

<b>Course Title</b>	Multicultural France
<b>Course Level</b>	Graduate / Undergraduate
<b>Domain</b>	English language course
<b>Language</b>	English
<b>Nb. Face to Face Hours</b>	36 (3hrs. sessions)
<b>E-learning Support</b>	Mycourse : yes
<b>ECTS</b>	6

## Course Title

Multicultural France

## Professor

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## Language

English

## Overview

After France won the FIFA World Cup in 1998, the slogan “Black, Blanc, Beur” emerged as a sign of the country’s alleged “harmonious multiculturalism”. About 20 years later, things have turned out far less joyful with intense debates going on about French secularism, amalgamation between Islam and terrorism, anti-Semitic acts, etc. The riots in French *banlieues* in 2005 and the emergence of the “Indigènes de la République” have come to symbolise, among others, the failure of a certain idea of French multiculturalism and were interpreted as a sign of French “colonial aphasia” (Ann Stoler). What does France look like in 2018? Such questions and themes will be tackled through the analysis of contemporary French cultural productions.

## Prerequisites

Students who will have read/watched/studied a substantial amount of the references mentioned in the bibliography will find it easier to understand the works examined in class.

## Course Objectives

The object of this class is to delve into contemporary, multicultural France, observe aspects of it through the lens of cultural productions, such as literature, cinema, documentaries, etc., and analyse them in the light of scientific articles by historians such as Nicolas Bancel or Pap Ndiaye.

## Learning Outcomes

Students will get an opportunity to have a deeper understanding of multiculturalism in the French context and to compare it with other multicultural contexts.

By attending this course, students will widen their cultural horizon and knowledge of France. By analysing French cultural productions (literary extracts, visual arts, music), they will also sharpen their critical eye while the various exercises done in class – oral presentations, essay writing with peer-review workshop, debates – will help them improve their public speaking skills and formal writing skills.

## Mode of Assessment

Final exam: 50%

An oral presentation: 25%

Essay: 25%

Participation in class will also be taken into account for final grading.

## Course Schedule

1	Introduction to "Multicultural France"
2	"Black, Blanc, Beur": French Colonial History and Postcolonial identities in/of France
3	"Barbès, Marseilles, and the French overseas territories": France and its multicultural territories
4	"Sports, Food, Languages": Various Aspects of Multicultural France
5	Multiculturalism and Secularism: the French Idea of "laïcité"
6	The French "banlieue film" 1: "La Haine" (1995)
7	The French "banlieue film" 2 : "Divines" (2016) / Multiculturalism and Feminism
8	Documenting the French Minorities
9	Francophonie, Francophone Literature, Beur Literature, Urban literature: Problematic Categories?

10	The recent "migration crisis" in France: Building a New French Multiculturalism?
11	Towards a Global History of France
12	Paper in class (Final exam)

## Bibliography

### Literature :

Cf. Alain Mabanckou, Leonora Miano, Assia Djebbar, Leïla Sebbar, etc.

- Maryse Condé, *Crossing the Mangrove (Traversée de la mangrove)*, 1989.
- Faïza Guène, *Just Like Tomorrow (Kiffe Kiffe demain)*, 2004.

Extracts may be studied in class.

### Non fiction:

-Aïssa Maïga, Sonia Rolland (and 14 other Black actresses), *Noire n'est pas mon métier*, Paris: Seuil, 2018.

- Music :

IAM, *L'école du micro d'argent*, 1997.

Casey, *Tragédie d'une trajectoire*, 2006.

La Rumeur, etc.

### History/Theory:

- Nicolas Bancel, Pascal Blanchard, Françoise Vergès, *La Colonisation française*, Milan "Les Essentiels", 2007.

- Patrick Boucheron (dir.), *Histoire mondiale de la France*, Paris : Seuil, 2017.

- Hafid Gafaiti, "Nationalism, colonialism, and ethnic discourse in the construction of French Identity", in Tylor Stovall and Georges van den Abbeele (eds), *French Civilization and its Discontents. Nationalism, colonialism, race*. Lanham etc., Lexington books, 2003, pp. 189-212.

- Moller S. Okin (editors: J. Cohen, M. Howard and M.C. Nussbaum). 1999a. "Is Multiculturalism Bad for Women?" Princeton: Princeton University Press, pp 7-27.

- Mireille Rosello, "Tactical universalism and new multiculturalist claims in postcolonial France", in Charles Forsdick and David Murphy (eds), *Francophone Postcolonial Studies. A Critical Introduction*, London, Arnold, 2003. pp. 135-144.

### Movies :

- Mathieu Kassovitz, *La Haine*, 1995

- Jean-François Richet, *Ma 6-T va crack-er*, 1996

- Laurent Cantet, *The Class (Entre les murs)*, 2008

- Céline Sciamma, *Girlhood (Bande de filles)*, 2014

- Houda Benyamina, *Divines*, 2016

### Documentaries :

- Hélène Milano, *Les roses noires*, 2011 (on being a teenage girl in a French “banlieue”).
- Juan Géla, Pascal Blanchard, *Noirs de France*, 2012.
- Fatima Sissani, *Les Gracieuses*, 2014.
- Amandine Gay, *Ouvrir la voix*, 2017.
- Daniel Cattier, Juan Gela, Fanny Glissant, *Les Routes de l’esclavage*, 2018.

The DVDs of the movies and documentaries which will be studied in class will be circulated from the beginning of the semester.

## MyCourse

**Additional references and documents will be available on MyCourse.**

## Grading

The numerical grade distribution will dictate the final grade.

**Class participation:** Active class participation – this is what makes classes lively and instructive. Come to class on time after reading the documents made available to you on MyCourse. Class participation is based on quality of comments, not quantity.

**Exam policy:** In the exam, students will not be allowed to bring any document (except if allowed by the lecturer). Unexcused absences from exams or failure to submit cases will result in zero grades in the calculation of numerical averages. Exams are collected at the end of examination periods.

## Academic integrity

Be aware of the rules in Université Paris Dauphine about plagiarism and cheating during exams. All work turned in for this course must be your own work, or that of your own group. Working as part of a group implies that you are an active participant and fully contributed to the output produced by that group.