

Term Information

Effective Term Autumn 2020
[Previous Value](#) [Autumn 2017](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Online teaching approval

What is the rationale for the proposed change(s)?

We worked with ASC tech to gain online approval for this course.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

n/a

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History
Fiscal Unit/Academic Org	History - D0557
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3310
Course Title	History of African Cinema
Transcript Abbreviation	African Cinema
Course Description	Emergence and development of African cinema as a film genre and part of material culture. European colonial and ethnographic film to modern African cinema. Sometimes this course is offered in a distance-only format.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	Yes, Greater or equal to 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110.xx, or permission of instructor.
Exclusions	Not open to students with credit for AfAmASt 3320.
Electronically Enforced	No

Cross-Listings

Cross-Listings	Cross-listed in AfAmASt 3320.
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Subject/CIP Code

Subject/CIP Code	54.0101
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Historical Study; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will explore and examine cinema as an industrial complex involving representation and materialism, particularly African experiences of cinema under colonial rule and representation of Africa and Africans to extra-African audiences.
- Students will gain an understanding of how Africans appropriated and adapted cinema to overcome colonial legacy and recover control over the representation of Africans.
- Students will enhance their analytical skills through critical study of the history of cinematic production in post-colonial Africa into the era of globalization.

Content Topic List

- Early film and Africa
- Colonial and Ethnographic Cinema
- European control of African film content
- Film distribution and access
- Early African cinematography
- Influence of Soviet and Italian Filmmakers
- Revolutionary Film and African Cinema
- Film and Development
- African film festivals and filmmakers' associations
- Artistic and Commercial Film
- Videography
- Contemporary African Cinema and the wider world

COURSE CHANGE REQUEST
3310 - Status: PENDING

Last Updated: Heysel,Garett Robert
07/17/2020

Sought Concurrence

No

Attachments

- DL History 3310 Syllabus edited.docx: Revised Syllabus
(Syllabus. Owner: Heikes,Jacklyn Celeste)
- Checklist - History 3310.docx: ASC Tech Checklist
(Other Supporting Documentation. Owner: Heikes,Jacklyn Celeste)
- 3310 Syllabus GE Assessment Plan.pdf: Assessment Plan
(GEC Course Assessment Plan. Owner: Heikes,Jacklyn Celeste)
- History 3310 Syllabus.docx: In person syllabus
(Syllabus. Owner: Heikes,Jacklyn Celeste)

Comments

- The original submission was erroneously cancelled. *(by Heikes,Jacklyn Celeste on 07/16/2020 02:35 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Heikes,Jacklyn Celeste	07/16/2020 02:35 PM	Submitted for Approval
Approved	Elmore,Bartow J	07/16/2020 09:39 PM	Unit Approval
Approved	Heysel,Garett Robert	07/17/2020 03:31 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/17/2020 03:31 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

SYLLABUS: HISTORY 3310

HISTORY OF AFRICAN CINEMA AU2020

Course overview

Instructor

Instructor: Dr. Jim Genova

Email address: Genova.2@osu.edu

Phone number: 740-725-6215

Office hours: TR 1:00PM-2:00PM

Office Location: Carmen Chat or Zoom by appointment

Course Coordinator

Course description

This course offers a comprehensive and in-depth exploration of the history of African cinema from the first encounters of Africans with film through the advent of an independent African cinema to the contemporary situation. From the invention of motion pictures in the 1890s Africa has had a prominent part in film. Africa has provided “exotic” locations and people for Western entertainment movies as well as a site of experimentation in cinematography. Africans became avid consumers of the seventh art and some attempted to become cinematographers and distributors in their own right. With independence after 1960 Africans had the opportunity to pick up the camera and begin making their own movies for the first time. In the last sixty years Africans from across the continent have produced breathtaking masterpieces as well as lesser films. What exactly constitutes African cinema has also been the subject of intense debate among filmmakers from the continent as well as critics from outside ever since 1955 when Paulin Soumanou Vieyra became the first sub-Saharan African to make a film. The aesthetic trajectory of African filmmaking has undergone many twists and turns as African cineastes make their mark in the global cinema industry. Moreover, African filmmakers always understood that

filmmaking was more than an aesthetic endeavor. As Vieyra noted, the cinema is both an art and an industry, one component cannot be separated from the other. Making movies requires the collaboration of many people, use of advanced technology, skilled labor, as well as marketing and distribution. In this class we will examine cinema as an industrial complex involving both “representation” and “materialism.” We will look at African experiences of cinema under colonial rule, representations of Africa to extra-African audiences, and efforts by Europeans to control and utilize the cinematic process to advance their aims in Africa. Concomitantly we will study how Africans sought to appropriate and adapt the cinema to overcome the colonial legacy and recover control over the representation of Africans to extra-African audiences. Finally, the course will analyze the history of cinematic production in post-colonial Africa into the present era. The course is organized around a combination of lectures, readings, discussions, and expository exercises – exams, short writing assignments, and two papers. Attendance and participation are vital for your and the course’s success. You will have to complete each module before you are able to advance to the next module. Within each module you will have to complete all the sections before you are permitted to advance to the next module. Each module will open at the start of each week and remain open throughout the course, so you can always go back and review previous material for the course.

