

**London South Bank
University**

Third Cinema

Module code: AME_6_TCN



Faculty of Arts and Human Sciences

Semester 1, 2015 –16

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1. MODULE DETAILS

Module Title:	Third Cinema
Module Level:	6
Module Reference Number:	AME_6_TCN
Credit Value:	20 CAT points
Student Study Hours:	200
Contact Hours:	48
Private Study Hours:	152
Pre-requisite Learning (If applicable):	Level 4 and 5 units
Co-requisite Units (If applicable):	None
Course(s):	Film Studies
Year and Semester	2015-16, Semester 1
Module Coordinator:	Dr. Vincent Magombe
UC Contact Details (Tel, Email, Room)	vmagombv4@lsbu.ac.uk
Subject Area:	Film Studies
Summary of Assessment Method:	1 x Extract Analysis, 1 x Essay

2. SHORT DESCRIPTION

This module will examine the complex nexus of cinema, politics and filmmaking practices that have defined the concept of 'Third Cinema' since the 1960s. The focus will be on African, Asian and Latin American models, and will go on to explore the links to contemporary filmic manifestations of political resistance in the West as well as in the developing world. Finally, the module ponders the future of this type of cinema in the light of digital technologies and global competition from 'Hollywood'. Students will explore the writings and manifestos of the Third Cinema filmmakers themselves and situate these in the light of contemporary critical and theoretical work.

3. AIMS OF THE MODULE

1. To gain an understanding of the examples of Third Cinema within their socio-political, cultural and historical context.
2. To explore the films' relationship to the specific structure of the film industry of the region.
3. To engage in critical debates about the characteristics of Third Cinema.
4. To consider the influence of Third Cinema on definitions of national cinema and identity.
5. To gain awareness of the legacy of Third Cinema in today's globalized economic and cultural situation.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

Students will:

1. have gained an understanding of the concept of Third Cinema and its significance within a cultural and historical context.
2. have gained an in-depth knowledge about the industrial parameters within which Third Cinema operates.
3. be familiar with the formal diversity and characteristics of Third cinema.
4. be aware of the issues surrounding representations in Third Cinema.
be able to relate aspects of Third Cinema to contemporary film/video practices in the developed world.

4.2 Intellectual Skills

- An ability to grasp the underlying assumptions that permeate Third Cinema discourse

- An ability to formulate ideas and arguments in response to course material
- An aptitude to comprehend, digest and summarise complex theoretical writings pertaining to film/history and film/theory

4.3 Practical Skills

- build on skills developed at Level 1 to produce coursework with greater evidence of critical analysis and research.
- Ability to closely analyse audio-visual material
- Effective time-management skills
- Ability to think clearly and express complex arguments in writing
- Ability to work in small groups
- Ability to communicate ideas and arguments orally in seminars
- Ability to work to deadlines

4.4 Transferable Skills

By the end of this Module students should have acquired:

- effective time management skills
- the ability to work on tasks in small groups
- good written and oral communication skills
- the ability to work to deadlines
- the ability to formulate cogent arguments
- the ability to critically analyse primary, secondary and visual sources

5. ASSESSMENT OF THE MODULE

First Assignment: 1 x 1500 word film extract analysis (40% of module weighting)

You will normally be assessed according to 4 **marking criteria** for this assignment:

1. Addresses Question: understanding of question and engagement with main problematics
2. Material: depth of analysis, knowledge of topic, critical ability
3. Structure and expression: organisation of material, clarity and coherence in language and argument
4. Presentation: use of Harvard referencing system and presentation in line with academic convention

Second Assignment: 1 x 2000 word essay (60% of module weighting)

You will normally be assessed according to 5 **marking criteria** for this assignment:

1. Addresses Question: understanding of question and engagement with main problematics
2. Material: depth of analysis, knowledge of topic, critical ability
3. Use of sources: selection and effectiveness
4. Structure and expression: organisation of material, clarity and coherence in language and argument
5. Presentation: use of Harvard referencing system and presentation in line with academic convention

