

H-France Salon

Volume 13, Issue 18, #10

French Colonial History in Fiction, Film, and Digital Media**Sue Peabody, Meyer Distinguished Professor of History
Washington State University**

I'm delighted to share this syllabus with H-France. The catalogue course, "History 400: History in Media," allows instructors to teach to their expertise, analyzing how artistic representations of history (e.g., films, novels, video games, paintings, poems, songs, etc.) differ from historians' arguments about the past. In using French Colonial History as the core theme, the emphasis on encounters between French and indigenous peoples necessarily foregrounds the historical production of race and resistance, and accompanying lectures address these topics explicitly. Last taught in 2016, the reading assignments (pp. 8-10) and extensive supplemental bibliography (pp. 11-22) are not fully up to date, but the structure will allow for substitution and modification.

This H-France syllabus includes two alternate versions of the core assignments. Originally, the class was reading intensive, with six core texts (p. 3) and a midterm essay on how and why particular genres of historical representation differ in rhetoric/form (the prompt is included in a box on pp. 3). That was fairly successful, although the reading load was a bit heavy. In 2016, I decided to experiment, in collaboration with campus virtual pedagogy experts, to have students to build a "Virtual Museum" (essentially a wiki-website) of French Colonial History in teams. Each team of four students researched and build a "room" (a Wordpress webpage with links) dedicated to a particular colonial time and place, and populated it with "artifacts" (primary sources: objects, images, sounds, film clips, etc., culled from the internet, including museum collections, film repositories, etc.) that told the history of the encounter between French and indigenous peoples in particular sites and periods. Sounds great, right?! However, this iteration was less successful for several reasons. First, there is the perennial problem of compulsory teamwork. Second, the time needed to teach Wordpress skills cut into the "content" knowledge and discussions (although a more digitally savvy instructor might find this less onerous!). Third, the resulting webpages were just kind of "flat." The most sophisticated students located some intriguing multivalent "artifacts" that addressed perspectives of both French and indigenous peoples, but the interpretive "labels" they designed were not nearly as thoughtful, deep, or nuanced as the original term paper assignment, and all the group work drew their energy away from their final papers. So ... instructor beware!

Still, I believe the Virtual Museum iteration has tremendous potential for deep cultural learning if it could be taught simultaneously by faculty at two or more universities in different countries to bilingual students in French and English. Students from both institutions would be assigned to work in virtual international teams, selecting and interpreting their "artifacts," with intentional discussions about different cultural and political perspectives on these histories. If you undertake such a collaboration, please inform me of how it works!

H-France Salon

**History in Media:
French Colonial History in Fiction, Film and Digital Media**

Meets: W 15:45-20:25
 Classroom:
 Instructor: Prof. Sue Peabody
 Office: MMC 202D (360) 546-9647
 e-mail: speabody@wsu.edu
 Office Hours: Mondays and Fridays 2:30-3:30 pm, and by appt.

Course overview

The general public often encounters the “facts” of history in popular culture, such as films, historical novels, the History Channel, museums and (increasingly) computer games and websites. This course takes a particular topic in history (French colonial history, especially the encounter between the French and non-European peoples) and explores how this history has been represented in different media and at different historical moments for different audiences. We will be exploring, in particular, the idea of the “Virtual Museum.” Students will develop expertise in one aspect of French colonial history through collaborative curation of a themed “room” in a virtual museum on French Colonial History.

Texts These books are available through The Bookie. You might be able to find them on-line through www.powells.com, www.amazon.com or, used: www.alibris.com, but try to find the exact editions, so that page numbers are the same.

Original Textbook List

[The original version of the course was reading intensive and focused on French colonialism in North America and France’s slave colonies. For Allende and Chamoiseau, I excerpted selections, rather than assigning the whole book.]

John Vernon, *La Salle: A Novel* (U. Nebraska, 2000). 978-0-8032-9632-9.

*Bernardin de Saint Pierre, *Paul and Virginia* (Peter Owen, 2005) 978-0-7206-1231-8.

*Claire de Duras, *Ourika* (Modern Language Association, 1994). 978-0-87352-780-4.

Isabel Allende, *Island Beneath the Sea* (Harper Collins, 2011). 978-0-06-198825-7.

Franz Fanon, *Black Skin, White Masks* (Grove, 2008), 978-0-8021-4300-6.

Patrick Chamoiseau, *Texaco* (Knopf Doubleday Vintage, 1998). 978-0-679-75175-5.

Claire de Duras, *Ourika* (Modern Language Association, 1994). 978-0-87352-780-4.

OPTIONAL: Sue Peabody and Tyler Stovall, *The Color of Liberty: Histories of Race in France* (Raleigh: Duke University Press, 2003). 9780822331179. Paper: \$20-27.

In addition, there are many articles posted in the appropriate “Room Bookshelf” folders on Blackboard.

Grades

30% Weekly Discussion Boards (not required the week that you are leading discussion)
 15% Participation (including attendance)
 15% Two labeled Artifacts and one labeled Representation + Five Bookshelf Annotations (Draft: 3/30; Final version: April 13)
 10% Discussion Leader Session (date varies)
 10% Group Work: Final completion of the room in your Virtual Museum (Final: April 13)
 20% Interpretive Paper (May 2)

Learning Outcomes and Purposes

- Through shared readings, independent writing and shared discussion, students will learn how genre and the historical culture of a particular time and place shape popular representations of the past.

- Through independent research, students will develop expertise in a particular period and site of French colonial history and produce, in collaboration with other students, a “room” in a virtual museum.
- Through independent research, students will produce a research paper on a particular popular representation of French colonial history (e.g. film, novel, game, comic book, ballad) and analyze its cultural conditions of production, the conventions of genre and how these shape the representation of the past.

Blackboard: This course utilizes the Blackboard website: <https://learn.wsu.edu/> (be sure to type the “s” in “https”). To access your account, use your MyWSU User ID and password. Blackboard forwards email ONLY to WSU’s student email system, Outlook Live. To receive class announcements (including changes to assignments), you must go to My WSU to set yours up. Many of the readings are posted on Blackboard. This saves the cost of using a photocopied “Coursepack.” However, it can be difficult to read these .pdf files on your computer screen. I strongly recommend that you print them out so that you can underline and write in the margins before class.

I do not post lecture notes on Blackboard. Please take careful notes in class.

Assignments

Discussion Boards

The posted Discussion Questions are designed to help get the most out of your reading. **By noon on the day of class**, students will post a thoughtful critical response (**about 400 words**) to the question posted in Blackboard.

Evaluation Criteria: These will be graded on a four-step level (**10=excellent, 9=very good, 8=satisfactory, 7=unsatisfactory**), based on comprehensive coverage (did you engage with *all* the assigned readings?); accuracy; comprehension (did you identify the main point or important themes of the reading assignment?); basic citation of both paraphrasing and quotation (Did you cite the appropriate passages from your readings in support of your points? [author, page number]); sophistication (Did you explore how historical knowledge is shaped by both genre and one’s cultural position – in time, place and social standing?).

Participation

As this class meets only once a week, Attendance is crucial. Because the class depends on your active participation in discussion and group projects, **attendance** is required at all class meetings, even when no reading or writing assignments are listed on the syllabus. If you cannot attend a class due to illness or other personal emergency, you may obtain an “Excused Absence” by notifying the instructor prior to the class session. Sending a message by email is sufficient to obtain an Excused Absence. **Only one excused absence** will be permitted during the semester; beyond that, all absences are unexcused and will negatively affect the participation grade. Please note that whether or not an absence is excused, you are responsible for learning what happened in class and mastering that material (e.g. obtaining notes from a reliable classmate).

Tardiness disturbs the teacher and your classmates. Important announcements are usually made at the beginning of class (e.g. changing an assignment). On occasion, tardiness is unavoidable. If you find yourself arriving late to class, please take your seat with a minimum of commotion and see me **AFTER** class to find out what you might have missed. Three late arrivals constitute an unexcused absence. (Note: if your work schedule necessitates regular late arrivals, please clear this with me in advance).

In addition to attendance, Participation is evaluated by the degree to which you are **prepared** for class (having completed readings and brought informational or other questions to class), and contribute thoughtfully and regularly in discussions.

Original Midterm Writing Assignment

Genre Analysis Paper: (1250-2000 words). Double-space. Using class reading assignments and any additional secondary sources that you find in university research databases of articles (e.g. JSTOR) and/or the university library catalogue (Griffin, Worldcat) for books, write a 5-8 page essay to **compare and contrast how at least two specific genres (e.g. fiction, drama, film, games, simulations, websites, ballads, etc.), shape the representation of history for popular or entertainment purposes**. How do the specific elements of each genre (e.g., characters, plot, narrative, sequence, costume, CGI, point of view, etc.) impose particular formulations of historical “facts” for audiences (readers, viewers, gamers, etc.)?

