

SYLLABUS

HIS 568-01 African History and Cultures through Film Spring 2016, W, 2-4:50 pm, 303 Curry
Dr. Colleen Kriger Optional film screening, T 5:15-7:15 pm (room TBA)
Telephone: 334-5205 (office); 334-5992 (History Department)
Office: 2107 MHRA (2nd floor) -- Office Hours: M/T 11 am – 12 noon, and by appointment

Course Objectives: In this course we analyze the multiple mappings of race, gender, class, and sexuality in contemporary Francophone Cinema. Along the way, we will examine the historical intricacies of Africa's precolonial and colonial eras, struggles for independence, and the legacies of these histories in the current post-colonial period. In particular, we will discuss the ongoing flows between Francophone African countries and France. We will focus on the ways in which Africa and Africans have been portrayed in a variety of film genres, and so we will be especially concerned with issues of *content* – that is, messages conveyed in film about Africa and Africans – and the *ways* in which those messages are conveyed in order to decode them. We look at stereotypes about Africa in film, where those stereotypes have come from, in what forms they persist over time, and responses to them by politically aware and engaged filmmakers. We will therefore identify historical, social, economic, political, and cultural forces at play both in the productions of the films and in their content. What are the challenges of imagining Africa on its own terms and not in relation to the west, especially the former colonial power? How are interactions with the West negotiated? Finally, we will consider how some films and their circulation may change perceptions of Africa both from within and outside the continent. **All films will be subtitled in English and this course will be taught in English.**

Undergraduate Student Learning Outcomes (SLO)s: At the completion of this course the undergraduate student should be able to:

1. Identify, describe, and analyze common stereotypes Americans have about Africa and/or African people;
2. Explain the historical and political dimensions of media studies;
3. Describe and critically analyze and interpret scenes or segments of films.

Graduate Student Learning Outcomes (SLOs): In addition to the above learning outcomes, at the completion of this course the graduate student should be able to:

4. Plan and present to undergraduate students a clearly organized, formal summary of a published critical analysis of a film.

Course requirements for undergraduate students:

Weekly Position Papers (based on weekly readings, 1p. typed), together worth 30% of final grade (SLOs 1 and 2);

Paper #1 (film summary/scene selection essay, 5pp. typed), 25% of final grade (SLO 3);

Paper #2 (film scene analysis, 6-7pp. typed), 30% of final grade (SLO 3);

Attendance and class lecture/discussion participation, 15% of final grade.

Course requirements for graduate students:

Weekly Position Papers (as above), together worth 25% of final grade (SLOs 1 and 2);
Paper #1 (film summary/scene selection essay, 5pp. typed), 25% of final grade (SLO 3);
Paper #2 (film scene analysis, 10-12 pp. typed), 30% of final grade (SLO 3);
Attendance and class lecture/discussion participation, 10% of final grade;
Class presentation, 10% of final grade (SLO 4) (See Oral Communication Value Rubric).

Undergraduate Grading Scale:

(See UNCG Critical Thinking Rubric)

A+ = 98-100; A = 93-97; A- = 90-92; B+ = 88-89; B = 83-87; B- = 80-82; C+ = 78-79; C = 73-77; C- = 70-72; D+ = 68-69; D = 63-67; D- = 60-62; F = 59-0.

Graduate Grading Scale:

(See UNCG Critical Thinking Rubric)

A = 93-100; A- = 90-92; B+ = 88-89; B = 83-87; B- = 80-82; C+ = 78-79; C = 73-77; F = 72 and below.

Optional book at UNCG Bookstore:

Gocsik, Karen, Richard Barsam, and Dave Monahan, *Writing About Movies* (3rd edition)

Required readings on Canvas E-Reserves:

See the calendar for weekly readings.

Required Films on Reserve at Jackson Library:

Chronique d'un été/Chronicle of a Summer (Paris: 1960) (Jean Rouch and Edgar Morin, 1961)

Chocolat (Claire Denis, 1988)

La Bataille d'Alger/The Battle of Algiers (Gillo Pontecorvo, 1966)

Lumumba: La Mort du Prophète (Raoul Peck, 1992)

La noire de.../Black Girl (Ousmane Sembène, 1966)

Faat Kiné (Ousmane Sembène, 2001)

Madame Brouette (Moussa Sene Absa, 2002)

Yeelen (Souleymane Cissé, 1987)

Bedwin Hacker (Nadia El Fani, 2002)

Moolaadé (Ousmane Sembène, 2004)

White Material (Claire Denis, 2009)

Bamako (Abderrahmane Sissako, 2006)

Timbuktu (Abderrahmane Sissako, 2014)

Policies:

- Written and in-class assignments are due by the date and time indicated in the syllabus. All papers must be handed in typed, in hard copy. No electronic copies will be accepted. Late work will NOT be accepted unless you contact me beforehand/immediately and provide written documentation of your emergency;
- Attendance is required. One and only one unexcused absence is allowed. For one

additional absence, one percentage point will be deducted from your final grade. For any other absences, your final grade will be dropped to the next grade increment for each additional absence (e.g. from B- to C+);

- Students are to spend a minimum of two hours preparing for the course for every hour in class (that is, a minimum of six hours a week). Film screenings are not factored into this calculation. Optional class film screenings will be held on Tuesdays from 5:15 to 7:15 (room to be announced). You are encouraged to attend these screenings, but they are not required. In any case, you must see the film before discussion on Wednesdays. All films will be on reserve in Jackson Library, and must be viewed on the premises. Many of the films are also on Netflix if you prefer watching them at home.

Academic Integrity:

As members of the UNCG community, students are expected to uphold academic integrity at all times. In many classroom activities you may be asked to work with others; in addition, you are encouraged to study with others in order to better understand the information presented in the course. This kind of collaboration is acceptable and encouraged.

However, any written and oral work that forms the bases of your final grade in the class **MUST** be your own original work. You will be charged with plagiarism if you: copy verbatim or paraphrase from published sources without adequate documentation; purchase a pre-written paper; let someone else write a paper for you; pay someone else to write a paper for you; or submit as your own someone else's unpublished work, either with or without permission.

Often students commit plagiarism without intending to do so. If you use any portion of someone else's ideas without attribution or documentation and pass them off as your own, this is plagiarism. Please contact me if you have any questions regarding what constitutes plagiarism or academic dishonesty. All incidents of violations of the Academic Integrity Policy will be reported to the Dean of Students. Please see UNCG's Academic Integrity Policy:

<http://academicintegrity.uncg.edu/complete/>

Final Examination:

In lieu of a final exam, you will turn in Paper #2 at the scheduled time for our final exam – in the box outside my office, 2107 MHRA, or in my History Department mailbox, 2118 MHRA.

Accommodations:

If you have a documented disability and need accommodations or have questions, please contact the Director of the Office of Disability Services at 334-5440 or ods@uncg.edu. Once you are registered with this office, please contact me.

Course Communication: I do not use Canvas except for e-Reserves and I do not accept email or text messages unless they are absolutely necessary, relevant, and coherent. No assignments are accepted as email attachments. Face to face discussions and appointments are still the most useful and efficient modes of communication. If you are confused about any aspect of the course, COME IN AND SEE ME.