If you think you will have a problem handing the coursework in on-time then you **MUST** speak to your tutor about this before the deadline. Non-submission of work will be taken as evidence of 'non-participation' on the module and may result in your having to repeat the year, rather than be offered a referral (resit) in August. All assessed work is to be handed in to the Faculty Office, B262 on or before the deadline date. The office shuts at 4.30pm so allow enough time for queues or other delays. Please download and print out a coversheet for each piece of work handed in and collect a receipt for it. Retain this receipt as evidence of submission in the unlikely case of lost or misplaced work.

All second and third year written work is normally available for return to the student in order to see the tutor's margin comments, provided that TWO copies of the work are handed in. However, where the work is included in an External Examiner sample then it will be unavailable for return.

Warning about plagiarism.

The act of plagiarism is to pass off as your own work the ideas or thoughts of someone else without giving credit to that person by quoting the reference to the original. Your work will be penalised if you do this. Your attention is drawn to the Library Help Sheet HS4, available on the following website: <http://www.lsbu.ac.uk/library/html/guidesandworkshops.shtml#helpsheets> . This is a very helpful introductory guide for students on the subject of plagiarism, and it is your responsibility to familiarise yourself with it.

6. **FEEDBACK**

Feedback for assignments that are handed in on time will normally be returned to students 20 working days after the deadline. This will consist of a feedback sheet containing a marking grid and written comments including a section on practical improvements your tutor advises you to adopt for future assignments of the same nature. You are advised to read this carefully and act on any guidance given. You are also advised to collect your original paper submitted, as this will contain handwritten comments made by your marker which should point out weaknesses where they occur on the actual script (N.B. you will only be able to collect your original script if you handed in two copies of the work).

7. **INTRODUCTION TO STUDYING THE MODULE**

7.1 Overview of the Main Content

This module introduces students to the main thinking behind, and exponents of, 'Third cinema' in Latin American and African contexts, and then goes on to problematise the concept by applying the model to a 'First-world' example, namely Black British cinema of the 1980s. Finally it explores the validity of the term in today's arguably 'globalized' cinematic space.

7.2 Overview of Types of Classes

Classes are 3 hours in duration and consist of a combination of lectures, seminars and in-class screenings. Lectures will introduce students to the week's topic. Seminars will include group work and student led presentations. Lectures and seminars will include audio-visual material where appropriate.

7.3 Importance of Student Self-Managed Learning Time

The emphasis in this module is to guide and foster individual, independent study. The teaching sessions enable students to use time for independent study effectively.

Attendance at lectures, seminars and screenings is compulsory. If for some reason you are unable to attend, please notify your tutor in advance of the class by:

- Email;
- Voice mail;
- In writing.

You are reminded that:

Self-motivation, organization of time, and independent learning are key transferable skills for this module. Students are expected to undertake at least 152 hours of independent study for this module

Learner Support Material:

You will need to use both printed and electronic sources. As well as the recommended readings and references later in this guide, you should also use the Library webpage (www.lsbu.ac.uk/library). This is your starting point for information searching. Use it to find books and other materials held in the Library, to access full text online journals and databases. You can also use it to renew your books. Access to its premium databases and full text article services is restricted to LSBU members, they can be used off campus with your LSBU username and password. The Library provides various kinds of support such as HELPSHEETS (including valuable information on avoiding plagiarism and using the Harvard Referencing system.) A list of helpsheets can be found on the Library webpage under the Guides and Workshops section. This also gives a link to the free library and IT training sessions available to students.

Help can be obtained from the Helpdesk on level 1 East. Later in the term the Research Helpdesk will run 1-3 pm Monday-Friday on level 3 Bridge. At this desk it is possible to give more detailed advice and support. You can also contact your Information Adviser, Alison Chojna to make an appointment (chojnaa@lsbu.ac.uk).

