

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

French and Francophone Studies, 98T

Course Title

Performing the Nation: Literature and Nationalism in Postcolonial Senegal

- 1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
 - Philosophic and Linguistic Analysis
 - Visual and Performance Arts Analysis and Practice

X

Foundations of Society and Culture

- Historical Analysis
 - Social Analysis

Foundations of Scientific Inquiry

- Phys

With Laboratory or Demonstration Component must be 5 units (or more)

- Life Science

With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course will examine nationalist models in the context of postcolonial Senegal.

Students will use close readings of works of literature, music and film to analyze the historical and social conditions in which ideas of the Senegalese nation emerged and flourished.

3. List faculty member(s) who will serve as instructor (give academic rank):

Brian Quinn, teaching fellow; Dominic Thomas, faculty mentor

4. Indicate when do you anticipate teaching this course:

2013-2014 Winter Enrollment _____ x _____ Spring Enrollment _____

GE Course Units

5

5. Please present concise arguments for the GE principles applicable to this course.

- | | |
|---|---|
| <input type="checkbox"/> General Knowledge | This course will increase students' awareness of the postcolonial history of Senegal, in the process discussing issues related to the broader colonial and postcolonial histories of Sub-Saharan Francophone Africa. |
| <input type="checkbox"/> Integrative Learning | We will be using literary texts as well as music, film and critical writing to approach the course's major themes. Students will be required to use a cross-genre and intermedial approach in their discussions and papers. |
| <input type="checkbox"/> Ethical Implications | Beyond sensitizing students to artistic works discussing the political and economic difficulties of this West African nation, students will also learn to think critically about ideas of nationhood that are often presented as natural phenomena, but are in fact constructs of political, historical, even literary or artistic discourse. |
| <input type="checkbox"/> Cultural Diversity | Our readings on nationalism will cover a broad range of perspectives from across the cultural spectrum. We will discuss, among other points, how positions on nationalism can vary depending on whether a thinker comes from a country that has been colonized. |
| <input type="checkbox"/> Critical Thinking | Students will be required to interpret literary, filmic and musical works closely in order to tease out the critical viewpoint specific to a given artist or thinker regarding ideas of nationalism in general or as they relate to the case of Senegal. |
| <input type="checkbox"/> Rhetorical Effectiveness | The course includes a large writing component and students will be expected to make an original, coherent argument through their writing, as well as in class discussions with their peers. |
| <input type="checkbox"/> Problem-solving | In this course, we will be seeing a wide range of diverging opinions and depictions of nationalist culture. Students will be expected to place these ideas into dialogue, seeking out common ground and differences among many different works. |
| <input type="checkbox"/> Library & Information Literacy | Our films will be held on reserve at Powell library. In the first weeks of the class, students will be encouraged to seek out information online to familiarize themselves with the colonial history of Senegal. We will also be using internet searches in the last weeks of class to learn about more contemporary, politically engaged rap movements in Senegal. |

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-------|---------|
| 1. Lecture: | 3 | (hours) |
| 2. Discussion Section: | <hr/> | (hours) |
| 3. labs | <hr/> | (hours) |
| 4. Experiential (service learning, internships, other): | <hr/> | (hours) |
| 5. Field Trips: | <hr/> | (hours) |

(A) TOTAL Student Contact Per Week

3 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-------|---------|
| 1. General Review & Preparation: | <hr/> | (hours) |
| 2. Reading | 8 | (hours) |
| 3. Group Projects: | <hr/> | (hours) |
| 4. Preparation for Quizzes & Exams: | <hr/> | (hours) |
| 5. Information Literacy Exercises: | <hr/> | (hours) |

6. Written Assignments:

3 _____ (hours)

7. Research Activity:

_____ (hours)

(B) TOTAL Out-of-class time per week

12 _____ (**HOURS**)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 _____ (**HOURS**)

French and Francophone Studies 98T

Performing the Nation: literature and nationalism in postcolonial Senegal

Instructor: Brian Quinn (PhD candidate, French and Francophone Studies)

Email: quinnbd@ucla.edu

Class meetings: T & Th 1-2:30

Office hours: Friday 10-12, and by apt.