Virtual Museum Curation

As a class, we will be collaboratively creating a “Virtual Museum” (wiki-website) on French Colonial History using Wordpress (training will be provided). The Museum will include eight rooms, plus an orientation space:

Orientation Space

1. French and First Peoples of North America (1524-1763): 1/27
2. Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848): 2/3
3. The French and Haitian Revolutions (1785-1815): 2/10
4. French North Africa: Algeria, Morocco, Tunisia (1830-1962): 2/24
5. French West Africa and the Caribbean (1900-1960): 3/2
6. French Indochina (1884-1954): 3/9
7. Decolonization (1804-1965): 3/23
8. Post-Colonial Immigration (1945-Present): 4/20

By the end of the second week of classes, each student will be assigned to a team that will build one of the topical rooms on the basis of student preferences and skills. Virtual Museum Curation includes the following assignments:

Discussion Leaders

On the week devoted to the “room” that you have been assigned, your team (2-3 people) is in charge of leading a **45-minute discussion** about the topic. Each individual is expected to prepare before class **all three sections of a preparation sheet**, based on the questions below. Please circulate your preparation sheet with the other members of your team by email and, if possible, meet up 30-60 minutes before class to coordinate how you want to present your information to the group. Your **individual preparation sheet** should include ALL of the following:

Orientation

- 1) Using Wikipedia or other reliable reference source, **each team member** should prepare a **brief (2-minute) overview** of the time and place covered in your room, including:
 - a. How did the French establish colonies in this region?
 - b. Who did they encounter there?
 - c. What were the economic, social, religious or other dynamics central to this historical encounter?
 - d. How and under what circumstances did French colonization end there?
- 2) **Each team member** should introduce **one unique Artifact** (discussed below) to the class. (I.e., if there are three team members, there will be three artifacts.)
 - a. **Prepare an image and a label for your artifact.** This will be easiest to do if you have already uploaded this information into your Wordpress page before class, but this is not a requirement. If you feel more comfortable loading the information into a Power Point slide, that's fine; just bring it to class.
 - b. Come prepared with **1-2 minutes' of introduction** for the artifact, including with all the information requested for the **label** (see below).
 - c. Discuss what you think is interesting about the Artifact and why you selected it.
- 3) **Each team member** should read ALL the assigned readings for your topic carefully, and come prepared with the following for each reading assignment:
 - a. A **short (3-4 sentence) clear summary** of the author's **thesis** and what the article or book covered (e.g. 3 main points, plot summary).
 - b. At least **two specific discussion questions** for the rest of the class, based on the reading assignment.

Your group will then lead the 60-minute discussion in the order suggested above (that is: 1, 2, 3).

Evaluation Criteria: Your discussion leadership grade is based on how completely you filled out the discussion sheet prior to class and your degree of participation in leading the discussion.

A= Very well prepared: All reading assignments completed in advance. All sections of the preparation sheet were completely filled out before class and **submitted by noon** on Blackboard, with **more than the minimum** required information and questions. Cooperatively participated in leading all three portions of the class discussion with **well organized, accurate, relevant information** and **quality discussion questions**. Group members coordinate in advance as to who would share what portion of their information.

B= Prepared. All reading assignments completed in advance. All sections of the preparation sheet were filled out with the required information before class begins. Basic (limited) coordination with classmates. Information is accurate and relevant to the topic of the virtual room. Two discussion questions per person. Participates in leading each of the three sections of the discussion.

C=Additional preparation needed. While all portions of the discussion sheet were completed before class began, the responses or questions are incomplete, too general, or do not reflect full completion of the reading assignments. Fully participates in two of the three sections of leading the discussion.

D=Present, but unprepared. Completed only one or two of the sections of the discussion sheet. Shows limited engagement with the readings. Contributes fewer than three times in leading the discussion.

F=Absent or completely unprepared. Does not submit a discussion sheet. Does not attend class on the day assigned to lead discussion.

Artifacts: "Artifacts" are images, texts or recordings that **date from the historical time period**.

- In consultation with the other students working on the same room, each student will select **at least two unique artifacts**, preferably representing a variety of media (object, image, text: published or unpublished, song, video) **appropriate to the era**. (For example, while there will not be original video recordings from the 18th century, there may be some in the 20th century.) Try to find historical artifacts that are produced by the French, but also other objects produced by the people encountered by the French in colonial settings.
- At least one artifact in the room must be a **historical map**, dating from about the period when the events took place.
- Each student will create a **label** for each item that they select for the room (see instructions below).
- Each student will upload **at least one labeled artifact** to discuss in class on the day assigned to your topic.

Representations: "Representations" are popular culture (e.g., novels, films, comic books, ballads, computer games, or other art forms) representations of history **dating from at least a generation (more than 20 years) after the historical events that they represent**.

- **Each student will select one** such Representation for the room.
- Each student will prepare a **label** for their Representation, according to the instructions below.

Labels

- Each Artifact and Representation will include a **label**, consisting of the following:
 1. Author/Creator: if known; approximation (e.g., "Silversmith, Togo, early nineteenth century") if unknown.
 2. Medium (e.g., "Engraving," "Wax and hair," "Daguerreotype").
 3. Date and Place of creation.
 4. Collection: Where the item is currently held (e.g. museum, archives, private collection).
 5. Historical background and relevance (with parenthetical citations to sources of information, including page numbers).
 6. Works Cited.

Bookshelf: Each room of the virtual museum will contain a bookshelf. Students are responsible for adding citations to useful works (books and articles) to the Bookshelf as they go. In addition:

- Each student will write **annotations** for **at least five works** (including **at least two books** and **at least two articles or book chapters**).
- Each Annotation should be a short essay of about 400-500 words, and should answer all of the following questions

in an essay format:

1. Coverage: What times, places, and topics are covered?
2. Thesis: What is the author's thesis?
3. Summary: What are the main points of each chapter or section?
4. Audience: Is the book aimed primarily at historians or the general public?
5. Relevance: How is it useful for researching aspects of your Virtual Museum's room?
6. Strengths and Weaknesses.

Room Orientation Essay (due April 13)

Together with your teammates, compose a 1,000-word (more or less) Orientation to the room.

Interpretive Essay

Each student will write one interpretive essay of **about 2,500-3,000 words**, the following prompt:

French Colonial History in Popular Culture: Selecting one of the Representations that you chose for your room (each student must choose a different one), write an original interpretation that explains aspects of the Representation in terms of the **historical concerns** of its author(s) and/or the **technical constraints of the genre**. You will need to do secondary historical research on both 1) the historical era that is being represented and 2) the era/culture in which the Representation was created. This is a rather broad assignment and you should feel free to focus your paper along one or more of the following lines:

- 1) How accurate is the Representation's vision of the past?
 - * compared with historians' accounts
 - * based upon primary evidence
- 2) How do the inherent qualities of the medium itself shape what we can or cannot learn about the past through the Representation?
 - * visual vs. textual
 - * entertainment value
 - * programming limitations
- 3) How does the time period that the Representation was created affect the portrayal of the past?
 - * societal issues
 - * intended audience

Rubric for the Interpretive Essay:

- **Research:** Uses and **correctly cites at least five university-level articles and books beyond those already discussed in class**. In other words, you may include reading assignments from the syllabus, but you must also add at least five additional scholarly secondary sources from the room's Bookshelf (or add your own there).
- **Focus:** Selects a clear theme and argues a thesis regarding either the Historical Orientation of the room or the Representation's portrayal of France's colonial past.
- **Accuracy:** Evidence and argument presented in the paper are accurate and correctly cited.
- **Originality:** The paper offers original insights into the relationship between history and its representation in artifacts or in a popular medium.

Extra Credit

Extra Credit will be offered for certain activities as they become available during the semester. Extra Credit activities generally require a written response of 100-200 words to a prompt question, due at the following class meeting. I will post announcements and prompts in the Blackboard course space and announce them in class.

Class Policies

Due Dates: All Discussion Board posts and Discussion Leader Preparation Sheets are due by **noon on the day of class**; late posts will be evaluated for quality and then marked down one grade on the day of class, and two grades thereafter. The Preview and Bibliography and Research paper are due as listed below in the syllabus. A late Preview/Biblio will be marked down one letter grade for each day late. The Research paper will not be accepted late, unless under dire circumstances as negotiated with the professor. But see "Revisions," next.

Revisions: You may revise and resubmit the Preview/Bibliography. If the revised piece is an improvement on the original, the higher grade will replace the lower one. All such revisions are due NO LATER THAN the last day of classes.

Academic Integrity: Academic integrity is the cornerstone of the university and will be strongly enforced in this course. Plagiarism and cheating are serious offenses that may be penalized severely, up to and including failing the course. For example, you are plagiarizing or cheating if you:

- * present someone else's words or ideas as your own, in writing or in speaking
- * present ideas without citing the source
- * paraphrase without crediting the source
- * use direct quotes with no quotation marks
- * use direct quotes without footnotes or other textual citation of the source
- * present work in a group project that is not your own or the work of the group
- * submit the same paper for credit in more than one course without discussing this option with the instructors involved
- * submit material written by someone else as your own (this includes purchasing a term or research paper)
- * submit a paper or assignment for which you have received so much help that it is no longer your own work
- * do not do an equal part of the work on a group project
- * copy someone else's exam or graded homework
- * purposefully allow another student to copy your work or submit work you have written as his/her own

Any student found in violation of the academic integrity policy will be referred to the Office of Student Conduct. For additional information about WSU's Academic Integrity policy/procedures please contact (360) 546-9573.

University Boilerplate (accommodations, inclement weather policy, etc.) has been removed

Schedule

All reading assignments must be complete on the dates specified below. Discussion Boards and Discussion Leader Preparation Sheets are **due by noon on the day of class**.

Note that some readings assignments are for ALL students, while some will be ASSIGNED to particular individuals in class. Be sure to make a note of the articles that have been specifically assigned to you.

On 1/26, I will assign Discussion Leaders for the remainder of the semester. Be sure to circle the reading assignments that you will lead.