You may also find the British Film Institute Library a valuable resource, especially for specialist and out-of-print material. The BFI Library is free to use for all students and we are fortunate to have this excellent resource so close to the University.

BFI Library, BFI Southbank, Belvedere Road, South Bank, London SE1 8XT

Visit their website at:

www.bfi.org.uk/library

7.4 Employability

Employability of students is enhanced by specific knowledge gained, and intellectual and practical skills learned on the module. A Film Studies degree is beneficial to students seeking a route into careers in a wide range of film, media and creative industries.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

	Date	Lecture	Seminar/Screening	Reading
01	02/10/15	The rise of 'Third' Cinema: Historical Contexts & The Concept of Third Cinema	Screening: <i>The Jackal of Nahueltoro</i> (Dir. Miguel Littin, 1969. Chile) 95 mins	Chanan, Michael. <i>New Cinemas in Latin America</i> . In: Nowell-Smith, Geoffrey (ed): The Oxford History of World Cinema . New York: Oxford University Press, 1996, pp 740-749. [Available as E-book] Stam, Robert. ' <i>The Hour of the Furnaces and The Two Avant-Gardes</i> ', in - Coco Fusco (ed.) Reviewing Histories: Selections from Latin American Cinema . Hallwalls, 1987, pp 90-106
02	09/10/15	Colonial resistance Extracts from: <i>Heritage Africa</i> (Dir. Directed by Kwaw Ansah, 1989. Ghana)	Seminar: on <i>The Jackal of Nahueltoro</i> .	Franzt, Fanon. ' <i>On National Culture</i> ', - in Laura Chisman & Patrick Williams (eds.) Colonial Discourse and Post-Colonial Theory: A Reader . New York: Columbia UP, 1994. 36-53 Teshome H. Gabriel . <u>Third cinema in the third world : the aesthetics of liberation</u> . Ann Arbor, Mich.: UMI Research Press, 1982.
03	16/10/15	Cuban revolutionary cinema	Screening: <i>Cantata de Chile</i> (Humberto Solas, 1975. Cuba) 119 min Seminar: on <i>Cantata de Chile</i>	Julio García Espinosa. <i>Por un cine imperfecto (For an Imperfect Cinema)</i> . In: Jump Cut, no 20, 1979, pp 24-26 [CUBAN MANIFESTO - CUBAN VERSION OF THIRD CINEMA] http://www.ejumpcut.org/archive/onlinessays/JC20folder/ImperfectCinema.html
04	23/10/15	Liberation cinema of Latin America: <i>The Hour of the Furnaces</i>	Screening: <i>The Hour of the Furnaces. Part1</i> (Solanas, Fernandos and Getino, Octavio, 1966-68. Argentina) 90 mins Seminar: on <i>The Hour of the Furnaces. Part1</i>	Solanas, Fernandos and Getino, Octavio. ' <i>Towards a Third Cinema: Notes and Experiences: Notes & Experiences for the Development of a Cinema of Liberation in the Third World</i> '. In Michael Chanan (ed). 25 Years of the New Latin American Cinema . London: BFI, 1983, pp17-28
05	30/10/15	Sub-Saharan Africa1: Postcolonial challenges & The Principle Tendencies of African Cinema. Extracts from: <i>Xala</i> (Dir. Ousmane Sembene, 1974. Senegal) Extracts from: <i>Yaaba</i> (Dir. Idrissa Ouedrogo, 1989. Burkina Faso)	Seminar: on Postcolonialism & Orientalism	Kenneth W. Harrow. <u>Postcolonial African cinema : from political engagement to postmodernism</u> . Bloomington : Indiana University Press, 2007. Anjali Prabhu. <u>Contemporary cinema of Africa and the diaspora [electronic resource]</u> Chichester : Wiley Blackwell, 2014. Edward Said: <i>Orientalism</i> (1978) Ferid Boughedir. ' <i>The Principle Tendencies of African Cinema.</i> ' In: Angela Martin (ed), African Films: the Contexts of Production , London: BFI, 1982, pp. 79-81