GE Course Information

Historical Study:

Goals:

Students recognize how past events are studied and how they influence today’s society and the human condition.

Expected Learning Outcomes:

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origins and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Diversity:

Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Global Studies:

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Course materials

To instructor: List course textbooks and supplemental materials. Include citations, when appropriate, and indicate whether materials are print or electronic

Required

- Roy Armes, *African Filmmaking North and South of the Sahara* (Bloomington: Indiana University Press, 2006). Print only.
- Vivian Beckford-Smith and Richard Mendelsohn, eds., *Black and White in Colour: African History on Screen* (Athens: Ohio University Press, 2006). Print only.
- James E. Genova, *Cinema and Development in West Africa* (Bloomington: Indiana University Press, 2013). Print and electronic.
- David Murphy and Patrick Williams, *Postcolonial African Cinema: Ten Directors* (Manchester: Manchester University Press, 2007). Print only.
- Françoise Pfaff, ed., *Focus on African Films* (Bloomington: Indiana University Press, 2004). Print only.
- Mahir Saul and Ralph A. Austin, eds., *Viewing African Cinema in the Twenty-First Century: Art Films and the Nollywood Video Revolution* (Athens: Ohio University Press, 2010). Print only.

All other materials will be posted on Carmen.

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

In addition, you can contact the Marion IT staff: Travis Elkins (elkins.66@osu.edu), Bryan Sickmiller (sickmiller.2@osu.edu), and Joe Zhou (zhou.134@osu.edu).

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills

- Navigating Carmen

Technology skills necessary for this specific course

- CarmenConnect text, audio, and video chat
- CarmenZoom

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Grading and faculty response

Grades

Assignment or category	Points
Weekly Online Carmen Discussions	15%
Weekly Short Writing Assignments	15%
Paper 1	15%
Paper 2	15%
Mid-Term Exam	20%
Final	20%
Total	100

See course schedule, below, for due dates

Assignment information

Weekly Online Discussions:

Online discussions are a means to explore the course material and personal interests (as they relate to the class) in greater depth than is possible through the recorded lectures or the weekly reading assignments. Each week a new subject theme will be posted on the course's Carmen website for each module. Students are expected to participate in weekly conversations by posting reactions to that week's topic. The subjects will open with each module on every Monday of the semester (except week 1 when it will open on Tuesday) and students are expected to have made their interventions by the end of the day on Sunday of that week (except week 16 when it will be due on 9 December). Grading will be done based on whether the student has participated or not. A couple of words is NOT sufficient. **You must write at least a paragraph (4-5 sentences) to get credit. The discussion responses should be written!** Retroactive credit also WILL NOT be given.

Weekly Short Writing Assignments:

The short writing assignments, due by the end of the day each Sunday for the weekly module except week 16 when the due date is 9 December, will be comprised of responses to questions posted that relate to the readings and lectures posted for that week. They are designed to offer in-depth analysis of core concepts explored through that's week's subjects. The weekly writing assignments are building blocks for preparation for the mid-term and final exams. Each week the instructor will post the guiding questions that relate to that week's material and students are expected to write a one-page paper responding to those prompts by using information from the readings and the lectures for that week. Grading will be based on completeness in responding to the prompts, use of the materials from the week, and quality of the analysis. Unlike the discussions, the short writing assignments will have a numerical grade associated with them.

Paper Assignments:

The papers are designed to explore specific topics in greater detail. Two weeks prior to its due date, the instructor will post on the Carmen course site the assignment that will be the basis for each of the papers. It will make use of the texts as well as films screened in class. No outside research is required for this paper. The paper must meet the following requirements:

Must be in Word or PDF format
Margins: Left and Right 1.25", Top and Bottom 1"
Tabs to indent first lines of paragraphs 0.5"
All work must be Double-Spaced
Typed or computer generated
12 pt. text size
Times New Roman font

No extra spacing between paragraphs

No sub-heads

No footnotes or endnotes

All pages must be numbered at the bottom center

References (citations) formulated as: following the citation (author's last name: p. #)

Names to appear on a separate cover sheet affixed to the front of page 1 of the essay.

Length is 5 (FIVE) pages minimum; 7 (SEVEN) pages maximum

Late assignments

Please contact me at minimum three days before the due date of an assignment. I will take late work on a case-by-case basis.

Grading scale

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-

77–79.9: C+

73–76.9: C

70–72.9: C-

67–69.9: D+

60–66.9: D

Below 60: E

Faculty feedback and response time

1. Grading and feedback will be completed within one week of the assignment's due date.
2. Messages through Carmen Messaging or email will get a response within 24 hours.