Week	Date	Reading and Writing Assignments
1	1/13	Orientation
2	1/20	<p>Museums: Brick and Virtual</p> <p>BLACKBOARD: Lowenthal, David, and Sharon Babaian. "David Lowenthal on Public History: An Interview: April 16, 1998, at Austin, Texas." <i>Material History Review</i> 50 (June 1999): 86-93.</p> <p>BLACKBOARD: Conklin, Alice L. "Civil Society, Science, and Empire in Late Republican France: The Foundation of Paris's Museum of Man." <i>Osiris</i>, 2nd Series, Vol. 17, Science and Civil Society (2002), pp. 255-290.</p> <p>BLACKBOARD: Peterson, Jacqueline, <i>Sacred Encounters: Father De Smet and the Indians of the Rocky Mountain West</i>, Norman and London: University of Oklahoma Press, 1993, selections.</p> <p>Discussion Board: What are some of the concerns that museum curation raises, especially for topics in the history of colonialism? Is there such a thing as an "objective" representation of the past?</p>
3	1/27	<p>ROOM 1: France and the First Peoples of North America (1524-1763)</p> <p>BLACKBOARD: Trigger, Bruce G. "Early Native North American Responses to European Contact." In <i>Major Problems in American Indian History: Documents and Essays</i>. Ed. Albert L. Hurtado and Peter Iverson, 2nd ed. (Boston: Houghton Mifflin, 2001), 63-77.</p> <p>BLACKBOARD: Churchill, Ward. <i>From A Native Son: Selected Essays in Indigenism, 1985-1995</i> (Cambridge, MA: South End Press, 1996), 423-37.</p> <p>BLACKBOARD: Rosenstone, Robert A. "The Historical Film as Real History," <i>Film-Historia</i>, 5:1 (1995): 5-23</p> <p>Discussion Board: What are the core issues at stake in the representation of Indian history in the film <i>Black Robe</i>? Which of these issues are specific to the content of this film and which are common to most historical drama films more generally?</p>
4	2/3	<p>ROOM 2: Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848)</p> <p>BLACKBOARD: Peabody, Sue. "'A Nation Born to Slavery': Missionaries and Racial Discourse in Seventeenth-Century French Antilles," <i>Journal of Modern History</i> 38:1 (Fall 2004): 113-126.</p> <p>BLACKBOARD: Garrigus, John. "Race and Class in Creole Society: Saint-Domingue in the 1760s." In <i>Before Haiti: Race and Citizenship in French Saint-Domingue</i>. The Americas in the Early Modern Atlantic World. New York: Palgrave Macmillan, 2006, 51-81..</p> <p>Discussion Board: How and <i>why</i> did French ideas about race change in France's Caribbean slave colonies during seventeenth and eighteenth centuries?</p>
5	2/10	<p>ROOM 3: The French and Haitian Revolutions (1785-1815)</p> <p>Claire de Duras, <i>Ourika</i> (Highly Recommended: Read the novel <i>before</i> you read the introduction. But be sure to read the introduction!)</p>

		<p>BLACKBOARD: Joan Bacchus, Francis Taylor, L.C. Arty, "The Saga of Toussaint L'Ouverture and the Birth of Haiti," <i>Golden Legacy Illustrated History Magazine</i> (New York: Fitzgerald, 1966)</p> <p>Discussion Board: How are French slavery and the Haitian Revolution represented in the French novel, <i>Ourika</i> (1823), and the American comic book, "The Saga of Toussaint Louverture and the Birth of Haiti" (1966)? How might their historical contexts of these artistic representations shape what we know about them?</p>
6	2/17	<p>Digital Environments: Websites and Computer Games</p> <p>BLACKBOARD: Brown, Joshua. "History and the Web, From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the Nineteenth and Twenty-First Centuries," <i>Rethinking History</i>, 8:2 (June 2004): 253-275.</p> <p>BLACKBOARD: Poblocki, Kacpar. "Becoming-State: The Bio-Cultural Imperialism of Sid Meier's Civilization," <i>Focaal. European Journal of Anthropology</i>, 39 (2002): 163-177.</p> <p>Discussion Board: How has the representation of history in digital formats evolved over the last twenty years? What are some of the structural problems of using games as a representation of the past?</p>
7	2/24	<p>ROOM 4: North Africa -- Algeria, Morocco, Tunisia (1830-1962)</p> <p>BLACKBOARD: Sessions, Jennifer E. "'L'Algérie devenue française': The Naturalization of non-French Colonists in French Algeria, 1830-1849." <i>Proceedings Of The Western Society For French History</i> 30, (January 2002): 165-177.</p> <p>BLACKBOARD: Clancy-Smith, Julia. "Women, Gender and Migration along a Mediterranean Frontier: Pre-Colonial Tunisia, c.1815–1870." <i>Gender & History</i> 17:1 (April 2005): 62-92.</p> <p>Discussion Board: How were the populations of French colonies in North Africa (Algeria and Tunisia) similar to, or different from, those of earlier colonial ventures into North America and the Caribbean? What implications might this have for evolving ideas about French identity?</p>
8	3/2	<p>ROOM 5: French West Africa and the Caribbean (1900-1960)</p> <p>BLACKBOARD: Ginio, Ruth. "French Officers, African Officers, and the Violent Image of African Colonial Soldiers." <i>Historical Reflections</i>, 36:2 (Summer 2010): 59-75.</p> <p>BLACKBOARD: Conrad, David C. "Bilali of Faransekila: A West African Hunter and World War I Hero according to a World War II Veteran and Hunter's Singer of Mali." <i>History In Africa: A Journal Of Method</i> 16 (1989): 41-70.</p> <p>Discussion Board: How did France's use of colonial (black) soldiers during the World Wars complicate its relationship to their citizenship? How do songs and objects represent history?</p>
9	3/9	<p>ROOM 6: French Indochina (1884-1954)</p> <p>Vann, Michael G. "The Good, the Bad, and the Ugly: Variation and Difference in French Racism in Colonial Indochine," in <i>The Color of Liberty: Histories of Race in France</i>, 187-205.</p> <p>BLACKBOARD: Boittin, Jennifer Anne, Christina Firpo, and Emily Musil Church. "Hierarchies of Race and Gender in the French Colonial Empire, 1914-1946." <i>Historical Reflections</i> 37:1 (Spring, 2011): 60-90.</p> <p>Discussion Board: What mechanisms did the French state and colonial officers use to establish and maintain hierarchies in French West Africa and Indochina in the first half of the twentieth century? How did gender, class, race and place of origin complicate these colonial hierarchies?</p>
Spring Break	3/16	

10	3/23	<p>ROOM 7: Decolonization and the Algerian War (1804-1965) BLACKBOARD: Savarese, Eric. "After the Algerian War: Reconstructing Identity among the Pieds-noirs." <i>International Social Science Journal</i> 58:189 (September 2006): 457-466. Shepherd, Todd. "Hors-la-loi/Outside the Law." <i>Fiction and Film for French Historians: A Cultural Bulletin</i>, 1:4. http://h-france.net/fffh/the-buzz/hors-la-loioutside-the-law/</p> <p>Discussion Board: The Algerian War was a brutal war of independence and repression. How did this violence shape both the identities of the Frenchmen and women who returned to France (the "pieds noirs") and the Algerians who struggled for independence?</p>
11	3/30	<p>In-Class Workshop: Meet in VMMC 115 <u>Each Individual student must post complete drafts of the following in the Wordpress Museum (not Blackboard) by noon today (see detailed instructions above):</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Labeled Artifact #1 <input type="checkbox"/> Labeled Artifact #2 <input type="checkbox"/> Labeled Representation <input type="checkbox"/> Five Bookshelf Annotations <p><u>Collectively, the group must draft and revise in class today (complete draft is due in the Wordpress Museum at 8:30 pm):</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Orientation Essay (collective: a group assignment) <p>Bring to class all books and other resources to work on your project in class.</p>
12	4/6	NO CLASS: WORK ON YOUR PROJECT
13	4/13	<p>All your contributions to your room in the Virtual museum are due in their final (to be graded) form in the Wordpress space by noon today.</p> <p>In-Class Workshop: Wiki Connections: Meet in VMMC 115</p>
Extra Credit	Thu. 4/14	<p>10-2: Research Showcase For extra credit, participate in a 1-hour shift to show and answer questions about our Virtual Museum at the WSUV Research Showcase, 10am-2pm.</p>
14	4/20	<p>ROOM 8: Post-Colonial Immigration (1945-Present) Marker, Emily. "Obscuring Race: Franco-American Conversations about Colonial Reform and Racism after World War II and the Making of Colorblind France, 1945-1950." <i>French Politics, Culture and Society</i> 33:3 (Winter 2015): 1-23. http://berghahn.publisher.ingentaconnect.com/content/berghahn/fpcs/2015/00000033/0000003/art00001</p> <p>Stovall, Tyler. "From red belt to black belt: race, class, and urban marginality in twentieth-century Paris." In <i>The Color of Liberty: Histories of Race in France</i>, 351-370.</p> <p>Discussion Board: How did France's historical policies toward colonial subjects contribute to the condition of immigrants and French citizens of color in the post-colonial era?</p>
15	4/27	<p>Final Exploration of the Completed Virtual Museum History and Memory Discussion Class Potluck</p>
Finals	5/4	Interpretive Essay Due at noon on Blackboard. No Final Exam

BIBLIOGRAPHY: FRENCH COLONIAL HISTORY IN FICTION, FILM AND NEW MEDIA

Below is a working bibliography of historiography ("Bookshelf") and Popular Culture Historical Representations (literature, film, virtual museum exhibits/websites, computer games) that depict French colonial history. I distinguish between historical "Artifacts" (e.g. period fiction, films, etc., created near or at the time of the events they describe) and "Representations" (popular culture created at least a generation *after* the historical events they depict). After the general resources, it is organized into chronological/thematic subsections that correspond with the syllabus' weeks and the virtual museum's "rooms." Because my students typically do not read French, I include mainly titles in translation or available with subtitles. Please send your suggestions of additional titles to: speabody@wsu.edu.