06	06/11/15	TUTORIALS ON FIRST ASSIGNMENT		
07	13/11/15	DEADLINE: ASSIGNMENT ONE		
07	13/11/15	New African cinema: Restoration of African values and self-image & Rewriting History	Screening: <i>Camp de Thiaroye</i> (Dir. Ousmane Sembene, Thierno Faty Sow, 1987. Algeria / Senegal / Tunisia) 157 min	<p>Diawara, Manthia. 'African Cinema Today.' In: Framework, no. 37 (1989) [Focus on section on Camp de Thiaroye, pp. 170-172].</p> <p>Available as E-Journal Framework [electronic resource] [Coventry, England] : University of Warwick Arts Federation → Link to full text available from International Index to Performing Arts (IIPA): 01/04/2005 to present</p> <hr/> <p>[If not available, then this is available - African cinema: politics & culture / Manthia Diawara. Bloomington : Indiana University Press, 1992. Read on Camp de Thiaroye</p> <p>Pfaff, Francoise. Twenty-five Black African Filmamkers (Westport: Greenwood Press, 1988), pp. 173-183 and pp.237-256.</p>
08	20/11/15	New African cinema <u>Extracts – Film Options:</u> <i>Africa on Film</i> (BBC, 16 March 1991) <i>Camera d'Afrique</i> (Dir. Ferid Boughedir, 1983. Tunisia)	Seminar: <i>on: Camp de Thiaroye</i>	<p>Magombe, P. Vincent (1996): The Cinemas of Sub-Saharan Africa. In: Nowell-Smith, Geoffrey (ed): <i>The Oxford History of World Cinema</i>. New York: Oxford University Press, s. 667-672. [Available as an E-book – under the title: The Oxford history of world cinema [electronic resource] / edited by Geoffrey Nowell-Smith</p> <p>Ukadike, Nwachukwu Frank. Black African Cinema. University of California Press, 1994, pp. 1-58 and pp. 156-245.</p>
09	27/11/15	Cultural Definitions of African Cinematography	<p>Extracts from: <i>Neria</i> (Godwin Mawuru, 1992. Zimbabwe)</p> <p>Extracts from: <i>Yeleen</i> (Souleymanne Cisse, 1987. Mali)</p>	<p>Cham, Mbye. 'Film Text and Context: Reviewing Africa's Social Fabric Through Its Contemporary Cinema' (California Newsreel Printout, 2001 - http://www.newsreel.org/articles/context.htm</p> <p>Maria Erikson Baaz and Mai Palmberg (eds) Same and other : negotiating African identity in cultural production. Uppsala : Nordiska Afrikainstitutet; [London: Global, distributor], 2001.</p> <p>Ngugi wa Thiong'o. Moving the Centre: The Struggle for Cultural Freedom, 1993 [Available as - Moving the centre : the struggle for cultural freedoms / Ngũgĩ wa Thiong'o. London : J. Currey ; Portsmouth, N.H : Heinemann, 1993.]</p>
10	04/12/15	Black British Film in the 1980s: an oppositional cinema?	Screening: <i>Handsworth Songs</i> (1986) (Dir. John Akomfrah [and Black Audio Film Collective],	<p>Givanni, June. A Curator's Conundrum: Programming "Black Film" in 1980s-1990s Britain. <i>The Moving Image</i> - Volume 4, Number 1, Spring 2004, pp. 60-75 Please read summary of this article, via this link -</p>

