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FILM 381.01B: Survey of African Cinema

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1. SURVEY OF WESTERN AFRICAN CINEMA—SEMESTER Fall 2013 UNIVERSITY OF MONTANA

MCLG 339—01-B/ FILM 381—01/ FRCH 339—01-B/ LSH. 391.01/ 3 credits/ L.A. BLDG. 308
INSTRUCTOR: Dr. Michel VALENTIN—Professor of French.—
Contact Hours: MONDAY AND WEDNESDAY—Time: 15:10 to 18:00—Aug 26 to Dec. 13 2013.
Office: U.M. MCLL Dept. L.A. 322—Office phone: 243-2301—e-mail: michel.valentin@umontana.edu
Office Hours: By appointment or Tuesday/ Thursday—12:10 to 13:00, or Monday/Wednesday—14: to 15:00.

COURSE GOAL and OUTCOMES:
Absorption of materials and information (diachronic survey of African cinema) accompanied by
interpretation and evaluation of textual dimension of films (i.e., film as text) through the use of
filmic critical theory (basically Lacanian inspired and Deleuzian filmic critical theory—for
Deleuze, cinema is first and foremost a pre-verbal intelligible content—pure semiotics, while for
a Lacanian-based critical reading, cinema deals with the sign as the signifier/symptom engaged
by and engaging the three dimensions which constitute us as humans: the Real/ the Imaginary
and the Symbolic).
The goals of this course are several: 1) to sensitize students to the portrayals of African
life in African cinema 2) to place African cinema in the light of a colonial past and later
post-colonial concerns, 3) to provide the vocabulary of cinematography and to show how
cinema manipulates its meaning, and 4) to provide students with the critical acumen for
analyzing African film on its own grounds.
Successful students should be able at the end of this course to: 1) describe filmic
procedures and show how they effect targeted audiences, 2) critically analyze film within
its social contexts, 3) understand the theoretical basis of multicultural studies as it
pertains to film.

CLASS PROCEDURES

1) The Instructor will supply background information on the film to be seen and its
filmmaker during lectures.
2) Showing of films. Students will view each film at least twice. A) Once in class—and
B) another time by themselves (if possible before “official” designated showing in class)—
Three possibilities: Students will view each film by themselves at a) U.M. Mansfield
Library.

Half of Class-time is devoted to lectures, analysis of film sequences and discussion.
During each film’s screening, students will take notes. Attending the any African movie
shown by the UM French Club—please take notes during film screenings.
3) Students will prepare questions about each film and ask them during next class period.
Instructor will answer questions.
4) The Instructor will evaluate films through sequential analysis and film clips—to point
out salient features and characteristics of the film considered.
5) Students will identify the main points of the film, then practice sequence outlining:
students will make an outline of the sequence, and for each scene, count the number of
shots and describe the action in one sentence. For that purpose, students will form
discussion groups that will also turn in every week group reports about each movie,
reporting their conclusions about the studied film: (reason: viewing, discussing and writing about each film will help students to focus on specifics and develop meaningful generalizations about each film.) Groups will discuss major aspects of film studied outside of class. Additional approaches can be used: for instance: Raymond Durgnat suggests studying the frozen image of a film next to a reminiscent painting or still photograph, and that next to the silenced sound, one may play relevant music or read a poem on a similar subject ("Towards Practical Criticism," AFI (American Film Institute) Education Newsletter—March-April 1981: 11)

6) Students will have the opportunity to discuss the outline and revise it as necessary (goal: to gain a better sense of shots, scenes, and sequences and to understand how they are combined to construct a film.

7) Students will turn group reports about selected study questions about each film and readings reports about selected published analysis of the movie and film maker in question (a list will be supplied—and more can be found on the Internet and/or at the UM library.) Reason: students will learn how to examine a published analysis of a film they know well and measure the criteria, ideas, assumptions, critical acumen of a published film analysis and compare theirs with the writer’s.

9) At the end of the course, students will turn in a ten page term paper (last day of exam week), after having a) written and discussed with the Instructor, a detailed thesis statement and outline of the essay they plan to write, and submit it to the Instructor. The Instructor will return the marked thesis statement and outline.