Office: Royce Hall B12 (basement, below theater)



Overview

In 1882, French theorist Ernest Renan famously posed the question “What is a Nation?” in a lecture now published under the same title. Ever since, philosophers, artists, writers, filmmakers and musicians have asked us the same thing, and often through very different media forms and genres, usually discovering that the closer one examines the realities behind this commonly used term, the more elusive its actual meaning and parameters become. In this course, we will take up the ongoing discussion of nationalism, using ideas and insights from some of the most renowned theorists of the concept to address the specific context of one nation of considerable historical and cultural importance: postcolonial Senegal.

And what better way to approach the idea of nationhood than through the case study of a country whose political independence came as recently as 1960; a country whose cultural and linguistic diversity have led to the emergence of a multi-layered understanding of what it means to be part of the nation? The very borders of Senegal are themselves an evident socio-historical construct, having been drawn by European countries in order to accommodate their own mercantile and diplomatic needs at the height of the colonial period. How has such a past come to bear on the kind of nation that Senegal has since become and what are the common nationalist identifiers used to instill a sense of broader national unity, particularly in a country where the official language is that of the former European colonizer?

It remains that, despite the historical challenges it has had to face, the nation of Senegal is an important contributor to the cultural wealth of Francophone West Africa and the world at large. Its far-reaching diversity, its intellectual history and its prominence on the global stage all make for a complex and informative case study on the interplay of diverse nationalist impulses.

The historical specificities of this nation will also allow us to discuss some of the major issues one encounters in the artistic production and social thought of Francophone West Africa and the postcolonial world.

In this class, we will be approaching these questions through critical texts that will help us to address the elusive matter of nationalism as examined in some of the major political and cultural writings of past decades. Our theoretical texts will therefore serve as tools to uncover nationalist notions within a wide range of narrative works. We will be taking a multimedia approach to Senegalese cultural production, looking at poetry, novels, films and music, and putting each of these into dialogue in an attempt to provide some answers, tentative and explorative though they may be, to Renan's famous question, posed over a century ago.

Objectives

The objectives of this course are manifold:

1. Through literature, film and music, students will become acquainted with the historical circumstances and major cultural and intellectual works to come out of postcolonial Senegal, that is, since the nation's independence in 1960. This specific examination of the Senegalese context will also allow us to discuss some of the issues and specificities of the broader Francophone African region.
2. Students will hone their critical reading skills by teasing out and evaluating the central arguments and evidence of theoretical texts bearing on the idea of nationalism, focusing particularly on the challenges and assumptions inherent in the idea of nationhood. Reading guidelines and an introduction to central terms and ideas will be made available on the course website for each of our critical readings.
3. Students will develop their written literary, filmic, and musical analytical skills by articulating their ideas throughout the course of a structured writing process that includes one-on-one meetings with the instructor, first drafts, integrating instructor and peer feedback, and making re-writes.
4. Students will refine their oral argumentation skills through formal collaborative presentations, discussion and debate with peers, as well as a final research project presentation.

Requirements

Students are expected to come to class prepared and ready to discuss the readings assigned for that day. Discussion skills will also be an important focus, since students will be expected to engage not only with the material, but also with their classmates' comments.

This class includes a substantial writing component. Students must submit their work in class on the assigned due date. Extensions will only be granted in the case of an extenuating circumstance, and provided that the student notify me well in advance. Students will also be scheduling at least 2 one-on-one meetings with the instructor: one to discuss ideas for their abstract, and another to go over the comments on their first draft.

Presentations will be evaluated based on students' approach to the material, the relevance of their insights to the course's broader questions, as well as the level of preparedness and professionalism students bring to their intervention.

Students should feel free to see me at office hours or contact me by email at any point

should there be a question or concern regarding the course material or their own work.

There are no pre-requisites for this course. All readings are in English, and students are not expected to be familiar with any of the historical, theoretical or literary material we will be covering.

Readings

Students will be required to purchase the following texts online or at the bookstore:

1. Kane, Cheikh Hamidou. *Ambiguous Adventure*. Trans. Katherine Woods. Portsmouth, NH: Heinemann, 1972.
2. Bâ, Mariama. *So Long A Letter*. Trans. Madupe Bode-Thomas. Portsmouth, NH: Heinemann, 1988.
3. Fall, Aminata Sow. *The Beggars' Strike*. Trans. Dorothy S. Blair. Harlow, Essex: Longman, 1981.
4. Diome, Fatou. *The Belly of the Atlantic*. Trans. Lulu Norman and Ros Schwartz. London: Serpent's Tail. 2006.

