

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage: Spring 2014**

**Discipline: African-American and African Studies**

**AAS 3500: African Cinema**

**Upper Division**

**Faculty Name: Kandioura Drame**

### **COURSE DESCRIPTION:**

This course is a survey of African cinema since the 1950s. First the course will examine the representation of Africa and the Africans in colonial films and the practices of colonial nations regarding cinema and filmmaking mainly in Francophone Africa. Second, the course will study the birth and evolution of celluloid filmmaking by Francophone Africans in the postcolonial era, the aesthetic forms and economic basis of filmmaking as well as the ideological and thematic structures of this cinema. Third, the course will examine the history and development of *Nollywood* (Anglophone video cinema, mainly Nigerian) into the first “film industry” in Africa in the last twenty years.

### **REQUIRED TEXTBOOKS:**

**AUTHOR:** Manthia Diawara

**TITLE:** *African Films: New Forms of Aesthetics and Politics*

**PUBLISHER:** Prestel Publishing

**ISBN #:** 9783791343426

**DATE/EDITION:** 5/25/2010

Pierre Barrot, Editor

*Nollywood, the Video Phenomenon in Nigeria*

Indiana University. Press

9780253221179

1/26/2009

Jamie Meltzer, Director

*Welcome to Nollywood*(DVD), 2010.

*Nollywood Babylon* by Ben Addelman and Samir Mallal, 2008

*This is Nollywood* by Franco Sacchi, 2007.

### **OUTLINE OF COURSE**

**A1- January 14: Introduction**

**A2- January 16: Colonial situation, Africa seen by Hollywood.**

**Screening of *The African Queen* by John Huston (1951)**

January 17: Hilo

**A3- January 21: Discussion of reading and *The African Queen* by John Huston (1951)**

**A4- January 23: Colonial situation, British lens. Screening of *White***

*Mischief* by Michael Radford (1987)

**A5- January 28: Discussion of *White Mischief* by Michael Radford (1987)**

**A6- January 30: Colonial situation, French lens. Screening of *Black and White in Color* by Jean-Jacques Annaud (1987).**

February 29-30: Yokohama

February 1-3: Kobe

**A7- February 4: Discussion of *Black and White in Color* by Jean-Jacques Annaud (1987).**

**A8- February 6: An African Intervention. Screening of *Borrom Sarret* by Ousmane Sembène (1962)**

February 6-7: Shanghai

February 10-11: Hong Kong

**A8- February 11: An African Intervention. Screening of *Borrom Sarret* by Ousmane Sembène (1962)**

**A9- February 13: An African Intervention. Discussion of *Borrom Sarret* by Ousmane Sembène (1962)**

February 14-19: Ho Chi Minh City

**A10- February 18: Self-Portrait I. Seeing Brightness: an African Myth Screening of *Yeelen* by Souleymane Cissé (1987)**

**A11- February 20: Self-Portrait I. Seeing Brightness: an African Myth, Discussion of *Yeelen* by Souleymane Cissé (1987).**

February 22-23: Singapore

**A12- February 25: Self-Portrait II: Hyena on a motorcycle. Screening of *Touki-Bouki* by Djibril Diop-Mambety (1973)**

**A13- February 27: Self-Portrait II: Hyena on a motorcycle. Discussion of *Touki-Bouki* by Djibril Diop-Mambety (1973.)**

February 27-March 4: Rangoon, Burma

March 11-16: Cochin

**A14- March 4: Oral Tradition & cinema. Screening of *Keita: The Heritage of the Griot* by Dani Kouyate (1995)**

**A15- March 6: Oral Tradition & cinema. Discussion of *Keita: The Heritage of the Griot* by Dani Kouyate (1995)**

March 9-14: Cochin, India

**A16- March 11: Self-Portrait III: The Postcolonial Situation. Screening of *Faat Kine*.**

\*Read "Durable dreams. Dissent, Critique, and Creativity in *Faat Kiné* and *Moolaadé*" by Jude G Akudinobi in *Meridians: feminism, race, transnationalism* 6.2 (2006) 177-194

**A17- March 13: Self-Portrait III: The Postcolonial Situation.**

**Discussion of *Faat Kine*** and "Durable Dreams. Dissent, Critique, and Creativity in *Faat Kiné* and *Moolaadé*" by Jude G Akudinobi in *Meridians: Feminism, Race, Transnationalism* 6.2 (2006) 177-194