Attendance, participation, and discussions

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in:**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.

- **Office hours and live sessions:**
All live, scheduled events for the course, including my office hours, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.
- **Participating in discussion forums:**
As participation, each week you can expect to post at least four times as part of our substantive class discussion on the week's topics.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Other course policies

Student academic services

Student academic services offered on the OSU main campus

<http://advising.osu.edu/welcome.shtml>.

Student support services

Student support services offered on the OSU main campus <http://ssc.osu.edu>.

Academic integrity policy

Policies for this online course

- **Quizzes and exams:** You must complete the midterm and final exams yourself, without any external help or communication. Weekly quizzes are included as self-checks without points attached.
- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **[MLA/APA]** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

Ohio State's academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

Your mental health!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614- 292-5766. CCS is located on the 4th Floor

of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at suicidepreventionlifeline.org

Course schedule (tentative)

Week #	Week Starting on	Topics, Readings, Assignments, Deadlines
1	25 th Aug	<p>Video Lecture 1 – Invention of Moving Images; Video Lecture 2 – Africa and Early Filmmaking</p> <p>Readings: Armes, <i>African Filmmaking</i>, Chs. 1 + 2 Assignments: Online Discussion #1 Short Writing Assignment #1</p>
2	31 st Aug	<p>Video Lecture 1a – Ethnographic Filmmaking; Video Lecture 1b – Africa and Africans as the Exotic “Other” Video Lecture 2a – Making Movies in Africa in the Early Years; Video Lecture 2b – Distribution and Viewing: Cinematic Spaces in Africa</p> <p>Readings: Genova, <i>Cinema and Development in West Africa</i>, Intro. Murphy and Williams, <i>Postcolonial African Cinema</i>, Ch. 1 Assignments: Online Discussion #2 Short Writing Assignment #2</p>
3	7 th Sept	<p>Video Lecture 1 – The Bantu Kinema Experiment, a “Politics of Film” Video Lecture 2 – France’s Film Politics, the Cinema Industrial Complex</p> <p>Readings: Genova, <i>Cinema and Development in West Africa</i>, Ch. 1 Assignments: Online Discussion #3 Short Writing Assignment #3</p>

4	14 th Sept	<p>Video Lecture 1a – Anti-Colonial Filmmaking; Video Lecture 1b – Anti-Colonial Film Politics Video Lecture 2 – Ousmane Sembène, the “Father of African Cinema”</p> <p>Readings: Genova, <i>Cinema and Development in West Africa</i>, Chs. 2 + 3 Assignments: Online Discussion #4 Short Writing Assignment #4</p>
5	21 st Sept	<p>Video Lecture 1 – Enduring Colonial Praxis: France’s and African Cinema Video Lecture 2a – What is African Cinema? The Aesthetic Debate; Video Lecture 2b – Med Hondo’s <i>Soleil Ô</i> and Third Cinema</p> <p>Readings: Armes, <i>African Filmmaking</i>, Chs. 3 + 4 Pfaff, ed., <i>Focus on African Films</i>, Intro + Ch. 2 Murphy and Williams, <i>Postcolonial African Cinema</i>, Intro + Ch. 2 Assignments: Online Discussion #5 Short Writing Assignment #5</p>
6	28 th Sept	<p>Video Lecture 1 – Mambèty’s <i>Touki-bouki</i>, Aesthetic Challenge Video Lecture 2a – Critique of the Post-Colonial Condition; Video Lecture 2b – The Festival Circuit: JCC and FESPACO</p> <p>Readings: Armes, <i>African Filmmaking</i>, Ch. 5 Genova, <i>Cinema and Development in West Africa</i>, Ch. 4 Murphy and Williams, <i>Postcolonial African Cinema</i>, Chs. 3 + 4 Pfaff, ed., <i>Focus on African Films</i>, Chs. 13 +14 Assignments: Online Discussion #6 Short Writing Assignment #6</p>
7	Oct 5th	<p>Video Lecture 1a – Organizing African Cineastes: FEPACI;</p>