General Resources

Internet Movie Database: <http://www.imdb.com/>

Cascade Festival of African Films Filmography: <http://www.africanfilmfestival.org/resources/filmography/>

European Comic Art. Journal of the history of European comics.

Europeana. <http://www.europeana.eu/portal/>. Digitized collections from European museums.

French Colonial History. Bilingual journal of the French Colonial Historical Society. Accessible in JSTOR.

Gallica. Digitized collections of the Bibliothèque nationale de France (National Library of France). <http://gallica.bnf.fr/>

Imaginations: Revue d'études interculturelles de l'image/Journal of Cross-Cultural Image Studies. Bilingual journal of film and photography studies. <http://imagination.csj.ualberta.ca>

Mansky, Jackie. "W.E.B. Du Bois' Visionary Infographics Come Together for the First Time in Full Color." *Smithsonian Magazine*, November 15, 2018. <https://www.smithsonianmag.com/history/first-time-together-and-color-book-displays-web-du-bois-visionary-infographics-180970826/>

Outre-Mers. *Revue d'histoire*. French journal of colonial history. Accessible via Persée, the web database of French history journals: <http://www.persee.fr/collection/outre>.

"Paris Syllabus (#Parissyllabus)." *French Colonial Historical Society*, <http://frenchcolonial.org/index.php/pedagogy-resources>. A website devoted to primary and secondary sources for instructors seeking to contextualize the 2015 Paris attacks for students.

Bookshelf

Cooper, Frederick. *Colonialism in Question: Theory, Knowledge History*. University of California, 2005.

Heath, Elizabeth. *Wine, Sugar and the Making of Modern France: Global Economic Crisis and the Racialization of French Citizenship, 1870-1910*. New Studies in European History. Cambridge: Cambridge University Press, 2014.

Janes, Lauren. *Colonial Food in Interwar Paris: The Taste of Empire*. London and New York: Bloomsbury Academic, 2016.

Jennings, Eric. *Vichy in the Tropics*. Stanford: Stanford University Press, 2001. Vichy regime in the French Caribbean, Indochina and Madagascar. In translation as: *Vichy sous les tropiques*, Paris: Grasset, 2004.

Lewis, Martin Deming. "One Hundred Million Frenchmen: The 'Assimilation' Theory in French Colonial Policy." *Comparative Studies in Society and History*. 4:2 (Jan., 1962): 129-153.

Thomas, Martin, ed. *The French Colonial Mind. Vol. 1: Mental Maps of Empire and Colonial Encounters; Vol. 2: Violence, Military Encounters, and Colonialism*. University of Nebraska, 2011.

Yee, Jennifer. *The Colonial Comedy: Imperialism in the French Realist Novel*. New York and Oxford: Oxford University Press, 2016.

Museums: Brick and Virtual

BOOKSHELF

Lowenthal, David. *The Past Is a Foreign Country – Revisited*. New York and Cambridge: Cambridge University Press, 2015.

Pieprzak, Katarzyna. *Imagined Museums: Art and Modernity in Postcolonial Morocco*. Minneapolis: University of Minnesota Press, 2010.

WEBLINKS

ACHAC: Colonization, Immigration, Post-Colonialism: <http://www.achac.com/>. French website for research, videos and exhibitions on French colonialism, including sections on: Colonisation and Post-Colonialism, Immigration from the South, Human Zoos, Veterans' Memories, Diasporas in France, and Sports and Leisure. Use your browser to get a rough translation into English.

- Canadian Museum of History: <http://www.historymuseum.ca/>. Covers all periods of Canadian History. Check out the section called "Learn."
- Musée de l'Homme [Museum of Man] Paris, France: <http://www.museedelhomme.fr/>. Based on the collections of the 19th-century Musée d'Ethnographie du Trocadéro [Trocadero Museum of Ethnography] and the Muséum national d'Histoire naturelle [National Museum of Natural History], the Musée de l'Homme, founded in 1937, was the research center of the dynamic field of anthropology.
- Musée Quai Branly [Quai Branly Museum] Paris, France: <http://www.quaibrantly.fr/>. This contemporary museum holds many artifacts of "primitive" cultures collected by French anthropologists and explorers from all over the world. Parts of the website are translated into English, but you'll miss other parts unless you explore the French version with the translation function of your browser.
- Museum of the History of Immigration (Musée de l'histoire de l'immigration), Paris, France: <http://www.histoire-immigration.fr/>. Films, photos, exhibits, artifacts. The website is in French, so use your browser to get a rough translation.
- Roy Rosenzweig Center for History and New Media, Collecting and Exhibiting: <http://chnm.gmu.edu/collecting-and-exhibiting/>.

Digital Environments: Wikipedia and Computer Games

BOOKSHELF

- Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge: Massachusetts Institute of Technology, 2007.
- Brown, Joshua. "History and the Web, From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the Nineteenth and Twenty-First Centuries," *Rethinking History*, 8: 2 (June 2004)
- Clare, Mike. "Towards a Theory of Good History through Gaming." *Canadian Historical Review* 90.2 (2009): 303-26.
- Fogu, Claudio. "Digitalizing Historical Consciousness." *History and Theory* 48.2 (2009): 103-21.
- Kee, Kevin. "Computerized History Games: Narrative Options," *Simulation & Gaming* (2008): <http://online.sagepub.com>
- McMichael, Andrew. "PC Games and the Teaching of History." *History Teacher* 40, no. 2 (February 2007): 203-218.
- Costikyan, Greg. "Where Stories End and Games Begin." Self-published, 2000-2001. <http://www.costik.com/gamnstry.html>.
- Prensky, Marc. "'Simulations': Are They Games?" in *Digital Game-Based Learning* (McGraw Hill, 2001), 1-10.
- Rosenzweig, Roy. "Can History be Open Source? Wikipedia and the Future of the Past," *The Journal of American History* 93: 1 (June, 2006): 117-46.
- Spring, Dawn. "Gaming History: Computer and Video Games as Historical Scholarship." *Rethinking History* 19:2 (June 2015): 207-221.
- Uricchio, William. "Simulation, History and Computer Games," in *Handbook of computer game studies* (Cambridge, Mass.: MIT Press, 2005)

Computer Games

- Assassin's Creed: Unity* (2014). Set in Paris during the French Revolution, the game includes a few characters, real and fictitious, with Caribbean connections.
- Empire: Total War* (2009). Set in 18th-century Europe, North America, India and North Africa, the game's primary campaign follows the rise of the United States; however, one can choose to play as the French or another European power; one can also play as Native Americans, Maratha or North Africans.
- Napoleon: Total War* (2010). A tightly scripted re-enactment of three Napoleonic campaigns: Italy/Egypt, Europe or Waterloo.
- Rise of Nations* (2003). A real time strategy game that allows players to take the role of many different political entities and "change the course of history."

History in Fiction and Film

BOOKSHELF

- Brown, Joanne. "Historical Fiction or Fictionalized History?" *The ALAN Review*, 31 Jan. 2012. Web. <http://scholar.lib.vt.edu/ejournals/ALAN/fall98/brown.html>
- Byrd, Max. "The Brief History of a Historical Novel," *Wilson Quarterly* 31:4 (2007): 25-31.
- Carnes, Mark C. *Past Imperfect: History according to the Movies*. New York: H. Holt, 1995.

- Metzger, Scott A. "Pedagogy and the Historical Feature Film: Toward Historical Literacy," *Journal of Film and History* 37:2 (2007).
- Peabody, Susan. "Reading and Writing Historical Fiction." *Iowa Journal of Literary Studies*, 10 (1989): 29-39.
- Peabody, Sue. "Window, Prism and Mirror: A Pedagogy of Historical Fiction in the Historical Classroom," in *Approaches to Teaching Claire de Duras's Ourika*. Edited by Mary Ellen Birkett and Chris Rivers. Approaches to Teaching Series. Joseph Gibaldi, series editor. New York: Modern Language Association of America, 2009, 122-28.
- Sorlin, Pierre. "How to Look at an 'Historical' Film." in *The Historical Film: History and Memory in Media*, Marcia Landy, ed. (Rutgers, 2001).
- Rosenzweig, Roy. "Popular Uses of History in the United States: Professional Historians and Popular Historymakers," *Perspectives* (2000), 20.

Documentaries

Jill Godmilow and Anne-Louise Shapiro, "How Real is the Reality in Documentary Film," *History and Theory* (1997). JSTOR.