All other readings – those followed by (CR) in the program below – are available in the Course Reader to be purchased at the UCLA bookstore.

Some of the films and musical clips we will be discussing are available online. The others will be made available through the video furnace of our course website and/or at the library.

Assignments:

Forum postings

We will be using an online moodle forum throughout the quarter to prepare for classroom discussions. You will post two comments/reflections per week:

1. The first post is due each Tuesday at noon and will be a response to one of a series of discussion questions I will be posting online the week prior. Questions will be on readings for the upcoming week. Your post will respond to the question you have chosen by referring to a specific passage or recurring theme in the reading.
2. The second post is due at the end of each week, before Friday, 5pm. Here you will offer a constructive response to one of your classmates' posts, perhaps elaborating on his or her comment in light of our classroom discussions of that week.

Presentations

Each student will work on 2, 10-minute presentations made in pairs, which I will assign. Together, you will address a topic or question in the reading (choose and cite specific passages) that you feel is relevant to the broader issues addressed in class. Tools of analysis may include literary terms from our literary terms worksheet or concepts taken from our theoretical readings. If you wish, you may consider the presentation a further elaboration on your forum post for that week, but you must work together with your partner to decide on a coherent presentation of your ideas, putting them into dialogue even (and especially) if you do not agree on certain points. Questions and insights raised in these presentations will serve as a starting point to our class discussion for that day.

Paper talks

These will take place during week 10. Students will have 10 minutes each to discuss their paper and topic. Here we will be focusing on the writing process. How has your original idea changed since you began working on the topic? What new insights has the writing process uncovered for you on material and questions covered throughout the quarter? Since at this point you will still be working on your final draft, this will also be an opportunity to discuss some of the difficulties you have encountered in the process of finalizing a draft. Your classmates will then have the opportunity to respond in a constructive and respectful manner.

Written assignments

Close reading (due on Week 3): In this short assignment (2-3 pages), you will pick a passage from one of our literary readings and do what we call a close reading. This means writing about specific literary elements of a text in order to examine closely one of the work's central themes. Class discussions leading up to week 3 will focus on how one might go about writing a short literary analysis to make an argument.

Critical analysis (due on Week 5): This slightly longer assignment (3-5 pages) will focus on the critical texts we will have looked at so far, namely those of Renan, Senghor and Sartre (students will also have the option of writing on Fanon if they wish). The goal is to answer the following questions, choosing 2 authors and providing evidence from the text: What is each writer's definition of the term 'nation'? How do these two visions differ? The focus here is no longer on literary concerns, but rather on understanding and summarizing sophisticated critical writing. Presentations and discussions leading up to week 5 will focus on ways that one might write such an analysis.

Abstract (due on Week 6): Your abstract will summarize the argument that you plan to make in your final paper, also naming the texts or movies that you plan to use to make your point. This in no way commits you to a single topic, text or film. It is a first step in your trying to formulate an original idea for a paper. Your written work will benefit from starting with a concrete idea, even if that idea changes or is modified over the course of the writing process. We will be scheduling one-on-one meetings leading up to the abstract due date to give you the opportunity to discuss your initial ideas with me.

First draft of final paper (due Week 8): This first draft (6-8 pages) will reflect further thought and work on your original idea, showing the beginnings of a well-developed argument. I will return these drafts by Tuesday of the following week and encourage you to meet with me sometime during Week 9 to discuss them. I will be holding extra office hours this week in order to facilitate one-on-one meetings.

Final paper (due Wednesday of finals week): The final paper (12-15 pages) is due Wednesday of finals week and will reflect the work put into the writing process from abstract to final product.

Grading

Grades will be determined according to the following percentages. Please see me with any concerns about how the grades are determined, or if you would like to know how you are doing in the class.