→ Imperative is the need to write about cinema, to discuss its images with scruple and vigilance. Well written, adventurous papers are essential for success in this course. Students then write their final term paper/essay - → rationale: to lead student through the process of thinking critically about a movie and then write meaningfully about it.

Course Description
This course intersects academic categories and topics such as Film, Media, Cultural Studies, French civilization and culture, colonialism, emigration, postmodernism. Cinema is a social discourse, a presentation and representation. As such it is an ideology. This course examines how the new and young cinema of newly independent West African nations strove to deal with the colonial legacy, offset and change the negative iconic portrayal of colonized and subaltern populations in films produced from the thirties to the sixties in the West and especially in France, and in their former West African and Maghrebine colonies. These films not only examine France’s colonial past, which until recently has remained obfuscated, but also problematize key postmodern questions such as those revolving around the concept of ethnic/religious/national/sexual identity linked to the larger contemporary issues of race/racism, ethnicity, sexuality as well as class (exploitation) and gender. The connecting thread that links all the films enumerated here is the resistance and survival portrayed of individuals and groups of different races or ethnic origins and the struggle to forge/portray a new identity.

At one level, we will concentrate on cinema as a language, an ideological discourse that aims to provide a critical exploration. At another level, we will analyze how the selected films erase/subvert the colonial or neo-colonial problematic representations of subjected cultures and races (what is called “minorities” in the ex-colonial power) on the screen. We will also
investigate the epistemology of resistance and identity in films produced within the “Francophone” countries specified above.

The course will follow a diachronic approach: History of African cinema (survey) along lines of chronological development to give a certain historical and political perspective of the medium and bring out the specificity of African cinema.

Survey of African Cinema will also focus on moments that break the lines of narrative cinema from within the structures, patterns and figures that catalyze our will and desire to associate film and story (viewer’s suture). One of the effects will be addressing our eyes to the material forms that hold our attention, dictate (to the point of constituting it) our desire, and promote the institution of cinema as a certain ideology. We shall determine what is at stake in viewing film as a text of mobile, kinetic surfaces of meaning and energy, examining the major positions and issues in film theory and criticism from an historical perspective.

Topics will cover approaches such as aesthetic theory, formalism, and post-structuralist positions: especially feminist and psychoanalytic explanations. Rather than simply following the convention of the medium history for each period of study, too easily and traditionally labeled (“surrealism of the 20s, grand narrative of the 30s, new wave of the 50s, and post-new wave...”), we will test the force of a cinema theory to the degree that an analytical gesture will not be just an act of interpretation. It will give access to what is considered fundamental in the art work. Theory use takes the viewer off from its passive/receptive stand and stance and gives her/him an active role of “scripteur/trice” /decipherer of these modern icons and hieroglyphs constituted by filmic images. Some films unravel the very culture that produced them. With others, one has to read them “against their grain’, i.e., to make them unravel the culture that made them, in spite of themselves so to speak: questions and tactics of critical or semiotic reading, because films (like any other textual surface) have an ‘unconscious’ way of withholding critical and crucial information (tropes of matter abscondita.) In order to understand a work of art, (and a motion picture), one has to recognize its rhythms and forms (a film is first and foremost a movement, i.e., a rhythm, i.e., a sequenced time period/frame. The point is also to recognize and deconstruct (Derridean meaning the culture that informed those forms.) The making of a film is not a mimetic, one-way, univocal representation of reality. Making a film consists in selecting/choosing/privileged certain things (sequences, images, frames, rhythms...) and integrating them within a certain dynamic process.

In this course, a film will be considered as neither a transparent discourse rendering (mimetic of) reality (mimesis) nor a technological invention producing a (better) reality, but as a production involving a work, a practice, a transformation (metamorphosis) on, and of, the available discourses. We will focus on the ways a film as a discursive practice (discourse) relates to the speaking/viewing subject. The discourse of criticism will answer (and sometimes challenge) the film-text discourse. This answer may displace the combinations of words/images set by the film in the diegesis, in regard the audience, i.e., the positions/oppositions between “the