Websites

- "Fiction and Film for French Historians: A Cultural Bulletin." Hosted by H-France. <http://h-france.net/fffh/subject-index/>. Includes essays on specific titles and films on French history, including colonial history; searchable by time period, title and subject.
- Play the Past*. <http://www.playthepast.org/>. A blog with guest authors on Historical Computer Games

ROOM 1: France and the First Peoples of North America (1524-1763)

BOOKSHELF

- Anderson, Emma. *The Betrayal of Faith: The Tragic Journey of a Colonial Native Convert*. Cambridge, Mass. and London: Harvard University Press, 2007.
- Axtell, James. (1975). "The White Indians of Colonial America," 3rd ser., *William & Mary Quarterly*, 32:1 (1975): 55-88.
- Cook, Peter. "Onontio Gives Birth: How the French in Canada Became Fathers to Their Indigenous Allies, 1645-73," *Canadian Historical Review*, 96, no. 2 (July 2015): 165-193.
- Davis, Natalie Zemon. "Iroquois Women, European Women." In *American Encounters: Natives and Newcomers from European Contact to Indian Removal, 1500-1850*. Ed. Peter C. Mancall and James H. Merrell (New York, London: Routledge), 97-118
- Greer, Allan. *Mohawk Saint: Catherine Tekakwitha and the Jesuits*. New York and Oxford: Oxford University Press, 2005.
- Hodson, Christopher. *The Acadian Diaspora: An Eighteenth-Century History*. Oxford Studies in International History Series. Oxford: Oxford University Press, 2012.
- Little, Ann M. *The Many Captivities of Esther Wheelwright*. New Haven: Yale UP, 2016.
- Poirier, Lisa J. M. *Religion, Gender, and Kinship in Colonial New France*. Syracuse UP, 2016.
- Richter, Daniel K. "War and Culture: the Iroquois Experience." *William & Mary Quarterly*, 3rd ser., Vol. 40, No. 4 (Oct., 1983): 528-559
- Rushforth, Brett. *Bonds of Alliance: Indigenous & Atlantic Slaveries in New France*. Omohundro Institute of Early American History and Culture. Chapel Hill: University of North Carolina Press, 2012.
- Steele, Ian K. "The 'Massacre' at Fort William Henry: A Modern View," In. *Major Problems in American Colonial History: Documents and Essays*, Ed. Karen Ordahl Kupperman, (Lexington and Toronto: D.C. Heath), 515-527.
- Strong, Pauline Turner. "Transforming Outsiders: Captivity, Adoption, and Slavery Reconsidered." In *A Companion to American Indian History*. Ed. Philip J. Deloria and Neal Salisbury. (Malden, Mass.: Blackwell Publishers, 2002), 339-56.
- True, Micah. *Masters and Students. Jesuit Mission Ethnography in Seventeenth-Century New France*. Montreal and Kingston: McGill-Queen's University Press, 2015.
- White, Sophie. *Voices of the Enslaved: Love, Labor, and Longing in French Louisiana*. Raleigh: Omohundro Institute of Early American History and Culture and the University of North Carolina Press, 2019.
- White, Sophie. *Wild Frenchmen and Frenchified Indians: Material Culture and Race in Colonial Louisiana*. McNeil Series in Early American Studies. Philadelphia: University of Pennsylvania Press, 2012.

ARTIFACTS

REPRESENTATIONS

Novels

Cooper, James Fenimore (1826). *The Last of the Mohicans*.

Vernon, John (2006). *La Salle: A Novel*. The explorer searches for the mouth of the Mississippi with his fictional sidekick Goupil. Murder.

Films

Websites

Canada: <http://www.mccord-museum.qc.ca/en/keys/games/> (in English and French)

Canada: <http://www.cic.gc.ca/english/games/museum/index.asp> (in English)

Louisiana and others: http://www.archivesnationales.culture.gouv.fr/anom/fr/expo/index_expo.html (in French)

ROOM 2: Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848)

BOOKSHELF

Jean Bernabé, Raphaël Confiand, Mohamed Bouya Taleb-Khyar, *Eloge de la Créolité / In Praise of Creoleness*. Bilingual edition (French/English). 127 pp. Paris: Gallimard, 1993.

Cohen, William B. *The French Encounter with Africans: White Response to Blacks, 1530-1880*. Indianapolis: Indiana University Press, 1980.

Davis, Natalie Zemon. *Slaves on the Screen: Film and Historical Vision*. Vintage Canada, 2000.

Frith Nicola and Kate Hodgson, eds., *At the Limits of Memory: Legacies of Slavery in the Francophone World*. Francophone Postcolonial Studies, New Series, Vol. 6. Liverpool: Liverpool University Press, 2015.

Garrigus, John D. *Before Haiti: Race and Citizenship in French Saint-Domingue*. The Americas in the Early Modern Atlantic World. New York: Palgrave Macmillan, 2006.

Harms, Robert. *The Diligent: A Voyage through the Worlds of the Slave Trade*. New York: Basic Books, 2002.

Moitt, Bernard. *Women and Slavery in the French Antilles, 1635-1848*. Bloomington: Indiana University Press, 2001.

Moitt, Bernard. "Freedom from Bondage at a Price: Women and Redemption from Slavery in the French Caribbean in the Nineteenth Century." *Slavery and Abolition*, 26:2 (August 2005), 247-56.

Peabody, Sue. "'A Dangerous Zeal': Catholic Missions to Slaves in the French Antilles, 1635-1800." *French Historical Studies*, 25:1 (Winter 2002): 53-90.

Prest, Julia. "Pale Imitations: White Performances of Slave Dance in the Theatres of Pre-Revolutionary Saint-Domingue", *Atlantic Studies: Global Currents* 16:4 (2019), 502-20. <https://doi.org/10.1080/14788810.2018.1469352>

Sheriff, Mary D. *Enchanted Islands: Picturing the Allure of Conquest in Eighteenth-Century France* (Chicago, University of Chicago Press, 2018).

Slavery and Abolition. Journal covering all forms of slavery throughout the world and time.

Vaughan, Megan. *Creating the Creole Island: Slavery in Eighteenth-Century Mauritius*. Durham: Duke University Press, 2005.

ARTIFACTS

Bernardin de Saint-Pierre (1787). *Paul et Virginie*. Two fatherless children are raised by their mothers and two domestic slaves on the island colony of Ile de France (Mauritius). They fall in love but are separated. There are many subsequent versions (19th and 20th centuries) – plays, illustrations, illustrated editions, playing cards, etc. – that could be analyzed as Representations.

Prévost, Abbé (1731). *Manon Lescaut*. A morality tale in which a young nobleman falls in love with a common woman; heedless of his father's and friend's advice to forget the woman, the protagonist falls into debauchery and ruin, culminating in deportation to the colony of Louisiana.

Voltaire, *Candide* (1759). Enlightenment satire in which the title character, Candide, travels through Latin America.

REPRESENTATIONS

Novels and Plays

Condé, Maryse. *I Tituba*. Reimagines the story of the Salem witchcraft trial from the point of view of Tituba, a woman of color from the French Caribbean.

Glissant, Edouard. *The Overseer's Cabin*. Through Mycea, a 20th-century woman from Martinique, the novel moves back and forth in time to show the erasure of history and descent into madness.

Les Veuves créoles, comédie. Ed. Julia Prest. MHRA Critical Texts. New York: Modern Humanities Research Association, 2017.

Films

Case Départ (2011) [in French only]: Comedy: two French men, one the descendent of Africans, the other from the former colony of Martinique, travel back in time to the era of slavery.

Middle Passage. (2000). The transatlantic slave trade.

Tropiques Amers (2006). [French only] Six-part TV drama about plantation slavery in the French colony of Martinique
<http://www.tropiquesamers.com/>

Websites

Centre International de Recherches: Esclavages: acteurs, systems et représentations (CIRESC) [International Center of Research : Slavery : Actors, Systems and Representations]. <http://www.esclavages.cnrs.fr/> French collection of research sponsored by the Centre national de la recherche scientifique (CNRS), the French research foundation for all academic ("scientific") areas of inquiry.

Louisiana and others: http://www.archivesnationales.culture.gouv.fr/anom/fr/expo/index_expo.html (in French)

Haiti: <http://dloc.com/exhibits/ile> (In English)

Martinique and slavery: <http://www.esclavage-martinique.com/> (in French)

Theatre in Saint-Domingue, 1764-1791: <https://www.theatreinsaintdomingue.org/> (in French, English, and Kreyòl)

Monuments

Hinks, Peter. Review of Mémorial de l'abolition de l'esclavage, Nantes France. *The Journal of American History*. 100:1 (June 2013): 150-155.

Mémorial de l'abolition de l'esclavage = Memorial to the Abolition of Slavery. Nantes, France.

<http://www.memorial.nantes.fr/en/>

ROOM 3: The French and Haitian Revolutions (1785-1815)

BOOKSHELF

Dubois, Laurent. *Avengers of the New World: The Story of the Haitian Revolution*. Cambridge, Mass. and London: Belknap Press of Harvard University Press, 2004.

Geggus, David Patrick. *The Haitian Revolution: A Documentary History* (Indianapolis: Hackett, 2014), xi-xxxviii.

Geggus, David Patrick. *Haitian Revolutionary Studies*. Indianapolis: Indiana University Press, 2002.

Girard, Philippe. "Rebels with a Cause: Women in the Haitian War of Independence, 1802-1804" *Gender and History* 21¹ (2009): 60-85.

Popkin, Jeremy D. *You Are All Free: The Haitian Revolution and the Abolition of Slavery*. New York and Cambridge: Cambridge University Press, 2010.

Sepinwall, Alyssa. "Eliminating Race, Eliminating Difference: Blacks, Jews, and the Abbe Gregoire," in *The Color of Liberty: Histories of Race in France*, 28-41.

Sepinwall, Alyssa. *Slave Revolt on Screen: The Haitian Revolution in Films and Video Games*. Jackson: University Press of Mississippi, 2021.

Thornton, John K. "I Am the Subject of the King of Congo": African Political Ideology and the Haitian Revolution. *Journal of World History* 4:2 (1993): 181-214.

Tozzi, Christopher. "Soldiers without a Country: Foreign Veterans in the Transition from Empire to Restoration," *Journal of Military History* (January 2016): 93-120.

