



James Baldwin

What inspired 20th-century African American writers to leave the U.S. for Paris?



**We will keep that question** in mind throughout the course as we explore the circumstances that shaped Black lives in the U.S., and the opportunities that Paris presented for African American writers seeking (artistic) freedom.

Throughout the summer session, we'll read and reflect, placing attention on the political and social conditions shaping the United States as a whole and Black lives in particular during the early- to mid-20<sup>th</sup>-century; several authors' works; and the context of Paris, especially the influence of Parisian institutions and artists based in Paris.

## Important Notes About This Course



Required reading will be provided online.

## How Are You Evaluated?



Created by Sivku Oyg from Noun Project

Class Participation 20%



Paper 1 (30%)



Paper 2 (30%)



Final (20%)

# Class Participation



Created by Silvia Ojag from Noun Project

This course requires your engagement with the reading and participation during class discussions. Please be prepared for class by reading and reflecting on the assigned work.

## Paper 1



A 2-3 page typed double-spaced paper (500-600 words) in which you will present a researched write-up of a selected African American writer, addressing the relationship between their artistic exploration during their period living as an expatriate and their experiences while abroad. More detail and guidance will be provided.



### Prof. Camille F. Forbes

Throughout my nearly twenty years' teaching at UCSD, I've been fortunate to work with amazingly talented student-writers. My time here, after studying and teaching at Yale (American Studies) and Harvard (History of American Civilization), has shown me that Ivy Leaguers have nothing on UCSD students.

Do take advantage of office hours and reach out to me; let me be part of your effort to realize goals as writer, student, human. I care about your success at UCSD and in life in general!

## Paper 2



A 2-3 page typed double-spaced paper (500-600 words) in which you will present your research on a French institution (cultural, historical, or literary—this may even be a luminary), and its influence on an African American writer living abroad. Additional details and guidance will be provided

## Final Exam



At the end of the course you will complete a final exam, which will give you opportunity to reflect on your learning from the entire summer session.

The exam will consist of IDs and two essays, which you will select from a number of previously provided study questions.

**WEEK 1 Race in the U.S.– Race in France**

Excerpts from Tyler Stovall, *Paris Noir: African Americans in the City of Light*; excerpts from Michel Fabre, *Black American Writers in France, 1840-1980* (1993); James Clifford, “Negrophilia,” (1989). **Excursion: Walking tour of Montmartre**

**WEEK 2 The New Negro Movement**

Alain Locke: “More of the New Negro in Art,” *Opportunity* (Dec. 1925) and Locke’s introduction to “The New Negro”; “The Specter of Radicalism in Alain Locke’s “The New Negro;” Langston Hughes Poems: “White Man” and “Jazz Band in a Parisian Cabaret.” **Excursion: Walking tour of Montparnasse**

**WEEK 3 Richard Wright and William Gardner Smith in Paris**

Richard Wright, “I Choose Exile” (1951); “Richard Wright’s Love Letter to Paris,” <https://www.wnyc.org/story/192767-richard-wright/>; excerpts from Williams Gardner Smith, *The Stone Face* (1963); Adam Shatz, “How Does it Feel to Be a White Man?” *New Yorker* (2019). **Excursion: Les Deux Magots**

**WEEK 4 James Baldwin’s Paris**

James Baldwin, “Everybody’s Protest Novel;” excerpts from Baldwin, *Go Tell It on the Mountain*; excerpts from Baldwin, *Notes of a Native Son*; Baldwin, “A New Lost Generation,” (1961) **Excursion: Café de Flore**

**WEEK 5 Presence Africaine, Decolonization, & the Diaspora**

Bennetta Jules Rosette, “Antithetical Africa: The Conferences and Festivals of Présence Africaine” (1989); Ahmed Boubeker, “Outsiders in the French Melting Pot: The Public Construction of Invisibility for Visible Minorities” (2009); Abby LaBreck, “Color-Blind: Examining France’s Approach to Race Policy” (2021)

**Excursion: La Présence Africaine bookstore**

**Final exam**

# COURSE POLICIES



**Attendance: required.**



## Submitting Work

Late submissions are assignments turned in after the due date. If you know you'll not be able to submit on time, discuss with me in advance. Honor yourself, your classmates, and me, by respecting this.

**Late submissions qualify for 80% of the allotted points. Always talk to me *before* due dates**, or as soon as possible, if there are issues; I'm here to help and guide.

## What Are The GOALS of This Course?

- To understand the U.S. sociohistorical context that drove the expatriation of African American writers
- To examine the literary texts of African American authors of the 1920s-1960s
- To understand the historical developments affecting African American writers' perceptions of France
- To explore the workings of "color-blind" racism in France



## UCSD Policy on Academic Integrity

UCSD is dedicated to promoting and supporting academic integrity, underscoring the importance of being “honest, fair, responsible, respectful, and trustworthy in all of your actions.” As faculty, I am committed to helping you learn; I also have the important role of assessing your abilities and certifying your knowledge. Cheating, lying and dishonesty undermines our work. For that reason, “any attempt to get, or help another get, a grade by cheating, lying or dishonesty will be reported to the Academic Integrity Office,” resulting in academic and/or disciplinary sanctions.

When completing assignments, ask yourself if what you’re about to submit is “an honest, fair, respectful, responsible & trustworthy representation of [your] knowledge and abilities at this time, and b) would [your] instructor approve of [your] action?” While you will receive feedback from myself and others throughout this course, your work is to be your own creation, and you alone are responsible for what you submit. If you are unsure as to whether your work qualifies as original, do not talk to a friend. Talk to me, or the Academic Integrity Office. (Source: Academic Integrity Office, 2018)

## Office for Students with Disabilities Accommodations

I’m deeply invested in your success and giving you the support that you need to succeed in this class.

Please inform me as soon as possible about any accommodations you might require, or that might become necessary as the quarter unfolds. I will work with you and the Office for Students with Disabilities to ensure that you have the resources you need, and to which you are rightfully entitled.

Contact information: (858) 534-4382

Online: <http://osd.ucsd.edu>