1 In diegesis the author tells the story. S/he is the narrator himself who presents to the audience or the readership his or his characters’ thoughts and all that is in his or their imagination, their fantasies and dreams. Diegesis has been contrasted since Plato’s and Aristotle’s times with mimesis, the form that is showing rather than telling the thoughts or the inner processes of characters, by external action and acting. Diegesis, however, is the main narrative in fiction and drama, the telling of the story by the author, in that he speaks to the reader or the audience directly. He may speak through his characters or may be the invisible narrator or even the all-knowing narrator who speaks from above in the form of commenting on the action or the characters. Diegesis may concern elements, such as characters, events and things within the main or primary narrative. However, the author may include elements which are not
enunciated" and "the enunciation"—notion of deixis—, the subject/object/language triadic summits, the audience/film dichotomy, the way a film "addresses," (seduces, simulates a certain reality to, or wants to pass as reality to) its audience... This is called the semiotics of film practice (notion of seme). The practices that articulate the different elements in the filmic discourses constitute a film text having certain political effects. One of the goals will be to try to find them out.

From this echoes the dialectics of film-work: films also have their unconscious discourse; i.e., an incising of film, body and discourse, a squaring away of the lines of frame, a re-writing of the genre where viewing off-sets the rapport of force which the filmic mechanisms imposes on us, the viewers. Problems will be localized in their own space of production. We shall undertake studies of the modes and effects of movements of meaning in the mechanism of cinema. We say mechanism since not only the apparatus includes machines producing the film and its projection in a movie-theatre (Claudine Eizykman calls it the N.R. I. = forme narrative représentative-industrielle or "representational narrative industrial form" typical of Hollywood cinema for instance), but also because of the "mechanics" of the imaginary (or technologies of symbolization, of engendering identification, gender and otherness, i.e. jouissance—extreme pleasure—for instance: Eizykman calls it the jouissance-cinéma—"cinema-enjoyment"form.) Already iconized in/by the culture, these forms are reified by the cinema-machine and the spectator responds with his/her psychic mechanism according to the way movies interpellate (Althusserian meaning) him/her, to which s/he answers by producing various systems of meaning. To what extent we can designate the ideology of film—how it will control the perception of the viewer—by problematizing the activity of the spectator as an interferent (or what one critic might have designated a "cacographer"—Tom Conley's expression) will be a question of import in our approach. The stakes involve pressure of discourse placed upon the films we choose to see, abandonment of the habit of viewing associated with narrative pleasure or generally the non-cinematographic properties of the medium. For this reason, the virtuality of filmic theory will command our interest throughout the semester. Methodology (critical discourse on the film art) helps construct models of how filmic artefacts work, by intervening between the film-maker and his/her subject (and often not consciously), and between the viewer and the movie watched. Critical discourses help shape thoughts into more than that kind of "petty bourgeois" subjectivism, where the reductionist appeal to the sheer intelligence of the film-maker, the sphere of mere individual impressions, or the self-indulgent satisfaction of the viewer, become the only criterion of value justifying the viewer response. Criticism will help us understand the world of cinema in more meaningful and rich ways: how things inter-relate, how relationships function. How a culture relates to the death-drive, otherness, women, male unrest, or art. Critical discourses point towards shapes of patterns, taken as a whole, and the elements of which are to be examined, and the relationships of which with other wholes, are to be investigated. Theory (critical thinking, methodology...) offers unique vantage points of view from which miscellaneous concerns and features are highlighted:

intended for the primary narrative, such as stories within stories; characters and events that may be referred to elsewhere or in historical contexts and that are therefore outside the main story and are thus presented in an extradiegetic situation. In film, diegesis is the narrative that includes all the parts of the story that are not actually shown on the screen, such as events that have led up to the present action; people who are being talked about; or events that are presumed to have happened elsewhere; in fact, all the frames, spaces and actions not focused on visually in the film's main narrative. Music in films is termed diegetic music if it is part of the narrative of the film, such as the story of a musician's life, or the story of a particular piece of music. However, music is non-diegetic, if it consists of mere background.
they provide conventions for organizing experience into patterns of meaning. Because art, social expressions, forms of human activity (i.e., texts) are better apprehended by means of conceptual model or frameworks. Art differentiates the undifferentiated. Films weave the multi threads of the textual tapestry into one. But obviously, not all movies are the same. Moreover, there is a difference in the production intention of films. In spite of what certain critical trends want us to believe, there are still major differences between a Hollywood, or foreign movie, made primary for the mass-market, for entertainment's sake (the multiplexes audience), a personal film, an art film, or a film essay—might it be a foreign movie or a non-Hollywood, or independent film. The films belonging to the second category (the so-called "serious category") beg to be pulled apart, thought, and rethought. They want you to be a "super-reader" with all your emotions at the ready. Not that one cannot do that to an entertainment type flick (as for instance, Marxist or psychoanalytical criticism do, because films as mass cultural products are often unconsciously motivated, and, also, high-brow art and popular art tend to mix their affects and effects in postmodern cultures), but mere entertainment doesn't seem to suggest that you must do that—on the contrary! You can just be drawn in, identify with the characters, experience self-recognition and re-assurance, univocally answer the call of ideological interpellation, and be left wanting (especially if you are used to watch art films) or contently resolved in the end.

Primarily commercial cinema is about losing oneself, perhaps. Art films are often very poetic and are not inaccessible, contrary to public opinion. Poetry is often of primary importance for these type of films and they often intend to leave the audience restless, equivocal, displaced... While the diegesis of many commercial pop movies is only motivated by suspense, action, and speed, art films (classics also for that matter) are driven by other forces. You have to look for/meaning(s), even when there seem to may be none. You have to see the ways films mirror and perform what the mind must do, what it is wired to do, its restlessness and drive and you have to analyze and sum things up, to look for the intent in every movement, image, shots, sequences of images, phrase, and to assign meaning even when and where it lurks (heuristic, hermeneutic dimension of criticism). It is perhaps what "the film essence is" or should be. This approach is to be applied to all movies watched. And applicable it is.

Also noteworthy, is the growing heterogeneity of the audience. Audience filmic tastes and consumerist preferences are more and more dependent not only upon socio-economic and class status, but also on ethnic, religious, sexual orientations, which do not necessarily coincide with more traditional categories such as class. A cinema which is not primarily commercial wants to reverse the priorities which make people conform and capitulate to objects and address the order of love and alienation which govern us all. Our age, the postmodern age, is an age of anxiety. According to Susan Sonntag (Against Interpretation, p. 39), art is a way of overcoming or transcending the world, which is also a "way of encountering the world, and of training or educating the will to be in the world," where, in spite of romantic will and hope, style seems to matter less than habit or code. Style seems more and more subordinated to questions of structure.

Criticism is therefore an invaluable mediator between immediate experience and the larger conceptual categories giving structure and meaning to life, since ideology takes root in the same soil as our visual perception of the world around us. Our way of seeing is linked with the realms of Imaginary and Symbolic relationships (Lacanian psychoanalytic theories). Students should be able at the end of the course to have 1) a general idea of the development of French cinema; 2) some insights into the reasons why certain patterns in the selection and arrangements of images afford pleasure, 3) and to have some ideas if that pleasure is innocent (with the
dependent aesthetic problems and questions) and does bear necessary and variable relation to ideology; (images-aesthetics- ideology): i.e. how to learn to see signs where there appears to be only natural and obvious meaning; 4) some understanding of the relation between the cinema and other images and the exploitation at the heart of our economic system; 5) some comprehension as to how our consent to this exploitation is solicited, engaged, elicited (our affects, i.e., our positions we occupy as viewers), and how images are used to mask or attenuate the experience of oppression in all its forms.

**Student Approach and Work**

1) The Instructor will supply background information on the film to be seen and its filmmaker during lectures.

2) **Showing of films.** Students will view each film at least twice. A) Once in class—and B) another time by themselves (if possible before "official" designated showing in class)—**Three possibilities:** Students will view each film by themselves at a) U.M. IMS screening rooms where they will sign up their names after each film (showings in mornings or evenings—see scheduled times; b) in the Foreign Languages Lab—LA. 101—see posted times; c) and at home (videos only of course)—Crystal Video has a good selection of the course movies.

Half of Class-time is devoted to lectures, sequences analyzing and film discussions. **During each film's screening, students will take notes.**

3) Students will prepare questions about each film and ask them during next class period. Instructor and students will answer questions.