			1986. UK) 61 mins Seminar: on <i>Handsworth Songs</i> & Black British Film in the 1980s	http://muse.jhu.edu/journals/mov/summary/v004/4.1givanni.html Ogidi Ann. 'Black British Film' – (http://www.screenonline.org.uk/film/id/1144245/) John Hill. <u>British cinema in the 1980's : issues and themes</u> . Oxford : Oxford University Press, 1999
11	11/12/15	The future of Third Cinema	<u>Extracts – Film Options:</u> <i>Le Franc</i> (Dir. Djibril Diop Mambety, 1995. Mali) <i>Ouga - African Cinema Now</i> (Directed by Kwate Nee Owoo & Kwesi, Owusu, 1989. GB / Ghana)	Anthony R. Guneratne, Wimal Dissanayake (eds); [contributors, Sumita S. Chakravarty ... et al.] <u>Rethinking Third Cinema</u> . London; New York: Routledge, 2003. Burton, Julianne. 'Marginal Cinemas and mainstream Critical Theory', <i>Screen</i> , Vol. 26 nos. 3-4 (May-Aug 1985) [read Section I-II] Screen available as an E-Journal Screen [electronic resource] London : Society for Education in Film and Television ➔ Link to full text available from Oxford Journals Archive: 1969 to 1995 ➔ Link to full text available from Oxford Journals: 2007 to present
12	18/12/15	Revision class		
13	08/01/16	DEADLINE: ASSIGNMENT TWO		

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9.

10. STUDENT EVALUATION

According to last year's Module Evaluation returns, students taking this module were very happy with the quality of lectures and seminars, reflecting a high level of teaching and learning opportunities. Students gave the following ratings:

Overall experience of module good = 100%.

Lectures of a good quality = 100%

Seminars of a good quality = 89%

Received feedback by specified return date = 67%

Feedback was useful = 100%

INDICATIVE COMMENTS ON MEQs:

- The quality and depth of lectures was extremely good
- I've been waiting for a chance to study African cinema because of my background
- Desire for more formal seminar debates structured around small groups.

RESPONSES

- The tutor will attempt to diversify the format of the seminars.

11. LEARNING RESOURCES

11.1 Core Materials

Reading – Books:

Armes, Roy. **African filmmaking: North and South of the Sahara**. Bloomington: Indiana University Press, 2006.

Armes, Roy, **Third World Film Making and the West**. Berkeley, Los Angeles, London: University of California Press, 1987.

Bill Ashcroft (ed.) et al. **The Post-Colonial Studies Reader**

Chanan, Michael. **The Cuban Image**. London: BFI, 1985.

Diawara, Manthia. **African Cinema: Politics & Culture**. Bloomington: Indiana University Press, 1992.

Edward Said: **Orientalism** (1978)

Fanon, Frantz. **The Wretched of the Earth**. Penguin, 1961.

Guneratne, Anthony R., and Wimal Dissanayake, Eds. **Rethinking Third Cinema**. London: Routledge, 2003.

John Hill, **British cinema in the 1980s**. Oxford and New York: Oxford University Press, 1999.

King, John, **Magical Reels: A History of Cinema in Latin America**, London, New York: Verso, 1990.

Malkmus, Lizbeth and Armes, Roy, **Arab and African Film Making**. London and New Jersey: Zed Books, Ltd., 1991.

Martin, Michael T. **New Latin American Cinema vol. 2: studies of national cinemas**. Detroit, MI: Wayne State University Press, 1997.

Ngugi wa Thiong'o. **Moving the Centre: The Struggle for Cultural Freedom**, 1993

Pfaff, Françoise. **Twenty-five Black African Filmmakers**. Westport: Greenwood Press, 1988

Teshome H. Gabriel, **Third Cinema in the Third World: The Aesthetics of Liberation**. Ann Arbor, Mich.: UMI Research Press, 1982.

Ukadike, Nwachukwu Frank, **Black African Cinema**, Berkeley: University of California Press, 1994.