**A18- March 18: What is Nollywood? Screening of *Welcome to Nollywood*** by Jamie Meltzer (2006).

**A19- March 20: Discussion of *Welcome to Nollywood*** by Jamie Meltzer (2006).

**March 21- Port Louis Harbour**

**A20- March 25: A Nollywood Blockbuster: *Living in Bondage*** by Chris Obi Rapu (1992)

**A21- March 27: A Nollywood Blockbuster: Discussion of *Living in Bondage*** by Chris Obi Rapu (1992)

**March 28-April 2: Cape Town**

**A22- April 1: A Nollywood Blockbuster: Discussion of *Living in Bondage*** by Chris Obi Rapu (1992)

**A23- April 3: A Nollywood Blockbuster: Discussion of *Living in Bondage*** by Chris Obi Rapu (1992)

**A24- April 8: Nollywood Thriller. Screening of *The Figurine*** by Kunle Afolayan (2009)

**A25- April 10: Nollywood Thriller. Screening of *The Figurine*** by Kunle Afolayan (2009)

April 10-12: Tema

April 13-14: Port of Tokoradi

**A26- April 15: Nollywood Thriller. Screening of *The Figurine*** by Kunle Afolayan (2009)

**A27- April 17: Nollywood Thriller. Screening of *The Figurine*** by Kunle Afolayan (2009)

**A28- April 22: Ideology in African Cinema.**

**A29- April 24: Aesthetic and economic issues in African Cinema**

April 27: Casablanca

April 29: Conclusion

May 1: Southampton

**FIELD WORK**

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

Visit of CAPE TOWN FILM STUDIOS. This Field Lab is conceived as a guided tour and direct observation of technical equipment and installations for filmmaking in postcolonial Africa.

Conception and production of films from A to Z. Students are expected to ask questions pertaining to the concept and function of “Film Studio”, economic and scientific/technological dimensions of the business of filmmaking. Students will submit a five-page report on the visit highlighting what they have learned about the function of film studios in filmmaking during their visit of CAPE TOWN FILM STUDIOS.

### **METHODS OF EVALUATION / GRADING RUBRIC**

Three papers, one oral presentation, readings and film viewing assignments, regular contribution to discussions in class are required of participants.

Paper #1: analysis of a single film: 25%.

Paper #2: Field lab report: 25%.

Paper #3: Research paper on at least three films focusing on a thematic, technical, or aesthetic issue: 25%.

Oral presentation: 15%

Discussions of and tests on readings and films: 10%

### **RESERVE LIBRARY LIST**

None

### **ELECTRONIC COURSE MATERIALS**

None

### **HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”

â€” African Film: New Forms of Aesthetics and Politics . Munich: Prestel, 2010. Dovey, Lindiwe. â€œEditorial: African Film and Video: Pleasure, Politics, Performance.â€ Journal of African Cultural Studies 22, no. 1 (2010): 1-6. Fanon, Frantz. The Wretched of the Earth . New York: Grove, 1963. Gana, D. R. and Clement D. Edekor, ed. Film & Video Directory in Nigeria . Vol. 3. Abuja, Nigeria: National Film and Video Censors Board, 2006. Buy a cheap copy of African Film: New Forms of Aesthetics book by Manthia Diawara. Contemporary African filmmaking is the subject of this insightful and exciting look at every aspect of the art form on the African continent. Focusing on new trends Free shipping over \$10.Â Book Overview. Contemporary African filmmaking is the subject of this insightful and exciting look at every aspect of the art form on the African continent. Focusing on new trends in African cinema from the 1990s to today, this book explores new cinematic languages and modes of production, films departure from nationalism and social realism, and the Nollywood film industry, among other topics. In this book Manthia Diawara, a renowned scholar on Black cinema, literature African Film book. Read reviews from worldâ€™s largest community for readers. Contemporary African filmmaking is the subject of this insightful and excitin...Â Focusing on new trends in African cinema from the 1990s to today, this book explores new cinematic languages and modes of production, films departure from nationalism and social realism, and the Nollywood film industry, among other t Contemporary African filmmaking is the subject of this insightful and exciting look at every aspect of the art form on the African continent. Focusing on new trends in African cinema from the 1990s to today, this book explores new cinematic languages and modes of production, films departure from nationalism and social realism, and the Nollywood film industry, amon Focusing on new trends in African cinema from the 1990s to today, this book explores new cinematic languages and modes of production, films' departure from nationalism and social realism, and the Nollywood film industry, among other topics. In this book Manthia Diawara, a renowned scholar on Black cinema, literature, and art brings readers up to date on the exciting changes taking place behind and in front of African cameras. Contributions by filmmakers, scholars, and producers as well as profiles of thirty important African directors and their films, provide valuable insight into recent