

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].”

A list of 29 films compiled on Letterboxd, including *Ezra* (2007), *Testament* (1988), *Juju Factory* (2007), *The Bloodettes* (2005) and *Clouds Over Conakry* (2007). About this list: In memoriam Samba FÃ©lix Ndiaye, Adama Drabo, DÃ©sirÃ© SÃ©carÃ©, Ousmane SembÃ©ne. Films not on Letterboxd: *Lettre Ã Senghor* (Samba FÃ©liz Ndiaye, 1998) *Bahati* (Wanjiru Kinuanjui, 2008). In memoriam Samba FÃ©lix Ndiaye, Adama Drabo, DÃ©sirÃ© SÃ©carÃ©, Ousmane SembÃ©ne. Films not on Letterboxd: *Lettre Ã Senghor* (Samba FÃ©liz Ndiaye, 1998) *Bahati* (Wanjiru Kinuanjui, 2008). In this essay I review two new academic books that examine cinema in Africa. The first, *African Film: New Forms of Aesthetics and Politics*, is Manthia Diawara's latest contribution to the field of cinema studies, African Diaspora studies, and cultural studies. The second book, *Cinema in a Democratic South Africa: The Race for Representation*, by Lucia Saks, is another contribution to the study of cinema in South Africa after the demise of apartheid and the rise of democracy. Given South Africa's history of racial segregation and politics, South African cinema has largely been viewed as outside Having become a fixture at FESPACO, Diawara recounts, in *African Film: New Forms of Aesthetics and Politics* (2010), how SembÃ©ne made his presence felt at the great gatherings of the annual festival, when "African cinema" was being forged to a large extent under his influence (rather than that of Rouch, who had influenced more the development of film from Niger). And then, gradually moving from the personal to the scholarly, he pursued the question of SembÃ©ne's style, exploring closely the composition and construction of his shots, editing, and visual choices and placing this foundational Af...