		<p>Video Lecture 1b – Seizing the Cinema Industrial Complex</p> <p>Video Lecture 2 – The Algiers Manifesto of 1975 and FEPACI’s Vision</p> <p>Readings: Armes, <i>African Filmmaking</i>, Ch. 6 Genova, <i>Cinema and Development in West Africa</i>, Ch. 5, epilogue</p> <p>Assignments: Online Discussion #7 Short Writing Assignment #7 Paper #1 is due on 11 October</p>
8	Oct 12 th	<p>Mid-Term Exam: Window available on Carmen Course Site Monday 12 October</p> <p>Video Lecture 1a – Niamey Manifesto 1982: African Filmmaking Divided; Video Lecture 1b – Economic Crisis and Filmmaking (1970s-1980s) Video Lecture 2 – Entertainment Films, the Second Generation</p> <p>Readings: Armes, <i>African Filmmaking</i>, Ch. 7 Bickford-Smith and Mendelsohn, ed., <i>Black and White in Colour</i>, Intro + Chs. 1-2 Pfaff, ed., <i>Focus on African Films</i>, Chs. 5, 11, + 12 Murphy and Williams, Chs. 5, 6, + 7</p> <p>Assignments: Online Discussion #8 Short Writing Assignment #8</p>
9	Oct 19 th	<p>Video Lecture 1 – History in African Filmmaking Video Lecture 2a – Re-Inventing the Past: African Lenses; Video Lecture 2b – “Tradition” in African Cinema</p> <p>Readings: Bickford-Smith and Mendelsohn, eds., <i>Black and White in Colour</i>, Chs. 3, 4, 5, 6, + 9 Pfaff, ed., <i>Focus on African Films</i>, Chs. 1, 3, + 4</p> <p>Assignments: Online Discussion #9, Short writing #9</p>

10	Oct 26 th	<p>Video Lecture 1a – Images of Africa Produced from Outside; Video Lecture 1b – Africa’s Story Told through Others’ Eyes Video Lecture 2 – Africa as Tragedy</p> <p>Readings: Bickford-Smith and Mendelsohn, eds., <i>Black and White in Colour</i>, Chs. 7, 8, 10, 11, 12, 13, + 15</p> <p>Assignments: Online Discussion #10 Short Writing Assignment #10</p>
11	Nov 2 nd	<p>Video Lecture 1 –Corruption in Africa: Mambèty Returns to the Screen Video Lecture 2a – Post-Modernism: Jean-Pierre Bekolo’s Films; Video Lecture 2b – Globalization Critiqued: Sissako’s Return to Politics</p> <p>Readings: Murphy and Williams, <i>Postcolonial African Cinema</i>, Chs. 8, 9, + 10 Pfaff, ed., <i>Focus on African Films</i>, Chs. 6, 7, + 8 Armes, <i>African Filmmaking</i>, Chs. 9, 10, 11, 12, 13, + 14</p> <p>Assignments: Online Discussion #11 Short Writing Assignment #11</p>
12	Nov 9 th	<p>Video Lecture 1 – Technological Changes and Their Impact on Cinema Video Lecture 2a – Hooray for Nollywood! Nigeria’s Video Revolution; Video Lecture 2b – Trash or Art? Video’s Place in African Cinema</p> <p>Readings: Saul and Austen, eds., <i>Viewing African Cinema</i>, Intro + Chs. 1, 2, 3, 4, + 5 Pfaff, ed., <i>Focus on African Films</i>, Chs, 9 + 10</p> <p>Assignments: Online Discussion #12 Short Writing Assignment #12</p>

13	Nov 16 th	<p>(16 Nov. – 22 Nov.): Video Lecture 1a – The Rwandan Genocide on Film; Video Lecture 1b – Child Soldiers and Blood Diamonds: Chaos Video Lecture 2 – African Women Cineastes: Nacro’s <i>Night of Truth</i></p> <p>Readings: Bickford-Smith and Mendelsohn, eds., <i>Black and White in Colour</i>, Chs. 14, 16, + 17 Saul and Austen, eds., <i>Viewing African Cinema</i>, Chs. 6, 7, 8, + 9</p> <p>Assignments: Online Discussion #13 Short Writing Assignment #13 Paper #2 is due on 22 Nov.</p>
14	Nov 23 rd	<p>Thanksgiving break- no readings or assignments</p>
15	Nov 30 th	<p>Video Lecture – Africa’s Return to the Western Screen Video Lecture – African Filmmaking in the Age of Crisis and Terror</p> <p>Readings: Saul and Austen, eds., <i>Viewing African Cinema</i>, Chs. 10, 11, 12, + 13</p> <p>Assignments: Online Discussion #14 Short Writing Assignment #14</p>
16	Dec 7 th	<p>Video Lecture – An Assessment: Future Directions in African Filmmaking</p> <p>Readings: None Assignments: Online Discussion #15 Short Writing Assignment #15</p>

Final Exam Window Opens Friday 11 December 2020

**History 3310 History of African Cinema, Fall Semester 2016
The Ohio State University-Marion**

Instructor: Dr. Genova

Office: Morrill Hall 112

Office Hours: TR 1:00 – 2:00 p.m. and by appointment

E-mail: genova.2@osu.edu

Phone: 740-725-6215

Course Description:

This course offers a comprehensive and in-depth exploration of the history of African cinema from the first encounters of Africans with film through the advent of an independent African cinema to the contemporary situation. From the invention of motion pictures in the 1890s Africa has had a prominent part in film. Africa has provided “exotic” locations and people for Western entertainment movies as well as a site of experimentation in cinematography. Africans became avid consumers of the seventh art and some attempted to become cinematographers and distributors in their own right. With independence after 1960 Africans had the opportunity to pick up the camera and begin making their own movies for the first time. In the last fifty years Africans from across the continent have produced breathtaking masterpieces as well as lesser films. What exactly constitutes African cinema has also been the subject intense debate among filmmakers from the continent as well as critics from outside ever since 1955 when Paulin Soumanou Vieyra became the first sub-Saharan African to make a film. The aesthetic trajectory of African filmmaking has undergone many twists and turns as African cineastes make their mark in the global cinema industry. Moreover, African filmmakers always understood that filmmaking was more than an aesthetic endeavor. As Vieyra noted the cinema is both an art and an industry, one component cannot be separated from the other. Making movies requires the collaboration of many people, use of advanced technology, skilled labor, as well as marketing and distribution. In this class we will examine cinema as an industrial complex involving both “representation” and “materialism.” We will look at African experiences of cinema under colonial rule, representations of Africa to extra-African audiences, and efforts by Europeans to control and utilize the cinematic process to advance their aims in Africa. Concomitantly we will study how Africans sought to appropriate and adapt the cinema to overcome the colonial legacy and recover control over the representation of Africans to extra-African audiences. Finally, the course will analyze the history of cinematic production in post-colonial Africa into the era of globalization.

Failure of the course will result from any of the following: not submitting both papers, missing at least three online discussions, not taking the mid-term or final exams, or five unexcused absences.

General Education Learning Objectives and Outcomes:

Historical Study:

Goals:

Students recognize how past events are studied and how they influence today’s society and the human condition.

Expected Learning Outcomes:

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origins and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Diversity:

Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Global Studies:

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

History Major Fulfillment:

This course fulfills the category of post-1750, non-Western world in the History curriculum. It also fulfills the requirement for the geographic area "Africa" and the thematic concentrations of "Environment, Science, Technology" as well as "Power, Culture, and Society."

Requirements and Grading:

Attendance, participation	10%
Paper #1	20%
Paper #2	20%
Weekly Online Discussions (Twelve)	10%
Mid-Term Exam	20%
Final Exam	20%

Grade Breakdown:

93-100 = A, 90-92 = A-,
87-89 = B+, 83-86 = B, 80-82 = B-,
77-79 = C+, 73-76 = C, 70-72 = C-,
67-69 = D+, 63-66 = D, 62-0 = E.

Required Texts:

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

Vivian Beckford-Smith and Richard Mendelsohn, eds., *Black and White in Colour: African History on Screen* (Athens: Ohio University Press, 2006).

James E. Genova, *Cinema and Development in West Africa* (Bloomington: Indiana University Press, 2013).

David Murphy and Patrick Williams, *Postcolonial African Cinema: Ten Directors* (Manchester: Manchester University Press, 2007).
Françoise Pfaff, ed., *Focus on African Films* (Bloomington: Indiana University Press, 2004).
Mahir Saul and Ralph A. Austin, eds., *Viewing African Cinema in the Twenty-First Century: Art Films and the Nollywood Video Revolution* (Athens: Ohio University Press, 2010).

Weekly Online Discussions:

Online discussions are a means to explore the course material and personal interests (as they relate to the class) in greater depth than is possible during meeting times. Each week a new subject theme will be posted on the course's Carmen website. Students are expected to participate in weekly conversations by posting reactions to that week's topic. A couple of paragraphs will be sufficient for credit although it is hoped that students will fully engage with the topics. They can also be spaces for exploring ideas about the papers, when relevant. Students may also revisit themes throughout the semester as part of on-going conversations. The subjects will be posted by the first class meeting of the week (Monday in this case) and students are expected to have made their interventions by the end of the day on Sunday. Grading will be done based on whether the student has participated or not. A couple of words is NOT sufficient. You must write at least a paragraph (4-5 sentences) to get credit. Retroactive credit also WILL NOT be given.

Paper Assignments:

The papers are designed to explore specific topics in greater detail. Two weeks prior to its due date, the instructor will distribute the assignment that will be the basis for each of the papers. It will make use of the texts as well as films screened in class. No outside research is required for this paper. The paper must meet the following requirements:

Margins: Left and Right 1.25", Top and Bottom 1"

Tabs to indent first lines of paragraphs 0.5"

All work must be Double-Spaced

Typed or computer generated

12 pt. text size

Times New Roman font

No extra spacing between paragraphs

No sub-heads

No footnotes or endnotes

All pages must be numbered at the bottom center

References (citations) formulated as: following the citation (author's last name: p. #)

Names to appear on a separate cover sheet affixed to the front of page 1 of the essay.

Length is 5 (FIVE) pages minimum; 7 (SEVEN) pages maximum

Classroom Conduct:

In this course we will create and maintain an environment of respect for one another where all will have an equal opportunity to learn, participate, and succeed. Harassment of any

kind and disrespect in general will not be tolerated. All have the right to speak freely within the parameters of the course subject as well as the right to listen to others speaking. A student's right to privacy shall in no way be infringed; any information pertaining to a student's performance in the course shall be kept in strictest confidentiality among the interested parties according to the Family Educational Rights and Privacy Act of 1974.