11.2 Core Materials

Reading – Articles:

- Burton, Julianne. 'Marginal Cinemas and mainstream Critical Theory', In: **Screen**, Vol. 26 nos. 3-4 (May-Aug 1985)
- Cham, Mbye. 'Film Text and Context: Reviewing Africa's Social Fabric Through Its Contemporary Cinema' (California Newsreel Printout, 2001 - <http://www.newsreel.org/articles/context.htm>)
- Chanan, Michael. 'New Cinemas in Latin America.' In: Nowell-Smith, Geoffrey (ed): **The Oxford History of World Cinema**. New York: Oxford University Press, 1996, pp 740-749.
- Chanan, Michael. 'The Changing Geography of Third Cinema.' In: **Screen**, vol. 38, no. 4, winter 1997, pp. 372-88
- Diawara, Manthia. 'African Cinema Today.' In: **Framework**, no. 37 (1989) [Focus on section on Camp de Thiaroye, pp. 170-172].
- Ferid Boughedir. 'The Principle Tendencies of African Cinema.' In: Angela Martin (ed), **African Films: the Contexts of Production**, London: BFI, 1982, pp. 79-81
- Franzt, Fanon. 'On National Culture', - in Laura Chisman & Patrick Williams (eds.) **Colonial Discourse and Post-Colonial Theory: A Reader**. New York: Columbia UP, 1994. 36-53
- Freeman Mark. *Third Cinema: The Development of Third World Cinema and Critical Theory*. 2000
- Givanni, June. 'A Curator's Conundrum: Programming "Black Film" in 1980s-1990s Britain.' In: **The Moving Image - Volume 4, Number 1**, Spring 2004, pp. 60-75
- Julio García Espinosa. *Por un cine imperfecto (For an Imperfect Cinema)*. In: **Jump Cut**, no 20, 1979, pp 24-26 [CUBAN MANIFESTO - CUBAN VERSION OF THIRD CINEMA]
<http://www.ejumpcut.org/archive/onlinessays/JC20folder/ImperfectCinema.html>
- Magombe, P. Vincent. 'The Cinemas of Sub-Saharan Africa.' In: Nowell-Smith, Geoffrey (ed): **The Oxford History of World Cinema**. New York: Oxford University Press, 1996, pp 667-672.
- Marcia Landy. 'Political Allegory and "Engaged Cinema": Sembene's Xala'. In: **Cinema Journal** 23, No. 3, Spring 1984, pp 33-46
- Martin, Angela (ed.), **Africa Films: the context of production**. London: BFI, 1982
- Martin, T. Michael (ed.), **New Latin American Cinema: Theory, Practices, and Transcontinental Articulations**, vol. 1. Wayne State University Press, 1997
- Ogidi. Ann 'Black British Film' – (<http://www.screenonline.org.uk/film/id/1144245/>)
- Paul Willemen, *Introduction*, Jim Pines and Paul Willemen, (eds.) **Questions of Third Cinema**. London: British Film Institute, 1989
- Solanas, Fernandos and Getino, Octavio. 'Towards a Third Cinema: Notes and Experiences: Notes & Experiences for the Development of a Cinema of Liberation in the Third World'. In Michael Chanan (ed). **25 Years of the New Latin American Cinema**. London: BFI, 1983, pp17-28.
- Stam, Robert. 'The Hour of the Furnaces and The Two Avant-Gardes', in - Coco Fusco (ed.) **Reviewing Histories: Selections from Latin American Cinema**. Hallwalls, 1987, pp 90-106
- Stam, Robert, *The Hour of the Furnaces and the Two Avant-Gardes.* In: Julianne Burton, (ed.) **The Social Documentary in Latin America**, Pittsburgh Press, 1990, p.253

Teshome H. Gabriel, 'Colonialism and 'Law and Order' Criticism.' In: **Screen**, Vol.27, nos. 3-4, 1986, pp140-147

Teshome H. Gabriel, 'Towards a Critical Theory of Third World Film.' In: Laura Chisman & Patrick Williams (eds.) **Colonial Discourse and Post-Colonial Theory: A Reader**. New York: Columbian UP, 1994. pp 340-358

Turvey, Gerry. 'Xala and the Curse of Neo-Colonialism.' In: **Screen**, vol. 26 nos. 3 / 4, 1985, pp 75-87

11.3 Core Materials

Films:

Antonio das Mortes (Dir. Glauber Rocha, 1969. Brazil).

