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  
*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)**


February 29-30: Yokohama
February 1-3: Kobe


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


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


March 9-14: Cochin, India


March 21- Port Louis Harbour


March 28-April 2: Cape Town

A22- April 1: 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)

April 10-12: Tema
April 13-14: Port of Tokoradi

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].”
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.