<i>Class participation + Forum posts =</i>	<i>20%</i>
<i>Close reading =</i>	<i>10%</i>
<i>Critical analysis =</i>	<i>10%</i>
<i>2 Presentations =</i>	<i>10%</i>
<i>Approach to writing process throughout the quarter (i.e.- 2 One-on-one meetings + Abstract + First draft + Paper Talk)</i>	<i>20%</i>
<i>Final paper</i>	<i>30%</i>

Breakdown of Quarter:

Week 1

Readings	<u>Tuesday</u> Renan, Ernst. "What is a nation?" 41-55 (CR) <u>Thursday</u> Senghor, Léopold. "Negritude: a humanism of the Twentieth Century" 27-35 (CR)
Film	<u>For Thursday</u> <u>Léopold Sédar Senghor</u> (documentary)
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To use Renan's text to begin our course-long discussion of what it means to call a certain population or region a nation; to use a news article of President Obama's recent visit to Senegal to introduce some basic historical context. - <u>Th</u>: To read Senghor's text in the light of Tuesday's discussion on national culture; to also introduce the literary impact of Senghor's Negritude movement by reading selected poems in class.
Assignments	Forum postings

Week 2

Readings	<u>Tuesday</u> Césaire, Aimé, <i>Notebook of a Return to the Native Land</i> (excerpts, CR) <u>Thursday</u> Sartre, Jean-Paul. "Black Orpheus" 13-52 (CR) <u>Thursday</u> Sembène, Ousmane, "Niiwam" (CR)
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Objectives	<ul style="list-style-type: none"> - <u>T</u>: To use the poetry of Césaire and Sartre's famous essay to discuss the international scope of the nation-building taking place in Senegal around the time of political independence; to use our literary readings to introduce some key terms in literary analysis. - <u>Th</u>: To explore, through the social realism of Sembène, a very different view of the nation, nonetheless contemporaneous to that of Senghor.
Assignments	<p>Forum postings Begin presentations in pairs, 1 presentation per class meeting</p>

Week 3

Film	<u>for Tuesday</u> <i>Mandabi</i> (feature)
Readings	<u>Thursday</u> Kane, Cheikh Hamidou. <i>Ambiguous Adventure</i> . (6-68)
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To compare Senghor's image of a centralized state run by elite technocrats to that of Sembène in the film <i>Mandabi</i>; to employ the vocabulary of literary analysis in our filmic discussion of Sembène's feature. (<i>First writing assignment also due on this day</i>.) - <u>Th</u>: To tease out the societal complications involved in the political and intellectual elites' role in postcolonial society, as highlighted in Kane's novel.
Assignments	<p>Forum postings Hand in 2-3 page close reading of a passage</p>

Week 4

Readings	<u>Tuesday</u> Kane, Cheikh Hamidou. <i>Ambiguous Adventure</i> . (69-181) <u>Thursday</u> Fanon, Franz. "On National Culture" 36-52 (CR)
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To continue discussion of Kane's novel, especially the end, in order to examine his viewpoint on the feasibility of a hybrid postcolonial Senegalese nation. - <u>Th</u>: With Fanon, take a look at a highly critical indictment of nationalist movements such as those taking place in Senegal at the time.
Assignments	Forum postings

Week 5

Readings	<u>Tuesday</u> Bâ, Mariama. <i>So Long a Letter</i> . (1-41) <u>Thursday</u> Bâ, Mariama. <i>So Long a Letter</i> . (42-90)
Objectives	- <u>T&Th</u> : Take the week to analyze Bâ's important novel, discussing its implications for ideas of nationalism, and taking a close look at how Bâ integrates issues of writing and family politics to broaden understandings of what's at stake when one evokes the nation in the Senegalese context.
Assignments	Forum postings Hand in 4-6 page textual analysis Schedule first one-on-one meeting to discuss abstract

Week 6

Readings	<u>Tuesday</u> Fall, Aminata Sow. <i>The Beggars' Strike</i> (1-47) <u>Thursday</u> Fall, Aminata Sow. <i>The Beggars' Strike</i> (48-99)
Objectives	- <u>T</u> : Through the Fall novel, discuss imagery of the nation of Senegal under the light of contemporary urbanization problems. - <u>Th</u> : Find the ways in which Fall's depiction of urban life in contemporary Dakar affects her literary representation of the nation.
Assignments	Forum postings Hand in abstract for final paper idea

Week 7

Readings	<u>Tuesday</u> Diome, Fatou. <i>The Belly of the Atlantic</i> (1-102) <u>Thursday</u> Bhabha, Homi. "DissemiNation: time, narrative and the margins of the modern nation" 291-323 (CR)
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Objectives	<ul style="list-style-type: none"> - <u>T</u>: With Diome's more contemporary novel, explore immigrant and migrant narratives as they address the question of the Senegalese nation. - <u>Th</u>: Take the time to analyze this short but difficult text by Bhabha to address some of the complications of nationalist models in the context of the postcolonial world. Students will use some lead-in discussion questions and summary points to guide them in their reading of this text.
Assignments	Forum postings