ARTIFACTS

Duras, Claire de (1823). *Ourika*. A girl from Senegal is adopted into a French noble household. Upon coming of age, she discovers that her blackness prohibits her from marrying within her adopted class. Gets to a nunnery.

REPRESENTATIONS

Novels

Allende, Isabel (2010). *Island Beneath the Sea*. Epic historical narrative tracing the multi-racial family drama from Saint Domingue, through the Haitian Revolution, into Louisiana.

Bell, Madison Smartt (1996). *All Souls Rising*. Book 1 in a trilogy of the Haitian Revolution.

Bell, Madison Smartt (2000). *Master of the Crossroads*. Book 2 in a trilogy of the Haitian Revolution.

Bell, Madison Smartt (2004). *The Stone That The Builder Refused*. Book 3 in a trilogy of the Haitian Revolution.

Carpentier, Alejo (1949). *In the Kingdom of this World*. Magical realist chronicle of the Haitian Revolution.

Carpentier, Alejo (1962). *Explosion in the Cathedral*. A Cuban family is drawn into the French Revolution in the French colony of Guadeloupe.

Endore, Guy. *Bambouk*. The Haitian Revolution through the eyes of a slave.

Roberts, Kenneth (1947). *Lydia Bailey*. A young Boston lawyer goes to Haiti in 1802 to find Lydia Bailey, whose estate he must settle. They fall in love while helping the Haitians against the French.

Films

Black Venus/Vénus Noire (2010). (dir. Abdellatif Kechiche), based on the life and exploitation of Sara Baartman, an African woman exhibited in England and Paris as the "Hottentot Venus" in the 1810s

Burn! (1969). Set in the fictional Portuguese colony of Queimada in the 1840s; it is primarily modeled on the Haitian Revolution.

Égalité for all: Toussaint Louverture and the Haitian Revolution. American documentary about the Haitian Revolution.

Lydia Bailey (1952) A young Boston lawyer goes to Haiti in 1802 to find Lydia Bailey, whose estate he must settle. They fall in love while helping the Haitians against the French.

Sucre amer (1998). *Sucre Amer* tells the story of a unique court case in which an event from the past is judged by a court of history. Major figures from history are brought together in the present to re-examine the "Ignace case", about a legendary figure in the history of Guadeloupe who fought against the armies of Napoleon Bonaparte to preserve his freedom. A hero despite himself, Ignace's life and struggle were subsequently consigned to oblivion by his enemies.

Toussaint Louverture (2012). French historical drama television mini-series (total: 180 mins.) depicting the life of Toussaint Louverture.

ROOM 4: North Africa: Algeria, Morocco, Tunisia (1830-1962)

BOOKSHELF

Brower, Benjamin. *A Desert Named Peace: The Violence of France's Empire in the Algerian Sahara, 1844 – 1902*. New York: Columbia University Press, 2011.

Choi, Sung-Eun. *Decolonization and the French of Algeria: Bringing the Settler Colony Home*. Basingstoke: Palgrave Macmillan, 2016.

Clancy-Smith, Julia. *Mediterraneans: North Africa and Europe in an Age of Migration*. Berkeley: University of California Press, 2012.

Cole, Joshua. *Lethal Provocation: The Constantine Murders and the Politics of French Algeria*. Ithaca: Cornell University Press, 2019.

El Hamel, Chouki. *Black Morocco: A History of Slavery, Race, and Islam*. Cambridge University Press, 2013.

Katz, Ethan. *The Burdens of Brotherhood: Jews and Muslims from North Africa to France*. Harvard University Press, 2015.

Katz, Jonathan. *Murder in Marrakesh: Emile Mauchamp and the French Colonial Adventure*. Bloomington: Indiana University Press, 2006.

Lewis, Mary Dewhurst. *Divided Rule: Sovereignty and Empire in French Tunisia, 1881-1938*. Berkeley: University of California Press, 2014.

Lorcin, Patricia M.E. and Todd Shepard, eds., *French Mediterraneans: Transnational and Imperial Histories*. Lincoln: University of Nebraska Press, 2016.

O'Riley, Michael. *Cinema in an Age of Terror: North Africa, Victimization, and Colonial History*. Lincoln: Nebraska University Press, 2010.

Palermo, Lynn E. "Identity under construction: representing the colonies at the Paris Exposition Universelle of 1889," in *The Color of Liberty: Histories of Race in France*, 187-205.

Pieprzak, Katarzyna. *Delmagined Museums: Art and Modernity in Postcolonial Morocco*. Minneapolis: University of Minnesota Press, 2010.

Prochaska, David. *Making Algeria French: Colonialism in Bône, 1870-1920*. Cambridge: Cambridge University Press, 2004.

Rogers, Rebecca. *A Frenchwoman's Imperial Story: Madame Luce in Nineteenth Century Algeria*. Stanford: Stanford University Press, 2013.

Said, Edward W. *Orientalism*. New York: Vintage, 1978.

Sessions, Jennifer. *By Plow and Sword: France and the Conquest of Algeria*. Ithaca: Cornell University Press, 2014.

ARTIFACTS

Camus, Albert. *The Stranger* After the death of his mother, a French Algerian man (Meursault) murders an unnamed Algerian Arab on the beach without reason or explanation. He is brought to trial and sentenced to death, but the

trial and sentencing appear to be more closely connected to his lack of emotion over his mother's death than to the murder of the Algerian.

Casablanca (1942). French and American expats inhabit Vichy occupied Morocco during WWII.

Eberhardt, Isabelle. *The Oblivion Seekers* A collection of short stories about Algeria, written by a French citizen married to an Algerian. The illegitimate daughter of a Russian aristocrat, Eberhardt was known for joining a Sufi order, dressing as an Arab man, and collaborating with General Lyautey to facilitate the expansion of the French Empire in the Maghreb.

Itto (1934) This film traces the Berber opposition to French control in Morocco and the French conquest of Berber territory through the relationship between two opposing Berber tribes and a French doctor who cares for the Berbers.

Pépé le Moko (1936) Pépé is a wanted thief in France, who is hiding from the police in the Algiers casbah. The film (shot entirely in a film studio outside Paris) highlights the chaotic and mysterious nature of Algiers and its inhabitants. The French use different methods to try and lure Pépé out of the casbah in order to arrest him.

To Have and Have Not (1944). World-weary Harry Morgan is not about to help the Free French. But he and his sidekick, Eddie, are based on the island of Martinique and crew a boat available for hire. Since WWII is raging all around them, business is not what it could be and after a customer who owes them a large sum fails to pay they are forced to violate their preferred neutrality and to take a job for the French resistance transporting a fugitive on the run from the Nazis to Martinique. Through all this runs the stormy relationship between Harry and Marie "Slim" Browning, a resistance sympathizer and the sassy singer in the club where Morgan spends most of his days.

REPRESENTATIONS

Novels

Ben Jelloun, Tabar. *L'Enfant de sable*. Paris : Seuil, 1985. Translated by Alan Sheridan as: *The Sand Child*. San Diego: Harcourt Brace Jovanovich, 1987. Set in Morocco in the early to mid-20th century, this novel addresses gender from a feminist perspective.

Daoud, Kamel. *The Meursault Investigation* (2015) A retelling of Albert Camus' *The Stranger* from the perspective of the brother of the Arab killed by Meursault.

Djebar, Assia. *Children of the New World: A Novel of the Algerian War*. Translated by Marjolijn de Jager. Afterword by Clarisse Zimra. New York: The Feminist Press, 2005.

Mauvignier, Laurent. *The Wound*. Translated from the French (*Les hommes*, 2009) by David Ball and Nicole Ball, with a forward by Nick Flynn. Lincoln, University of Nebraska Press, 2015.

Films

Les Indigènes/ Days of Glory (2006). Rachid Bouchareb's drama about North African soldiers who join the French resistance army during World War II; their experiences in liberating Vichy France.

Loin des hommes (2014). A film adaptation of Albert Camus' short story "L'Hôte," adding considerable details about Daru, a schoolteacher in a remote Algerian village, and his journey escorting an Arab prisoner to a neighboring town.

Morocco (1930). A cabaret singer and a Legionnaire fall in love, but their relationship is complicated by the results of his womanizing and due to the appearance of a rich man who wants her for himself.

Saimt el qusur = Les silences du palais = The silences of the palace (1994). A palace servant in Tunisia considers her unwanted pregnancy on the eve of Tunisian independence.

Museum Exhibits

"Made in Algeria: Généalogie d'un Territoire," Musée des civilisations de l'Europe et de la Méditerranée (MUSEUM), Marseille, France. <http://www.musem.org/fr/node/4043>

ROOM 5: Modern French West Africa and the Caribbean (1900-1960)

BOOKSHELF

Brown, Laurence. "The Three Faces of Post-Emancipation Migration in Martinique, 1848-1865." *Journal Of Caribbean History* 36, no. 2 (December 2002): 310-335.

Conklin, Alice. *A Mission to Civilize: The Republican Idea of Empire in France and West Africa, 1895-1930*. Stanford: Stanford University Press, 1997.

Cottias, Myriam. "Gender and Republican Citizenship in the French West Indies, 1848-1945" *Slavery and Abolition* 26:2 (2005): 233-45.

Crowder, Michael. "Indirect Rule: French and British Style." *Africa: Journal of the International African Institute*, 34: 3 (Jul., 1964):197-205.