4) The Instructor will be doing the following: with the students, description/discussion leading/evaluation of films through **sequential analysis** and **film clips**—sequential showings and re-showings and pointing out of salient features and characteristics of the film considered.

5) Students will identify the main point of the film, then practice **sequence outlining:** students make an outline of the sequence, and for each scene, count the number of shots and describe the action in one sentence. For that purpose, students will form discussion groups that will also turn in every week group reports about each movie, reporting their conclusions about the studied film: (reason: seeing, discussing and writing about each film, will help students to focus on specifics and develop meaningful generalizations about each film.) Groups will discuss major aspects of film studied outside of class. Additional approaches can be used: for instance: Raymond Durgnat suggests to study the frozen image of a film next to a reminiscent painting or still photograph, and that next to the silenced sound, one may play relevant music or read a poem on a similar subject ("Towards Practical Criticism," *AFI (American Film Institute) Education Newsletter*—March-April 1981: 11)

6) Students will have the opportunity to discuss the outline and revise it as necessary (goal: to gain a better sense of shots, scenes, and sequences and to understand how they are combined to construct a film.

7) Then comparison of similarities and differences between American movies and African movies of the corpus.

8) Students will turn group reports about selected study questions about each film and readings reports about selected published analysis of the movie and film maker in question (a list will be supplied—and more can be found on the Internet and/or at the UM library.) Reason: students will learn how to examine a published analysis of a film they know well and measure the criteria, ideas, assumptions, critical acumen of a published film analysis and compare theirs with the writer's.

9) At the end of the course, **students will turn in a ten pages term paper** (last day of exam week), after having a) written and discussed with the Instructor, a detailed thesis statement and
outline of the essay they plan to write, and submit it to the Instructor. The Instructor will return
the marked thesis statement and outline.

**Imperative is the need and means of writing cinema, of discoursing through its images with
scruple and vigilance. Well written, adventurous papers are essential for success in the course.
Students then write their final term paper/essay - → rationale: to lead student through the
process of thinking critically about a movie and then write meaningfully about it.

WEB SITES:

**NB:** Articles in English from *Cahiers du Cinéma* on Godard’s films and on the cinema art and
technique, and a Film Bibliography in French, are at the UM Mansfield Library: to access click on
the UM web page and follow instructions. 2) You may also access this syllabus-calendar through
the UM web page: http://eres.umt.edu (then instructor’s name—Valentin—or course name).

**Assigned readings: ASR**

**Background lecture: BCKLECT**  
**Readings: Assigned readings (ASR):**  


*(Series of articles to be handed down in class only for the Survey of French Cinema class)*

USEFUL Contextual Reads:


**Film Critical Theory supplementary readings: Theory and Critique**

* Film Theory and Criticism, Braudy & Marshall Cohen.  
5th edition (FTC)
* Cinema I (Movement Image) and Cinema II (Time Image),  
Gilles Deleuze. U. of Minnsota Press. (CMI and CTI)
* The Imaginary Signifier. Christian Metz
   (IS)
* Signs and Meaning in the Cinema: Peter Wollen
* The Future of an Illusion: Film, Feminism, and Psychoanalysis: Constance Penley.

* What Is Cinema (I.III)? André Bazin.
• Film Theory Goes to the Movies. Edited by Jim Collins, Hilary Radner, and Ava Preacher Collins. Routledge. 1993


In French:
• L'Esthétique du Film. J. Aumont, A. Bergala, M. Marie, M. Vernet.
• La Jouissance-Cinéma. Claudine Eizykman. 10/18.

