mission*, (1986), GB

Part II

5 films

René Vautier, *Afrique year 50*, France

Sembene Ousmane : *La Noire de*, (1966), Senegal

René Vautier, *Avoir 20 ans dans les Aurès*, (1972),

Djibril Mambeti, *La petite fille de soleil*, (1999), Senegal

C.F Camara, *clouds over Conakry*, (2008), Guinea

Rachid Bouchareb, *Indigènes*, (2006), Algria

Part III

5 Films:

Newton Aduaka, *Rage*, (1999), Nigeria

Isaac Julien, *Young Soul Rebels* (1991), England

Gordon Parks, *Schaft*, (1971), USA

Werner Fassbinder, *Ali: Fear Eats the Soul* (1974), Germany

Stephen Frears, *My Beautiful Laundrette* (1985), Germany

Syllabus may be subjected to changes

All articles will be sent to the students

Week I- January 19 – 22:

Tuesday, January 19, 2021

Topic: Presentation

Homework:

- Read: article will be sent

Friday, January 22, 2012

Topic: Introduction Historical aspects to race theories

Screening : A. Resnais, *Nuit et brouillard*, 1956

- Homework: read: article will be sent

Part I, week 2, 3,4, 5

WWII: Europe and Anti-Semitism/ WWII and its aftermath:

the condemnation of anti-semitism

Week II January 26-29: *Night and Fog* (1956)

Tuesday, January 26

Discussion *Night and Fog*

- Watch, *Germany years zero*,
- Read article

Friday, January 29

Class: *Germany years zero*

- Read an article on François Truffaut,
- Watch: François Truffaut, *The Last Metro* (1980) France
- choose a scene to discuss

Week III 2-5 February,

Tuesday, February 2nd

- Class: *The Last Metro*
- Read an article on *anti-semitism and French cinema*

Friday, February 5th

Topics: lecture

- Watch: Roberto Benigni, *Life is beautiful* (1998), Italy
- Read: article
- Choose a scene to discuss

Week IV 9-12,

Tuesday, February 9th no class

Friday, February 12th

Class: discussion and scene analysis: *Life is beautiful*

- Watch : « *la controverse de Valladolid* »

Part II Weeks, 5, 6, 7, 8, 9

Europe and the Empire: Dealing with racial hierarchies

Week V 15-19

Tuesday, February 16

Class: Lecture: Introduction to Europe and the Empire in South America

- Discussion, « *la controverse de Valladolid* »
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Friday, February 19th

Class analysis *Mission*

Week VI 23-26

Tuesday, March 2nd

Lecture: Questioning the representation of Native American in cinema

Friday, March 5th

Discussion on BBC documentary: « Inventing the Indians”.

- Watch: Roland Joffé, *Mission*, 1986, GB

Week VIII 9-12.

Tuesday, March 9th

Discussion: *Mission*

- Read: article

Friday, March 12th

The birth of African cinema

- Watch Sembene Ousmane: *Black Girl* 1966, Senegal
- Choose a scene to discuss

Week IX. 16-19,

Tuesday, March 16th

Class: *Black Girl*, scenes discussion

Friday, March 19th

Cinema in Africa after Sembene

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- Watch : *La petite fille de soleil*,

Week X 23- 26,

Tuesday, March 23rd

Discussion *La petite fille*

Friday, March 26th

La petite fille, Roles of Cinema in Africa

- Watch : *Il va pleuvoir sur Conakry*

Discussion, *Indigène*, guest invited

- Watch, Werner Fassbinder, *Ali: Fear Eats the Soul* (1974), Germany
- Read: article

Part III, 11, 12, 13, 14, 15

Rebellious Youth

Week XI 30 -2 April

Tuesday, April 30th

Discussion : *Il va pleuvoir sur Conakry*

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- Watch: Newton Adeka, *Rage*. Guest Catherine Ruelle

Friday, April 2nd.

Week XII. April 6-9th

Tuesday, April 6th

Friday, April 9th

Film: *Rage*. Guest Catherine Ruelle

- Watch: R. Boucharev: *Days of Glory*, (2006), Algeria

Week XIII. April 13-16th

Tuesday, April 13rd

Class: *Days of Glory*,

Friday, April 16th

Lecture: North African cinema

- Watch: Isaac Julien, *Young Soul Rebels* (1991), England
- Read an article on the movie

Week XIV April 20-23rd

Tuesday, April 20th

Class, discussion *Young Soul Rebels*

Friday, April 23rd

Class: *Young Soul Rebels*

- Watch: (to be decided):

Schaft (Blaxploitation) or My Beautiful Laundrette (1985), Germany

Read: an article

April Week XV. 27-30,

Tuesday, April 27th

Class final discussion: race in cinema: the issues of stereotypes

Final exam May 3 to 12th (format to be decided)

Grade due May 26

Textbooks

Title	Author	Publisher	ISBN	Required
the devil finds work	baldwin, james	vintage international - Not	9780307275950	Yes

toms, coons, mulatto, mammies and bucks 4th edition	Bogle, donald	Available at the Bookstore Bloomsbury academic - Not Available at the Bookstore	9780826412676	Yes
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Attendance Policy

Class attendance is compulsory. Active participation in class discussion is expected.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

ENGLISH LANGUAGE PROFICIENCY STATEMENT:

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

The course is based on weekly required lectures and discussions on the viewing of films.

The selection of films is subjected to changes.

Grading :

- Class Participation : 30%
- Oral presentations and 8 reading assignments : 25%
- 5 Writing assignments : (2-4 pages critical paper) : 25%
- Final Examination : a critical writing essay : 20%

Other