University Policies:

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term academic misconduct includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

Here is a direct link for discussion of plagiarism:

http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm

Here is the direct link to the OSU Writing Center: <http://cstw.osu.edu>

Disability Services:

The Office for Disability Services provides confidential support services, auxiliary aids and accommodations for students with disabilities that allow them to gain equal access to education. This office is a part of The Ohio State University system, and, is therefore an extension of the Columbus Office of Disability Services.

Our Staff:

The Office of Disability Staff members are knowledgeable, experienced and able to assist students with academic adjustment, learning strategies, advocacy skills and transition from high school to college and into employment.

Staff members are involved in a variety of additional activities. At times they serve as advocates for students to ensure access to appropriate accommodations. In addition, they act as consultants to faculty and staff on disability-related issues. Our staff also provides in-service training for the campus community and members of the greater Marion and surrounding communities.

For more information:

Margaret Hazelett, Coordinator
Student Services Building, Room 128
Phone: 740-725-6247
e-mail: hazelett.2@osu.edu

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The website for the Office for Disability Services for The Ohio State University system is: <http://www.ods.ohio-state.edu/>.

Course Outline:

Week 1 (23 Aug. – 26 Aug.):

Africa and Cinematic Origins:

- 23 Aug. Course Introduction
- 25 Aug. Invention of Moving Images;
Africa and Early Filmmaking

Readings: Armes, *African Filmmaking*, Chs. 1 + 2

Assignment: None

Week 2 (29 Aug. – 2 Sept.):

Africa and the Film Industry (1920s-1930s):

- 30 Aug. Ethnographic Filmmaking;
Africa and Africans as the Exotic “Other”
- 1 Sept. Making Movies in Africa in the Early Years;
Distribution and Viewing: Cinematic Spaces in Africa

Readings: Genova, *Cinema and Development in West Africa*, Intro.
Murphy and Williams, *Postcolonial African Cinema*, Ch. 1

Assignment: Carmen/Canvas Discussion #1

Week 3 (5 Sept. – 9 Sept.):

Cinema in Africa between the World Wars:

- 6 Sept. The Bantu Kinema Experiment and Inventing a “Politics of Film”
- 8 Sept. France’s Film Politics and the Cinema Industrial Complex

Readings: Genova, *Cinema and Development in West Africa*, Ch. 1

Assignment: Carmen/Canvas Discussion #2

Week 4 (12 Sept. – 16 Sept.):

Cinema as a Field of Struggle during Decolonization:

- 13 Sept. Anti-Colonial Filmmaking;
Anti-Colonial Film Politics
- 15 Sept. Ousmane Sembène’s Status as the “Father of African Cinema”

Readings: Genova, *Cinema and Development in West Africa*, Chs. 2 + 3

Assignment: Carmen/Canvas Discussion #3

Week 5 (19 Sept. – 23 Sept.):

Foundations of African Cinema:

- 20 Sept. Persistence of Colonial Practices: France’s Role in African Cinema
- 22 Sept. What is African Cinema? The Aesthetic Debate;
Med Hondo’s *Soleil Ô* and the Influence of Third Cinema

Readings: Armes, *African Filmmaking*, Chs. 3 + 4
Pfaff, ed., *Focus on African Films*, Intro + Ch. 2

Murphy and Williams, *Postcolonial African Cinema*, Intro + Ch. 2
Assignment: Carmen/Canvas Discussion #4

Week 6 (26 Sept. – 30 Sept.):

Film and Revolution in Africa:

27 Sept. Djibril Diop Mambèty's *Touki-bouki* and the Aesthetic Challenge
29 Sept. African Cinema's Critique of the Post-Colonial Condition;
The Festival Circuit and African Filmmaking: JCC and FESPACO

Readings: Armes, *African Filmmaking*, Ch. 5
Genova, *Cinema and Development in West Africa*, Ch. 4
Murphy and Williams, *Postcolonial African Cinema*, Chs. 3 + 4
Pfaff, ed., *Focus on African Films*, Chs. 13 +14

Assignment: Carmen/Canvas Discussion #5

Week 7 (3 Oct. – 7 Oct.):

African Cinema Comes of Age (1960s-1970s):

4 Oct. Organizing African Cineastes: FEPACI;
Distribution Monopolies: Seizing the Cinema Industrial Complex
6 Oct. The Algiers Manifesto of 1975 and FEPACI's Vision

Readings: Armes, *African Filmmaking*, Ch. 6
Genova, *Cinema and Development in West Africa*, Ch. 5, epilogue

Assignments: Paper #1 is due on 6 October
Carmen/Canvas Discussion #6

Week 8 (10 Oct. – 12 Oct.):

Exam Week:

11 Oct. **Mid-Term Exam**
13 Oct. **No Class**

Readings: None

Assignment: None

Week 9 (17 Oct. – 21 Oct.):

African Cinema Threatened:

18 Oct. Niamey Manifesto of 1982: African Filmmaking Divided;
Economic Crisis and African Filmmaking (1970s-1980s)
20 Oct. Entertainment Films and the Second Generation of African Cinema

Readings: Armes, *African Filmmaking*, Ch. 7
Bickford-Smith and Mendelsohn, ed., *Black and White in Colour*,
Intro + Chs. 1-2
Pfaff, ed., *Focus on African Films*, Chs. 5, 11, + 12
Murphy and Williams, Chs. 5, 6, + 7

Assignment: Carmen/Canvas Discussion #7

Week 10 (24 Oct. – 28 Oct.):

Retelling the Past in African Cinema:

- 25 Oct. History in African Filmmaking
27 Oct. Re-Inventing the Past: Popular Narratives through African Lenses;
“Tradition” in African Cinema

Readings: Bickford-Smith and Mendelsohn, eds., *Black and White in Colour*,
Chs. 3, 4, 5, 6, + 9
Pfaff, ed., *Focus on African Films*, Chs. 1, 3, + 4

Assignment: Carmen/Canvas Discussion #8

Week 11 (31 Oct. – 4 Nov.):

Africa in Contemporary Cinema:

- 1 Nov. Images of Africa Produced from Outside;
Africa’s Story Told through Others’ Eyes
3 Nov. Africa as Tragedy

Readings: Bickford-Smith and Mendelsohn, eds., *Black and White in Colour*,
Chs. 7, 8, 10, 11, 12, 13, + 15

Assignment: Carmen/Canvas Discussion #9

Week 12 (7 Nov. – 10 Nov.):

Africa Filmmaking and Globalization:

- 8 Nov. Re-Visiting Corruption in Africa: Mambèty Returns to the Screen
10 Nov. Post-Modernism in African Film: Jean-Pierre Bekolo’s Films;
Globalization Critiqued: Sissako’s Eternal Return to Political Film

Readings: Murphy and Williams, *Postcolonial African Cinema*, Chs. 8, 9, +
10
Pfaff, ed., *Focus on African Films*, Chs. 6, 7, + 8
Armes, *African Filmmaking*, Chs. 9, 10, 11, 12, 13, + 14

Assignment: Carmen/Canvas Discussion #10

Week 13 (14 Nov. – 18 Nov.):

The Video Challenge:

- 15 Nov. Technological Changes in Film and Their Impact on Cinema
17 Nov. Hooray for Nollywood! Nigeria’s Video Revolution;
Trash or Art? The Debate over Video’s Place in African Cinema

Readings: Saul and Austen, eds., *Viewing African Cinema*, Intro + Chs. 1, 2,
3, 4, + 5
Pfaff, ed., *Focus on African Films*, Chs. 9 + 10

Assignment: Carmen/Canvas Discussion #11

Week 14 (21 Nov. – 22 Nov.):

Rest Week:

22 Nov. **No Class**

22 Apr. **No Class**

Readings: None

Assignments: None

Week 15 (28 Nov. – 2 Dec.):

Africa Confronts its Own Tragedies:

29 Nov. The Rwandan Genocide on Film;

Child Soldiers and Blood Diamonds: West Africa's Chaos

1 Dec. African Women Cineastes: Nacro's *Night of Truth*

Readings: Bickford-Smith and Mendelsohn, eds., *Black and White in Colour*,
Chs. 14, 16, + 17

Saul and Austen, eds., *Viewing African Cinema*, Chs. 6, 7, 8, + 9

Assignments: Paper #2 is due on 1 Dec.

Carmen/Canvas Discussion #12

Week 16 (5 Dec. – 7 Dec.):

African Cinema Today:

6 Dec. An Assessment and Future Directions in African Filmmaking

Readings: Saul and Austen, eds., *Viewing African Cinema*, Chs. 10, 11, 12, +
13

Assignment: None

Final Exam Week (9 Dec. – 15 Dec):

*****Final Exam: Thursday, 15 December 4:30 – 6:15 p.m.*****

GE ASSESSMENT PLAN

A. Historical Studies

ELO 1: Students construct an integrated perspective on history and the factors that shape human activity.

Methods of Assessment:

1. Direct Measure:

Specific Question/Assignment: Students are required to a short paper (5-7 pages) to assess students’ ability to construct an integrated perspective on history and the factors that shape human activity.

Sample: France and the U.K. developed a “film politics” that would incorporate film as tool of imperial administration. Cultural activists elaborated an “anti-colonial film politics” that envisioned using film to undermine European rule. Discuss how each side sought to use the cinema to realize their objectives.