- Fogarty, Richard. "Demobilization in British and French Africa at the End of the First World War" (with David Killingray), *Journal of Contemporary History*, 50, no. 1 (2015), 100-123.
- Foster, Elizabeth A. *Faith in Empire: Religion, Politics and Colonial Rule in French Senegal, 1880-1940*. Stanford: Stanford University Press, 2013.
- Gamble, Harry. *Contesting French West Africa: Battles over Schools and the Colonial Order, 1900-1950*. University of Nebraska Press, 2017.
- Gillett, Rachel Anne. "Jazz Women, Gender Politics, and the Francophone Atlantic." *Atlantic Studies*, 10:1 (March 2013): 109-130.
- Hale, Dana S. "French Images of Race on Product Trademarks during the Third Republic," in *The Color of Liberty: Histories of Race in France*, 131-146.
- Heath, Elizabeth. "Creating Rural Citizens in Guadeloupe in the Early Third Republic," *Slavery & Abolition*, 32:2 (June 2011): 289-307.
- Jennings, Eric. *La France libre fut africaine*. Paris: Perrin, 2014. Translated as *Free French Africa in World War II*. Cambridge: Cambridge University Press, 2015.
- Keller, Kathleen. *Colonial Suspects: Suspicion, Imperial Rule, and Colonial Society in Interwar French West Africa*. France Overseas. U. Nebraska Press, 2018.
- Klein, Martin A. *Slavery and Colonial Rule in French West Africa*. African Studies Series, 94. Cambridge, New York, NY: Cambridge University Press, 1998.
- Marsh, Kate. "'Rights of the Individual', Indentured Labour and Indian Workers: The French Antilles and the Rhetoric of Slavery Post 1848." *Slavery & Abolition* 33:2 (June 2012): 221-231.
- Orosz, Kenneth. "The Affaire des Sixas and Catholic Education of Women in French Colonial Cameroon 1915-1939," *French Colonial History* 1 (2002): 33-50.
- Orosz, Kenneth. "The 'Catechist War' in Interwar French Cameroon" in Owen White and J. P. Daughton, *In God's Empire: French Missionaries and the Modern World* (Oxford: Oxford University Press, 2012), 233-256.
- Orwin, Ethan M. "Of Couscous and Control: The Bureau of Muslim Soldier Affairs and the Crisis of French Colonialism." *Historian* 70, no. 2 (Summer 2008): 263-284.
- Spieler, Miranda Frances. *Empire and Underworld: Captivity in French Guiana*. Harvard, 2012.
- Wilder, Gary, "Panafricanism and the Republican Political Sphere," in *The Color of Liberty: Histories of Race in France*, 237-58.

ARTIFACTS

Novels

- Oyono, Ferdinand. *Houseboy* (1960). Clash of cultures in post WW II Cameroon seen through the eyes of a servant working for white missionaries and administrators
- Oyono, Ferdinand. *The Old Man and the Medal* (1956). Bastille Day celebrations in Senegal go horribly wrong as an African honored with a medal for sacrificing his sons to France is arrested and mistreated by white policemen who mistake him for a burglar when he fails to show his papers.

REPRESENTATIONS

Novels

- Chamoiseau, Patrick (1992). *Texaco*. Chronicles the history of Martinique from the early nineteenth century through the middle of the twentieth century.
- Confiant, Raphael (2001). *Mamzelle Dragonfly*. Adeline, born into a working class family in 20th-century Martinique, moves from the rural life as a cane-cutter to the city of Fort-de-France. Her life unfolds against a backdrop of political independence movements. Originally published in Créole.
- Glissant, Edouard. *The Overseer's Cabin*. Through Mycea, a 20th-century woman from Martinique, the novel moves back and forth in time to show the erasure of history and descent into madness.
- Sembene, Ousmane. *God's Bits of Wood* (1962). Fictional account of a 1947-1948 railway strike in Senegal that also examines the clash of francophone vs indigenous cultures and French perceptions of Africans.
- Kenjo Jumbani, *The White Man of God* (1980). Chronicles the reaction of villagers in Cameroon to the arrival of French missionaries who begin attacking local culture and religion.
- Mongo Beti. *The Poor Christ of Bomba* (1971). Clash of cultures as French missionaries in Cameroon attack local religious practices and speak out about colonial labor policies. The missionaries are revealed as hypocrites since their

catechism boarding school (Sixa) for girls exploits the labor of students, many of whom are forced to resort to prostitution.

Films

- Afrique, je te te plumerai = Africa, I'm going to fleece you* [French] (2002). Documentary of Cameroon's colonial history, beginning with the first German missionary in 1901, the establishment of schools, French occupation following World War I, the paucity of books written by and published by Cameroonians, and the repression of the CPU, a leftist organization of the 1950s and 1960s.
- Black and White in Color* (1976) French settlers in West Africa during WW I conscript African villagers to engage in an attack on the neighboring German colony. Interesting depiction of sexual mores, imported French culture, and African perceptions of the colonial endeavor. Won 1976 Oscar for Best Foreign Language Film. Directed by Jean-Jacques Annaud.
- Camp de Thiaroye* (1988). Ousmane Sembene's account of the treatment of a group of West African Soldiers fighting for France in WWII. The soldiers protest the different treatment of colonial and white soldiers, leading to mutiny and the Thiaroye Massacre of 1944, in which French troops attack and kill their own colonial soldiers. The film was banned in France when it was first released.
- Chocolat* (1988). Directed by Claire Denis. Examines simmering racial and sexual tensions in French Cameroon circa 1950.
- Coup de Torchon* (1981). An ineffectual French constable stationed in French West Africa ca. 1938 takes revenge on his humiliators.
- The Diambourou: Slavery and Emancipation in Kayes-Mali* (2014). Directed by Marie Rodet. Short documentary film about the persistence of slavery after its formal abolition in the first half of the twentieth century.
- Guelwaar* (1993). Director: Ousmane Sembene. The burial of a Catholic political activist in a Muslim cemetery in Senegal forces a conflict imbued with religious fervor.
- Papillon* (1973). Based on the true story of Henri Charriere, also known as Papillon, which is French for 'butterfly' (the character even sports a large tattoo of a butterfly). A petty criminal, Papillon is wrongly convicted of murder and sentenced to life in a French penal colony in 'Guiane' (French Guiana, South America). Papillon is determined to escape but attempt after attempt meets with difficulty, resulting in eventual recapture. He continues his attempts to escape despite incarcerations in solitary confinement as punishment.
- Parcours de Dissidents* (2006). Euzhan Palcy's documentary about young people from the Antilles during the Vichy period.
- Passage to Marseille* (1944). The war is just beginning and France has not yet surrendered to the Germans. A French vessel picks up five semi-conscious men in a canoe. All ex-convicts, they have escaped from Devil's Island [French Guiana] to do their bit for France. The tensions aboard the Marseille-bound ship slowly build to a shattering clash of wills between the men and the ship's Nazi sympathizer.
- Les 16 de Basse Pointe* (2008). Documentary. A famous 1951 trial of cane workers accused of murdering a white man.

ROOM 6: French Pacific: Polynesia and Indochina (1884-1954)

BOOKSHELF

- Boittin, Jennifer Anne, Christina Firpo, and Emily Musil Church. "Hierarchies of Race and Gender in the French Colonial Empire, 1914-1946." *Historical Reflections* 37, no. 1 (Spring, 2011): 60-90.
- Firpo, Christina. *The Uprooted: Race, Children, and Imperialism in French Indochina, 1890-1980*. University of Hawaii Press, 2016.
- Jennings, Eric. *Dalat and the Making and Undoing of French Indochina*. Berkeley: University of California Press, 2011. Translated as *La ville de l'éternel printemps*, Paris, Payot, 2011. Translated as *Dinh Cao De Quoc*, Hoa Sen University Press, 2011.
- Keith, Charles. *Catholic Vietnam: A Church from Empire to Nation*. Berkeley: University of California Press, 2012.
- Pairaudeau, Natasha. *Mobile Citizens: French Indians in Indochina, 1858-1954*. NIAS Press, 2016.
- Shipway, Martin. *The Road to War: France and Vietnam, 1944-1947*. Bergahn, 1996.

ARTIFACTS

- Vu Trong Phung. *Dumb Luck*. Translated by Peter Zinoman and Nguyen Nguyet Cam with an Introduction by Peter Zinoman. Ann Arbor: University of Michigan Press, 2002. A novel, originally published in 1936, satirizing the Vietnamese middle class in colonial Indochina.

REPRESENTATIONS

Films

Drums of Tahiti (1954). Set in mid-19th century Tahiti, an American becomes involved in the Tahitians' anti-colonial movement against the French.

Indochine (1992). A wealthy French colonial woman, born and raised in Indochina, and her adopted Vietnamese daughter witness the brewing political changes from 1930 until 1955, the year of a Communist takeover.

Prestige (1932). A young French woman travels to Indochina to be with her fiancé, working on a penal colony.

The Quiet American (2002). Set in 1952, this historical drama traces the fall of French Indochina.

Graphic History

Vann, Michael G. and Liz Clarke. *The Great Hanoi Rat Hunt: Empire, Disease, and Modernity in French Colonial Vietnam*. Graphic History Series. New York: Oxford University Press, 2018.

ROOM 7: Decolonization (1804-1965)

BOOKSHELF

Brett, Michael. "Anglo-Saxon Attitudes: The Algerian War of Independence in Retrospect." *The Journal of African History*, 35:2 (1994):217-235.

Chafer, Tony. *The End of Empire in French West Africa: France's Successful Decolonization?* Oxford: Berg, 2002.

