FALL 2009

FILM-367/ GAST-491/HIST-391
Int'l Film: Global Africa
PIGT 308
3:45-7:45pm (W)

Instructor: Saheed A. Adejumobi, Ph.D.
Office: Casey 429
Office Hours: T 2:00-5:00pm, TH 2:00-3:00pm
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COURSE DESCRIPTION

The goal of this class is to highlight how people of African descent are expressing their heritage, identity and vital issues through cinematic images worldwide. The course will provide an in-depth analysis of films from across the broad spectrum of the African Diaspora in order to capture their richness and diversities in terms of aesthetic, political, social and cultural significance.

Readings:
Michael T. Martin, *Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality*. Detroit, MI: Wayne State University Press, 1995
Manthia Diawara, *In Search of Africa.* Boston, MA: Harvard University Press, 2000

COURSE REQUIREMENTS

Assignments and Grading:
The class is primarily discussion based; it requires and rewards your active critical engagement with the course materials as well as with me and everyone else in the class. The course includes lectures; screenings; seminar-style class discussions; class leadership presentations; journal writings and two exams.
Your final grade for this class will be determined according to the following percentages, totaling 100%:

Short Critical Essays/Synopses (2)	*20%*
Journals	*20%*
Class Presentation	*20%*
Final Examination/Project	*30%*
Class Participation and Attendance	10%

Please note that you must complete ALL assignments listed below in order to pass and receive credit for this course. Grade criteria will be clearly stated on this syllabus and during assignments. Thus, read this syllabus very closely.

CLASS PARTICIPATION

Scheduled film screenings are mandatory and you will be tested on them during class exams and assignments.

Participation in discussions will count for 10 points = 10% of your final grade:

Your active participation in the discussions will count towards your participation grade. Attendance and participation are required, not optional. We will cover some materials outside of textbook readings. No more than two absences will be accepted in this class. After two absences, it will cost you your participation grade (i.e., 10 points off your final grade). If you are absent because of religious or intercollegiate athletics, travel for academics purposes, you are responsible for your own make-up classes. No make-up exams or Incompletes unless a real crisis occurs. I expect to be contacted as soon as possible.

Journals:

You are equally required to keep a journal commenting on the readings, the films, class discussion, personal observations and reflecting on outside events related to the class (3-5 pages per week) of which the first set will be submitted by mid-term and the second set at the end of the quarter--20% of your grade

Class Presentations = 20% of your final grade:

You will sign up for particular dates on which you will be responsible for producing and presenting a research paper on a topic of your choice related to the themes highlighted in the course description. The instructor must approve your topic.

The course is intensive in terms of readings and writing assignments. Thus, simply describing scenes from the film in your papers without making intelligent reference to the readings assigned is not enough: The reading are not in your syllabus for decoration!

Final Exams/Project = 30% of your final grade:

You will be required to relate final project to the readings, screenings, lectures and class-discussion.

Assignment Policies:

I expect you to complete papers that are typed, double-spaced essays free of grammar, spelling and punctuation errors for this class. No late papers will be accepted. For the Final project, you may be allowed to work as a team, although not more than 3 people are allowed to form a team. I also expect to read at least three citations from film experts in your papers. You can get them from books, academic film journals and interviews. They all have to be properly referenced. A field trip to the library might be scheduled for that purpose.

Scholastic Dishonesty:

(Note: Since the pledge is required on all assignments, e-mail submissions of paper will not be accepted). The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or extension on a test, quiz or other assignment, and submission of essentially the same written assignment for two courses without prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please be sure to read the student handbook.

Services for Students with Disabilities:

Seattle University provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, please contact the Office of the Dean of Academic Services.

Undergraduate Writing Center:

The Writing Center, located in the Interim Library room 115, offers individualized assistance to students who want to improve their writing skills. There is no charge and students may come in on a drop-in or appointment basis. (206) 296-6239.

Select Themes:

Diasporic Histories
Arts and Intellectual Traditions
Black Folklore/Legends
Modernity
Race and Racism
Slave Narratives
Colonial Encounters
Civil Rights/Decolonization/Nationalism
Nations, Blackness and Representation
Blackness /Music and Representation
Feminism
Issues in Black Masculinity
Queerness and Blackness
Youth Culture
Immigration and Blackness
Apartheid
Global Trade
International Relations
Sports and Expressive Cultures

COURSE SCHEDULE

All readings should be completed before the scheduled class session. *Note: Films are subject to change based on the class schedule and related assignments.

Week 1 (Sept. 23): Introduction

Film: *Throw Down Your Heart, A Documentary by Sascha Paladino* (2009, Béla Fleck brings the Banjo Back to Africa)

Week 2 (Sept. 30): Mapping the Terrain

Readings:

- "Framing the "Black" in Black Diasporic Cinemas" by Michael T. Martin in *Cinemas of the Black Diaspora*
- "Culture and National Identity" by Roy Armes in *Cinemas of the Black Diaspora*
- "A No-Theory Theory of Contemporary Black Cinema" by Tommy L. Lott in *Cinemas of the Black Diaspora*
- "An Image of Africa: Racism in Conrad's "Heart of Darkness"" Second Chancellor's Lecture given by Prof. Chinua Achebe at the University of Massachusetts, Amherst, February 1975

Film #1: *Africa: Different but Equal* (1984, dir. Basil Davidson)

Film #2: *Le Grand Blanc De Lambaréné* [*The Great White Man of Lam*baréné] (1995, directed by Bassek ba Kobhio)

***NOTE:** Begin reading *An Image of Africa* by Manthia Diawara (further instructions will be provided for class discussions)

Week 3 (Oct. 7): Continental Africa I

Readings:

- "The Artist as the Leader of the Revolution: The History of the Federation Panafricaine des Cineastes" by Manthia Diawara in *Cinemas of the Black Diaspora*
- "A Cinema Fighting for Its Liberation" by Ferid Boughedir in *Cinemas of the Black Diaspora*
- "Sembene, A Griot of Modern Times" by Francoise Pfaff in *Cinemas of the Black Diaspora*
- "[South Africa] Independent Cinema" by Keyan Tomaseli in *Cinemas of the Black Diaspora*
- **Film #1:** *Aimé Césaire: A Voice for History* (1994, directed by Euzhan Palcy)
- **Film #2:** *Borom Sarret (*1963, directed by Ousmane Sembene)
- **Film #3:** *Black Girl* (1966, directed by Ousmane Sembene)
- **Film #4:** *Xala, the Curse* (1974, directed by Ousmane Sembene)

Week 4 (Oct. 14): Continental Africa II

Readings:

- "Black African Cinema in the Eighties" by Roy Armes in *Cinemas of the Black Diaspora*

- "Toward an African Cinema" by N. Frank Ukadike in *Cinemas of the Black Diaspora*
- "New Developments in Black African Cinema" by N. Frank Ukadike in *Cinemas of the Black Diaspora*
- "Portuguese African Cinema: Historical and Contemporary Perspectives, 1969 to 1993" by Claire Andrade-Watkins in *Cinemas of the Black Diaspora*

Film: *Bamako* (2006, directed by Abderrahmane Sissako)

Week 5 (Oct. 21): Caribbean & South America I

Readings:

- "Shape and Shaping of Caribbean Cinema" by Mbye Cham in *Cinemas of the Black Diaspora*
- "On Adapting a West Indian Classic to the Cinema: The implication of Success" in *Cinemas of the Black Diaspora*
- "Sergio Giral on Filmmaking in Cuba: An Interview" by Anna M. Lopez and Nicholas Peter Humy in *Cinemas of the Black Diaspora*
- "Samba, Candomble, Quilombo: Black Performance and Brazilian Cinema" by Robert Stam in *Cinemas of the Black Diaspora*
- Dennis West, "Slavery and Cinema in Cuba: The Case of Gutierrez Alea's *The Last Supper*," *The Western Journal of Black Studies* 3, no. 2 (1979): 128-33.

Film: *Black Orpheus* (1959, directed by Marcel Camus)

Film: *Quilombo* (1984, directed by Carlos Diegues)

Week 6 (Oct. 28): Caribbean & South America II

Readings:

- "Representations of the Body of the New Nation in *The Harder They Come* and *Rockers*" by Ifeona Fulani (available on Angel)

Film: *Rockers* (1978, directed by Ted Bafaloukos)

Week 7 (Nov. 4): Western Europe

Readings:

- "Black Filmmaking in Britain's Workshop Section" by Coco Fusco
- "The Films of Isaac Julien: Look Back and Talk Black" by Jose Arroyo
- "The Cinema of Exile" by Abid Med Hondo
- "Producing African Cinema in Paris: An Interview" with Andree Daventure by Mark A. Reid

Film: *Frantz Fanon, Black Skin White Mask* (1996, directed by Isaac Julien)

Film: *Life on Earth* (1998, directed by Abderrahmane Sissako)

Week 8 (Nov. 11): United States

Readings:

- [Black Film as Genre] Definitions by Thomas Cripps in *Cinemas of the Black Diaspora*
- "Images of Blacks in Black Independent Films: A Brief Survey" by James A. Snead in *Cinemas of the Black Diaspora*

- Making Daughters of the Dust by Julie Dash in *Cinemas of the Black Diaspora*
- "William Greaves, Documentary Filmmaking, and the African American Experience" by Charles Musser and Adam Knee in *Cinemas of the Black Diaspora*
- Black American Cinema: The New Realism by Manthia Diawara in *Cinemas of the Black Diaspora*

Film: *Daughters of the Dust* (1991, directed by Julie Dash)

Week 9 (Nov. 18): United States II

Readings:

- "The Paradox of Black Independent Cinema" by Clyde Taylor in *Cinemas of the Black Diaspora* (Section: The State and Future of the Black Film Movement: An Exchange)
- "Which Way the Black Film Movement?" By David Nicholson in *Cinemas of the Black Diaspora* (Section: The State and Future of the Black Film Movement: An Exchange)
- "The Future of Black Film: The Debate Continues" by Zeinabu Irene Davis and Clyde Taylor in *Cinemas of the Black Diaspora* (Section: The State and Future of the Black Film Movement: An Exchange)

Film: *BaadAsssss Cinema* (2002, directed by Isaac Julien)
Film: *Killer of Sheep* (1977, directed by Charles Burnett)

**** Nov. 25-28: No Class (Thanksgiving) ****

Week 10 (Dec. 2): Diaspora & Postmodern Utopia & Dystopia

Readings:

- Resolutions of the Third World Film-makers Meeting, Algiers, December 5-14, 1973 Cineaste in *Cinemas of the Black Diaspora*
- Seminar on "The Role of the African Film-Maker in Rousing an Awareness of Black Civilization," Ouagadougou, April 8-13, 1974 Society of African Culture in *Cinemas of the Black Diaspora*
- Niamey Manifesto of African Film Makers, March 1-4, 1982 FeCAViP Manifesto (1990) in *Cinemas of the Black Diaspora*
- "A Mirage in the Desert?; African Women Directors at FESPACO" by Claire Andrade-Watkins in *Cinemas of the Black Diaspora*
- "Dialogic Modes of Representing Africa(s): Womanist Films" by Teshome H. Gabriel in *Cinemas of the Black Diaspora*

Film: *Dirty, Pretty Things* (2002, directed by Stephen Frears)

**** FINAL EXAM: December 7th to 12th ****