Cantata de Chile (Humberto Solas, 1975. Cuba) 119 min

El Chacal De Nahueltoro/The Jackal of Nahueltoro (Dir. Miguel Littin, 1969. Chile) 95 mins

Camp de Thiaroye (Ousmane Sembene, Thierno Faty Sow, 1988. Algeria /Senegal /Tunisia) 157mins

The Hour of the Furnaces. Part1 (Solanas, Fernandos and Getino, Octavio, 1966-68. Argentina) 90 mins

The Passion Of Remembrance (Sankofa Film/Video Collective, 1986. UK) 1 hr. 22 min

Yaaba (Dir. Idrissa Ouedrogo, 1989. Burkina Faso)

Xala (Dir. Ousmane Sembene, 1974. Senegal)

Africa on Film (BBC, 16 March 1991)

Camera d'Afrique (Dir. Ferid Boughedir, 1983. Tunisia)

Neria (Godwin Mawuru, 1992. Zimbabwe)

Yeleen (Souleymanne Cisse, 1987. Mali)

Handsworth Songs (1986) (Dir. John Akomfrah [and Black Audio Film Collective], 1986. UK) 61 mins

Le Franc (Dir. Djibril Diop Mambety, 1995. Mali)

Ouga - African Cinema Now (Directed by Kwate Nee Owoo & Kwesi, Owusu, 1989. GB / Ghana)

11.4 Optional Materials

Reading – Books & Articles

Aimé Césaire. **Discourse on Colonialism** (1972)

Albert Memmi. **The Colonizer and the Colonized** (1965)

Anwar, M. **Race and Politics: Ethnic Minorities and the British Political System**. London: Tavistock Publications, 1986.

Armes, Roy. 'Black African Cinema in the Eighties.' In: **Screen**, Vol. 26, nos 3 / 4, 1985

Birri, Fernando. 'For a Nationalist Realist, Critical and Popular Cinema.' In: **Screen**, Vol. 26, nos 3 / 4, 1985

Brook, James and Iain A. Boal. **Resisting the Virtual Life: The Culture and Politics of Information**. San Francisco, CA: City Life Books, 1995.

Burton, Julianne. **Cinema and Social Change in Latin America: conversations with Filmmakers**. University of Texas Press, 1986

'*Cinema as a Gun: An Interview with Fernando Solanas.*' in **Cineaste** (New York), Fall 1969.

Diawara, Manthia. '*African cinema and decolonization.*' In: Okwui Enwezor (ed) **The short century: independence and liberation movements in Africa, 1945-1994**: Munich: New York: Prestel, 2001.

Downing, John D.H., (Eds.) **Film & Politics in the Third World**. New York: Praeger, 1987

Frantz Fanon: **Black Skin, White Masks** (1967)

Fusco, Coco (ed.). **Reviewing Histories: Selections from New Latin American Cinema**. 1987

Givanni, June, ed. **Symbolic Narratives/African Cinema: Audiences, Theory and the Moving Image**. London: BFI, 2000.

Harrow, Kenneth W. **Postcolonial African Cinema: From Political Engagement to Postmodernism**. Bloomington: Indiana University Press, c2007.

Jørholt, Eva '*Africa's modern cinematic griots: oral tradition and West African cinema.*' In: Mai Palmberg and Maria Erikson Baaz (eds). **Same and other: Negotiating African Identity in Cultural Production**. Uppsala: Nordic Africa Institute. London: Global, 2001.

Burton, Julianne. **Cinema and Social Change in Latin America: conversations with filmmakers**. University of Texas Press, 1986.

Ki-Zerbo, Joseph. '*Cinema and Development in Africa.*' In: Imruh Bakari and Mbye B. Cham (eds.), **African Experiences of Cinema**. London: BFI Pub. 1996, pp 72-80.