Cole, Joshua. "Entering History: The Memory of Police Violence in Paris, October 1961" in *Algeria & France: Identity Memory Nostalgia*. Ed. Patricia Lorcin. Syracuse: Syracuse University Press, 2006.

House, Jim and Neil MacMaster. *Paris 1961: Algerians, State Terror, and Memory*. Oxford: Oxford University Press, 2009.

Howell, Jennifer. *The Algerian War in French-Language Comics: Postcolonial Memory, History, and Subjectivity* London: Lexington Books, 2015.

Liauzu, Claude. *Histoire de l'anticolonialisme en France du XVI^e siècle à nos jours*. Armand Colin, 2007.

McEnnerney, Dennis, "Frantz Fanon, the resistance, and the emergence of identity politics," in *The Color of Liberty: Histories of Race in France*, 259-279.

Mark McKinney, *Redrawing French Empire in Comics*. Columbus: The Ohio State University Press, 2013.

Shepard, Todd. *The Invention of Decolonization: The Algerian War and the Making of France*. Ithaca: Cornell University Press, 2008.

Shipway, Martin. *Decolonization and its Impact: A Comparative Approach to the End of the Colonial Empires*. Oxford, 2008.

Turshen, Meredith. "Algerian Women in the Liberation Struggle and the Civil War: From Active Participants to Passive Victims?" *Social Research* 69:3 (Fall 2002): 889-911.

Wilder, Gary. "Panafricanism and the Republican Political Sphere." In *The Color of Liberty: Histories of Race in France*, 237-258.

Wilder, Gary. *Freedom Time: Negritude, Decolonization, and the Future of the World*. Duke, 2015.

ARTIFACTS

Battle of Algiers (1966). Dramatization of Algerian war for independence.

Djebar, Assia. *Children of the New World: A Novel of the Algerian War* (1962) A fictionalized account of women's involvement in the Algerian War based upon the author's experiences.

L'état sauvage = Savage state [French] (1978). Drama set in an unspecified independent African state showing the cynical and repressive African leadership.

Hors la loi / Outside the Law (2010). Rachid Bouchareb's drama about the Algerian struggle for independence from France after WWII.

Le Petit Soldat (1963) Jean Luc Godard's film was made in 1960, but banned until the end of the Algerian War. The film traces the development of a relationship between a Frenchman who works for a nationalist group opposing Algerian independence and a Frenchwoman active in the fight for independence. The film highlights the use of torture by both sides during the war.

REPRESENTATIONS

Novels

Sebbar, Leila. *The Seine was Red* (1999) Sebbar's novel shifts between immigrant communities in contemporary France and the events of the Algerian War in Paris, with a focus on the events and silences surrounding the events of

October, 1961. In addition to the French-Algerian tensions during the war, Sebbar examines disputes between opposing Algerian nationalist groups.

Films

Drowning by Bullets (1992). This documentary uses historical footage to recreate the events of October, 1961 in Paris. During the Algerian War, the French government established a curfew to be applied only to Algerians in Paris. Algerians organized a peaceful protest on the night of October 17, 1961 and an unknown number of protesters were beaten, arrested, and an estimated 200 were killed by Paris police forces. The film also addresses the role of Maurice Papon (head of the Paris Police and a former Vichy official responsible for the deportation of Jews to concentration camps) in these events, and the cover-up by French officials.

Ici on noie les Algériens (2011). A more recent documentary about October 17, 1961.

Mon Colonel (The Colonel) (English or French, 2006). A murder investigation that hinges on the colonel's actions during Algerian independence struggle of 1956.

Outside the Law (Hors la loi). [English/French] (2010). A drama about the Algerian struggle for independence from France after WWII.

The Quiet American (2002). Set in 1952, this historical drama traces the fall of French Indochina.

Xala [French/Wolof] (1975). Directed by Ousmane Sembene, this comedy set in the immediate aftermath of Senegal's independence. The protagonist, El Hadji, suffers from "xala," the curse of impotence, on his wedding night, a metaphor for the plight of the new African nation.

Monuments

National Memorial to the Algerian War and the Battles in Morocco and Tunisia (2002). Paris.

<http://www.cheminsdememoire.gouv.fr/en/national-memorial-algerian-war-and-battles-morocco-and-tunisia>

ROOM 8: Post-Colonial Immigration (1945-Present)

BOOKSHELF

Bleich, Erik. "Antiracism without Races: Politics and Policy in a 'Color-Blind' State." *French Politics, Culture & Society*. 18:3 (Fall 2000): 48-74.

Davidson, Naomi. *Only Muslim: Embodying Islam in Twentieth-Century France*. Cornell, 2012.

Fassin, Dider and Sarah Mazouz. "What is it to Become French? Naturalization as a Republican Rite of Institution." *Revue française de sociologie* 50:5 (2009): 37-64.

Fletcher, Yaël Simpson. "Catholics, Communists, and colonial subjects: working-class militancy and racial difference in postwar Marseille," in *The Color of Liberty: Histories of Race in France*, 338-350.

Harsin, Jayson. "Cultural Racist Frames in TF1's French Banlieue Riots Coverage." *French Politics, Culture & Society* 33:3 (Winter 2015): 47-73.

Keaton, Trica Danielle, T. Denean Sharpley-Whiting, and Tyler Stovall, eds. *Black France/France Noire: The History and Politics of Blackness*. Duke, 2012.

Kleppinger, Kathryn and Laura Reeck, eds. *Post-Migratory Cultures in Postcolonial France*. Francophone Postcolonial Studies. Liverpool University Press, 2018.

Marker, Emily. "Obscuring Race: Franco-African Conversations about Colonial Reform and Racism after World War II and the Making of Colorblind France, 1945-1950." *French Politics, Culture & Society* 33:3 (Winter 2015): 1-23.

Scott, Joan Wallach. *The Politics of the Veil*. Princeton, 2010.

Paul A. Silverstein, *Postcolonial France: Race, Islam, and the Future of the Republic*. London: Pluto Press, 2018.

Smith, Andrew W.M. and Chris Jeppesen, eds., *Britain, France and the Decolonization of Africa: Future Imperfect?* London: UCL Press, 2017. Open Access PDF ISBN: 978-1-911307-73-0; £15.00 (pb). ISBN: 978-1-911307-75-4.

ARTIFACTS

Novels

Charef, Mehdi. *Le thé au harem d'Archi Ahmed*. Paris : Mercure de France, 1983. Translated by Ed Emery as : *Tea in the Harem*. London: Serpent's Tale, 1989.

Films

- L'afrance* (2001). A young Senegalese man comes to Paris after colonial independence to get a good education so that he can serve his fatherland on his return. Immigration problems create a dilemma: he can stay illegally in France or return to his homeland.
- Arab Jazz* (2012). A murder has been committed in the multi-cultural world of Belleville, the Parisian suburb, one of the several locales in Karim Miské's award-winning film. Suspects include the victim's neighbor (a starving secular Muslim hiding in the world of books), radicalized Muslim youths, Jewish fundamentalists (in Paris and Brooklyn), and deranged Jehovah's Witnesses. While the real culprit is greed rather than religion, Miské makes clear his dislike of religious extremism in this complex and lively tale.
- Bamako*. (2006). Melé is a bar singer, her husband Chaka is out of work and the couple is on the verge of breaking up... In the courtyard of the house they share with other families, a trial court has been set up. African civil society spokesmen have taken proceedings against the World Bank and the IMF whom they blame for Africa's woes... Amidst the pleas and the testimonies, life goes on in the courtyard. Chaka does not seem to be concerned by this novel Africa's desire to fight for its rights.
- Charef, Mehdi. *Tea in the Harem* (Considered to be the first « beur » (second generation North Africans in France) novel, *Tea in the Harem* examines life in the banlieues. Charef experiences a generational gap with his parents, who speak Arabic and maintain many Algerian beliefs and customs, and is not accepted as fully French as he is the son of immigrants.
- Dridi, Karen. *Bye Bye* (1995). (French drama). Ismaël, a young Tunisian, tries to survive in Paris and Marseille, confronting both French racism and the underworld of the drug economy.
- Gilou, Thomas. *Rai*. (1995). Award-winning French dramatic comedy named for North African Rai (rap) music. Djamel, a French-born Maghrebi, who is in love with Sahila, would like to get away from the boring life in a Parisian suburban housing project.
- Kassovitz, Mathieu. *La Haine* (1995) ; released on DVD with English subtitles as *Hate*. Black and white drama/suspense following three characters, Jewish, Afro-French and Arab-Maghrebi, in a French housing project (Z.U.P. zone d'urbanisation prioritaire) in the aftermath of a riot.
- Madame Brouette [L'extraordinaire destin de Madame Brouette]* (2002). A murder investigation frames the background for narrating the story of Madame Brouette (Rokhaya Niang) - a strong woman, who is dedicated to make a living for herself and her daughter in some poor neighborhood in Dakar, Senegal.
- Zilbermann, Jean-Jacques. *He's My Girl [La folle histoire d'amour de Simon Eskenazy]* (2009). Romantic comedy about a gay Jewish musician falling in love with Naïm, a handsome Algerian Muslim cross-dresser and cabaret performer in Paris' suburbs.

Music

Rap artists commenting on French suburban culture: Lionel D. ; Suprême NTM (or NTM) ; MC Solaar.

REPRESENTATIONS

Lumières noires [Black Luminaries] (2006). This documentary by the American filmmaker Bob Swaim tells the story of the 1956 Black Writers' Congress held at the Sorbonne in 1956, hosting African, Antillean, and European writers during the rapid transformations of decolonization.