Only a selection of the following Films (will be) Screened:
1) The Lumière Brothers (first films ever made)—1895.
2) George Méliès (1861-1938): Un Voyage dans la lune (A Trip to the Moon)—1902.
Targan the Ape Man (1932)/ Tarzan films with Johnny Weissmuller

Alain Resnais (1922-): Nuit et Brouillard (Night and Fog)—1955/

Alain Resnais and Marguerite Duras (1914-1966): Hiroshima mon amour (Hiroshima my love)—1959/
Sydney Pollack (1934--) : Out of Africa (1985)


Moussa Sene Aba (1958--): Madame Brouette (Mrs Wheelbarrow)—(2000)—Senegal
Sarah Maldoror ( ) : Sambizanga (1972)—France/Angola.
Ingrid Sinclair ( ) : Flame (1996).
Oliver Schmitz (1960--) and Thomas Mogotlane ( ) : Mapantsula (1988)—South Africa.
Deba N’Daye ( ) : Saaraba (1988)—VT 03099.
Jean-Marie Teno (): Clando (1966).—Cameroon.
Mohamed Camara’s Dakan (1997).—Guinea (Conakry).
Moussa Sene Absa (): Tableau Ferraille (1997); Madame Brouette (2002)—Senegal.
Flora Gomes (): The Blue Eyes of Yonta (1992).—Guinea (Conakry).
John Berry ( ) : Boesman & Lena (2000)—France/South Africa.
Issa Serge Coelo ( ) : Daresalam (2000)—Chad.

European Reactions and African Diaspora (multicultural « Frenchness »):
Mehdi Charef’s Le thé au Harem d’Archi Ahmed (1984); Claire Denis’s J’ai pas sommeil (1994);
Thomas Gilou’s Black Mic Mac (1988); Coline Serreau’s Romuald et Juliet (1988); Brigitte Rouan’s Outremer (1990); Mathieu Kassovitz’s Café au lait (1993) and La Haine (1995); Dridi Karem’s Bye-Bye (1995); Luc and Jean Pierre Dardenne’s La Promesse (1996);

NB:
Students will have to watch movies on their own, besides during the regularly scheduled class-room screening time or they can watch some of the video tapes or D.V.D.s of the assigned movies (the UM Mansfield Library video) and screen it on their own a second time at least.

SCHEDULE OF CLASSES
AUGUST
1st WEEK
MONDAY 26
Intro
The Colonial legacy


\textit{Death} of colonial representation, of the “other” from the beginning.

\textit{The Snows of Kilimanjaro} (Henry King—1952) from E. Hemingway’s novel.

\textit{The African Queen} (John Huston—1951) // \textit{Mountains of the Moon} (Bob Rafelson—1989)

b) George Méliès 1861-1938: \textit{Le Voyage dans la Lune}: 1902/ \textit{A Trip to the Moon})

\textit{Heart of Darkness} (from Conrad’s novel) <= \textit{To oppose to Zulu} (Cy Endfield—1964)

SEPTEMBER

IInd Week
MONDAY 2
WEDNESDAY 4

LABOR DAY: NO CLASS

African De-Colonization: The Struggle: A double goal: How to de-colonize \rightarrow which model to follow: political resistance and liberationist movements/re-appropriation of African images...

From “art pompier,” photography (invented by Nicéphore Niepce—1826 and Daguerre—1838), chronophotography (Marey—1830-1904) realist or naturalist novelistic narrative to moving pictures (invented by the The Auguste and Louis Before 1907 \rightarrow French cinema considered as extension or derivative of photography (invented by Niepce and ) After 1907, French cinema produces fiction films and became well established by 1908-1909> emergence of monopolistic capitalist industries of the spectacle and invention of a filmic critical discourse.Lumière Brothers—1862-1954//1864-1948) and George Méliès (1861-1938):

The two poles of filmic fantasy/realism re-production) \rightarrow From reproduction to production.

Reflections on cinema.

Silent Cinema \textit{(le cinéma muet)}

Luis Buñuel (1900—1974) //
Salvador Dali (1904-1989): \textit{L’Age d’or (The Golden Age)}—1930

AC: Preface + 1—46 (Decolonizing Thoughts) BAC: Intro + 21-58

\textbf{Screenings:} Sembene’s \textit{Borom Sarret} (1964) Sembene’s \textit{Emitai} 1969

\textbf{Mandabi} (1968) //FAF : 33--47 (Ousmane Sembene

IIIrd Week:
MONDAY 9
WEDNESDAY 11

\textbf{Screenings:} Sembene’s \textit{Mandabi} (1968) Sembene’s \textit{Mooladé} (2004)--

BAC: Francophone Origins & Anglophone Film Production (59-165)

\textbf{FAF:} \textit{Africa through a woman’s eyes} (185-193)

IVth Week: \textbf{THE 1929 CRISIS:} Invention of the Sound Track.