Kwame Nkrumah: **Consciencism** (1970)

Marcorelles, Louis, '*Solanas: Film as a Political Essay.*' In: **Evergreen**. New York, July 1969.

Martin, Michael T., ed. **Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality**. Detroit: Wayne State University Press, 1995.

Ngangura, Mweze. '*African Cinema: Militancy or Entertainment.*' In: Imruh Bakari and Mbye B. Cham (eds.), **African Experiences of Cinema**. London: BFI Pub., 1996, pp 60-64.

Ngugi Wa Thiong'o: **Decolonising the Mind: The Politics of Language in African Literature**. 1986

Over, William. **Social Justice in World Cinema and Theatre**. Greenwood Publishing Group, 2001.

Paranagua Paulo Antonio. '*Letter from Cuba to an Unfaithful Europe. The Political Position of the Cuban Cinema.*' In: **Framework**, nos. 38/39, 1992

Pines, J. *The Cultural Context of Black British Cinema*. In: Cham, M. B. & Andrade-Watkins, C. (eds) **Black Frames: Critical Perspective on Black Independent Cinema**, Cambridge, Mass., MIT, 1988

Riber, John. '*Distributing Neria.*' In: Russell Honeyman (ed.) **African Cinema and TV**. Harare, 1993.

Shohat, Ella and Stam, Robert, **Unthinking Eurocentrism: Multiculturalism and the Media**, London and New York: Routledge, 1994, pp. 1 – 12, and pp. 248 – 291, and pp. 292-333, and pp. 55-136.

Stam, Robert. '*Beyond Third Cinema: the Aesthetics of Hybridity.*' In: Guneratne, Anthony R. - Dissanayake, Wimal: **Rethinking Third Cinema**. London, NY: Routledge, 2003, pp 31-48.

Stam, Robert, **Unthinking Eurocentrism: Multiculturalism and the Media**, London and New York: Routledge, 1994.

Stock, A. (ed.) **Framing Latin American Cinema: New Critical Perspectives**, Minneapolis, MN: University of Minnesota Press, 1997

Stoneman, Rod. '*South/South Axis: For a Cinema Built by, with, and for Africans.*' In: Imruh Bakari and Mbye B. Cham (eds.), **African Experiences of Cinema**. London: BFI Pub. 1996, pp: 175-80.

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11.5 Optional Materials

Films

After the Storm (Dir. Tristan Bauer, 1990. Argentina)

The Last Supper (Dir. Tomas Gutierrez Alea, 1976. Cuba)

Halfouine (Dir. Ferid Boughedir, 1990. Tunisia)

Marking Criteria for Film Studies Essays

At all levels, five areas of assessment objective can be recognised:

1. Addresses question: understanding of question and engagement with the main problematic

How well has the student negotiated and responded to the problem, position or claim set out in the question? Are all aspects of the question covered? Is the student able to relate all issues to the question asked? Is the student able to illuminate or recast the problem? Does the student understand the stakes of the question?

2. Material: knowledge of topic, analysis of primary texts, critical ability

Has the student demonstrated the required breadth and depth of knowledge in responding to the question? Is the textual analysis comprehensive and effective, with correct use of appropriate terminology and analytical tools? Are the arguments convincing?

3. Use of sources: selection and effectiveness

Has the student drawn upon a range of appropriate secondary sources. Is the student aware of the competing positions and methodologies surrounding the topic? Has the student critically examined the positions and approaches under discussion?

4. Structure and expression: organisation of material, clarity and coherence in argument

Is there an effective introduction and conclusion? Are the main points highlighted and organised? Does the paragraph-sequencing assist in the direction and development of the work? Is the written expression coherent and clear, with main arguments unambiguously stated? Are the required standards of grammar, spelling and punctuation visible?

5. Presentation: referencing system and presentation in line with academic conventions

Is the Harvard referencing system consistently and accurately deployed? Does the presentation show due care and attention to formatting detail? Are all film titles in italics?