

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014

Discipline: African-American and African Studies

AAS 3500: African Cinema

Upper Division

Faculty Name: K. 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 policies 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)

- **Release Date: 2/9/2010**
- **UPC: 845637000777**
- **Original Release: 2006**
- **Source: Indiepix**
- **Format: DVD**

TOPICAL OUTLINE OF COURSE

B1- January 13: Introduction

B2- January 15: Colonial situation, Africa seen by Hollywood. Screening of *The African Queen* by John Huston (1951)

B3- January 18: Discussion of reading and *The African Queen* by John Huston (1951)

B4- January 21: Colonial situation, British lens. Screening of *White Mischief* by Michael Radford (1987)

B5- January 23: Discussion of *White Mischief* by Michael Radford (1987)

B6- January 26: Colonial situation, French lens. Screening of *Black and White in Color* by Jean-Jacques Annaud (1987).

B7- January 28: Discussion of *Black and White in Color* by Jean-Jacques Annaud (1987).

B8- February 5: An African Intervention. Screening of *Borrom Sarret* by Ousmane Sembène (1962)

B9- February 13: An African Intervention. Discussion of *Borrom Sarret* by Ousmane Sembène (1962)

B10- February 21: Self-Portrait I. Seeing Brightness: an African Myth Screening of *Yeelen* by Souleymane Cissé (1987)

B11- February 26: Self-Portrait I. Seeing Brightness: an African Myth, Discussion of *Yeelen* by Souleymane Cissé (1987)

B12- March 6: Self-Portrait II: Hyena on a motorcycle. Screening of *Touki-Bouki* by Djibril Diop-Mambety (1973)

B13- March 8: Self-Portrait II: Hyena on a motorcycle. Discussion of *Touki-Bouki* by Djibril Diop-Mambety (1973)

B14- March 16: Oral Tradition & cinema. Screening of *Keita: The Heritage of the Griot* by Dani Kouyate (1995)

B15- March 19: Oral Tradition & cinema. Discussion of *Keita: The Heritage of the Griot* by Dani Kouyate (1995)

B16- March 22: 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

B17- March 24: 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

B18- March 27: What is Nollywood? Screening of *Welcome to Nollywood* by Jamie Meltzer (2006).

B19- April 4: Discussion of *Welcome to Nollywood* by Jamie Meltzer (2006).

B20- April 6: A Nollywood Blockbuster: *Living in Bondage* by Chris Obi Rapu (1992)

B21- April 9: A Nollywood Blockbuster: Discussion of *Living in Bondage* by Chris Obi Rapu (1992)

B22- April 16: Nollywood Thriller. Screening of *The Figurine* by Kunle Afolayan (2009)

B23- April 18: Nollywood Thriller. Discussion of *The Figurine* by Kunle Afolayan (2009)

B24- April 21: Conclusion

B25- April 29: FINALS

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.

Day 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 to 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.

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]."