MONDAY 16
WEDNESDAY 18

Iconicity and
* Sembene’s Xala (1974)
BAC: Cultural Context of Black African Cinema (166-245)
AC: Closing your Eyes (72-81)

Vth Week
MONDAY 23 WEDNESDAY 25

SEPTEMBER/OCTOBER
VIIIth Week: Heritage, Authenticity, Neocolonialism and Lyric Flavor.
MONDAY 30 WEDNESDAY 2
AC: An Openness of Approach /Narration (109-181) FAF: Deconstructing Contextual Space (89-155)

VIIIth Week:
MONDAY 7 WEDNESDAY 9
AC: If your son gis no improvement on silence/ Language (183-218)

-----------------------------MID-TERM-----------------------------

IXth Week: MAGICO-REALISM:
MONDAY 14 WEDNESDAY 16

Xth Week: THE SCREEN OF ABSENCE
MONDAY 21 WEDNESDAY 23

Xth Week:
MONDAY 28 WEDNESDAY 30
(=the Inward Turn of Cinema and Narrative: the Economies of the Avant-Garde and Modern Capital: The Body of the Subject as Merchandise and Commodity and The Mother and Delinquency.
⇒ films to be decided

-----------------------------NOVEMBER-----------------------------
Xth Week
MONDAY 4 WEDNESDAY 6
XIIth Week
MONDAY 11
VETERANS DAY (NO CLASS)
WEDNESDAY 13
Duvivier: *Pepe le Moko* (1936—France)

XIIIth Week:
MONDAY 18
WEDNESDAY 20
BAC: *New Developments in Black African Cinema & Whither African Cinema?*
(246-311) + AC: III: *Black Prospects* (221-290)

XIVth Week
MONDAY 25
WEDNESDAY 27: THANKSGIVING VACATION
MORE TRIANGULATION ABOUT THE DIFFICULTY OF WOMAN’S SPACE AND LANGUAGE... THE
IMPOSSIBILITY OF THE SEXUAL RELATION BETWEEN HUMAN BEINGS: LACAN AND LIBIDINAL
ECONOMY ➔ Representing the Sexual Impasse
Screenings: Sissoko: *Finzan* (1990-Mali)
Sembene: *Mooladé* (2004-Senegal)

DECEMBER
XVth Week:
MONDAY 2
OTHER IMAGES AND IMAGES OF THE OTHER (S): THE COLONIAL IMAGE AND FRANCOPHONE
CINEMA// POSTMODERN LINES OF FLIGHT OR NOMADIC LIVES: The Raw, The Cooked... and
the culinary triangle (Lévi-Strauss)
Sembene *Xala* (1974--Senegal)

XVIth WEEK OF FINAL EXAMS
*(Final paper due: Thursday DECEMBER 14—hard copy only please)*
_Last meeting of the class during final exam week: (............. DEC 10 2013)_

NOTES:

1 *Tarzan*, a fictional character created by Edgar Rice Burroughs (USA—1875--1950), first appeared in the
1912 novel *Tarzan of the Apes*, and then in twenty-three sequels. He is the son of a British Lord and Lady
who were marooned on the West coast of Africa by mutineers. Tarzan's parents died when he was an
infant, and he was raised by the Mangani, Great Apes of a species unknown to science. Kala is his ape
mother. Tarzan (White-skin) is his ape name; his English name is John Clayton, Lord Greystoke (according
to Burroughs; Earl of Greystoke in later, non-canonical sources, notably the 1984 movie *Greystoke*). As a
young adult, he meets Jane Porter who, with others of her party, including her father, is marooned at
exactly the same spot on the African coast where Tarzan's parents were marooned roughly twenty years
earlier. When she returns to America, he leaves the jungle in search of her, his one true love. In later books,
Tarzan and Jane marry and he lives with her for a time in England. They have one son, Jack, who takes the
ape name Korak the Killer. Tarzan is contemptuous of the hypocrisy of civilization, and he and Jane return
to Africa where, both being immortal, they still live.