Week 8

Readings	<u>Tuesday</u> Diome, Fatou. <i>The Belly of the Atlantic</i> (103-185) <u>Thursday</u> Wa Thiong'o, Ngugi. "The Quest for Relevance" 87-111 (CR)
Film	<u>For Thursday</u> <i>Market Imaginary</i> (documentary)
Objectives	<ul style="list-style-type: none"> - <u>T</u>: Use Diome's novel to discuss some of the difficult decisions which members of the Senegalese nation are forced to make in the 21st century. - <u>Th</u>: Introduce more explicitly the problematic of language and the former colonizer with Ngugi wa Thiong'o's text; consider the role of the market in Senegalese society.
Assignments	Forum postings Hand in 6-8 page first draft of final paper

Week 9

Readings	<u>Tuesday</u> Clips from the "Il y'en a marre" rap and hip-hop movement, available online with English translations <u>Thursday</u> Castaldi, Franscesca. "Conclusion: Negritude Reconsidered" 197-205 (CR)
Film	<u>For Thursday</u> <i>La Pirogue</i> (feature)

Objectives	<ul style="list-style-type: none"> - <u>T</u>: Explore how nationhood might be explored through a medium like music and also discuss how we might analyze the texts of these musical pieces using the analytical tools discussed throughout the quarter. - <u>Th</u>: Put <i>La Pirogue</i> and <i>The Belly of the Atlantic</i> into dialogue in order to tease out some of the layers of national, or post-national identity of the characters depicted in these works. If there is time, we will also make the course's final appraisal of the Negritude question with the help of the Castaldi text. By this time students will have read sufficient material to discuss the questions raised by Castaldi's examination of the nation in the Senegalese context of the past 60 years.
Assignments	<p>Forum postings Second one-on-one meeting to discuss feedback for first draft</p>

Week 10

Readings	<i>None – work on final paper and paper talk</i>
Objectives	<ul style="list-style-type: none"> - Paper talks will give us an opportunity to respond constructively to classmates' topics and the questions they intend to pose. We will also use this time to discuss what we have learned or will continue to work on with regards to the writing process.
Assignments	Final paper due Wednesday of finals week

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)**New Course Proposal**

	French 98T Performing Nation: Literature and Nationalism in Postcolonial Senegal
<u>Course Number</u>	French 98T
<u>Title</u>	Performing Nation: Literature and Nationalism in Postcolonial Senegal
<u>Short Title</u>	POSTCOLNIAL SENEGLA
<u>Units</u>	Fixed: 5
<u>Grading Basis</u>	Letter grade only
<u>Instructional Format</u>	Seminar - 3 hours per week
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]
<u>GE Requirement</u>	Yes
<u>Major or Minor Requirement</u>	No
<u>Requisites</u>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Study of Senegalese nation in postcolonial context through poetry, novels, films, music, and critical texts, with focus on how different genres and forms of media are used to depict divergent visions of Senegalese nationhood. Letter grading.
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.
<u>Syllabus</u>	File French 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.
<u>Supplemental Information</u>	Professor Dominic Thomas is the faculty mentor for this seminar.
<u>Grading Structure</u>	Class participation + Forum posts = 20% Close reading = 10% Critical analysis = 10% 2 Presentations = 10% Abstract = 20% Final paper = 30%
<u>Effective Date</u>	Winter 2014
<u>Discontinue Date</u>	Summer 1 2014
<u>Instructor</u>	Name: Brian Quinn Title: Teaching Fellow
<u>Quarters Taught</u>	Fall Winter Spring Summer
<u>Department</u>	French & Francophone Studies
<u>Contact</u>	Name: CATHERINE GENTILE E-mail: cgentile@oid.ucla.edu
<u>Routing Help</u>	

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 9/18/2013 12:06:54 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 9/13/2013 1:47:39 PM

Changes: Short Title

Comments: Added a short title.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 9/13/2013 11:01:07 AM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796

Status: Approved on 9/12/2013 5:33:18 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 9/11/2013 10:34:11 AM

Changes: Grading Structure

Comments: Routing to Christina Palmer for FEC approval.

Role: CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 9/11/2013 9:33:26 AM

Changes: Title, Requisites, Grading Structure

Comments: on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Program

Role: Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Submitted on 9/11/2013 9:31:13 AM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045