Assessment Rubric:

Excellent	Good	Fair	Poor
Demonstrates a robust, critical, integrated and self-aware understanding of history and the factors that shape human activity.	Demonstrates adequate and integrated understanding of history and the factors that shape human activity.	Demonstrates modest understanding of history and the factors that shape human activity.	Demonstrates little or no understanding of history and the factors that shape human activity.

2. Indirect measure:

Students will complete an informal feedback survey that rates their experience. They will hand these in before the final.

Directions: In order to assess the effectiveness of this General Education course, we are asking for students’ input on learning objectives. Please place an X in grid below to indicate how strongly you agree that this course provided you with opportunities to meet the learning objectives. You may type in comments in the space provided. All responses are anonymous.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please explain:

Level of student achievement expected for the ELO: Expected score: 75% of students good or better and agree or agree strongly that course meets objectives.

Assessment Evaluation Goals:

A brief summary report will be written and be made available to the Chair of the department. We intend to ensure that the proposed course adequately articulates these goals, teaches toward them, tests for them, and helps students realize their individual potential to meet them. Assessments will be summarized and used to alter the course for the next teaching.

ELO 2: Students describe and analyze the origins and nature of contemporary issues.

Methods of Assessment:

1. Direct Measure:

Specific Question/Assignment: a question will appear on the midterm or final to assess students' ability to describe and analyze the origins and nature of contemporary issues.

Sample question: Compare and contrast how “entertainment” films (*Tarzan, King Solomon’s Mines*) and instructional films (*Daybreak in Udi, Paysans noirs*) constructed an “image-Africa” that legitimized colonialism and the domination of Africans.

Assessment Rubric:

Excellent	Good	Fair	Poor
Demonstrates a robust, critical, and self-aware analysis of the origins and nature of contemporary issues.	Demonstrates adequate and critical understanding of the origins and nature of contemporary issues.	Demonstrates modest understanding of the origins and nature of contemporary issues.	Demonstrates little or no understanding of the origins and nature of contemporary issues.

2. Indirect measure:

Students will complete an informal feedback survey that rates their experience. They will hand these in before the final.

Directions: In order to assess the effectiveness of this General Education course, we are asking for students' input on learning objectives. Please place an X in grid below to indicate how

strongly you agree that this course provided you with opportunities to meet the learning objectives. You may type in comments in the space provided. All responses are anonymous.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please explain:

Level of student achievement expected for the ELO: Expected score: 75% of students good or better and agree or agree strongly that course meets objectives.

Assessment Evaluation Goals:

A brief summary report will be written and be made available to the Chair of the department. We intend to ensure that the proposed course adequately articulates these goals, teaches toward them, tests for them, and helps students realize their individual potential to meet them. Assessments will be summarized and used to alter the course for the next teaching.

ELO 3: Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Methods of Assessment:

1. Direct Measure:

Specific Question/Assignment: Students will write a short paper (5-7 pages) to assess students’ ability to speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Sample question: Using the films as primary sources and your readings write a paper in which you discuss the ways that the “return to the source films” of the 1980s and the “post-modernist” films of the 1990s critiqued the legacy of the pioneer generation of African cineastes while also incorporating certain aspects of their work in new forms?

Assessment Rubric:

Excellent	Good	Fair	Poor
Demonstrates a robust and critical ability to speak and write about primary and secondary	Demonstrates adequate and critical ability to speak and write about primary and secondary	Demonstrates modest ability to speak and write about primary and secondary	Demonstrates little or no ability to speak and write about primary and secondary

historical sources.	historical sources.	historical sources.	historical sources.
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2. Indirect measure:

Students will complete an informal feedback survey that rates their experience. They will hand these in before the final.

Directions: In order to assess the effectiveness of this General Education course, we are asking for students' input on learning objectives. Please place an X in grid below to indicate how strongly you agree that this course provided you with opportunities to meet the learning objectives. You may type in comments in the space provided. All responses are anonymous.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please explain:

Level of student achievement expected for the ELO: Expected score: 75% of students good or better and agree or agree strongly that course meets objectives.

Assessment Evaluation Goals:

A brief summary report will be written and be made available to the Chair of the department. We intend to ensure that the proposed course adequately articulates these goals, teaches toward them, tests for them, and helps students realize their individual potential to meet them. Assessments will be summarized and used to alter the course for the next teaching.

B. Diversity- Global Studies

ELO 1: Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

1. Direct Measure:

Specific Question/Assignment: a question will appear on the midterm or final to assess students' ability to understand the economic, political, cultural, and social dimensions of the past and present societies of Africa and will learn to weigh the various aspects of these dimensions in their understanding of the past and present.

Sample: Write an essay in which you compare and contrast the aesthetic approaches of Nollywood and the new political cinema as well as what each tradition tells us about conditions in Africa in the 21st century.

Assessment Rubric:

Excellent	Good	Fair	Poor
Demonstrates an excellent understanding of the varied aspects of the cultures and communities of Africa.	Demonstrates adequate understanding of the varied aspects of the cultures and communities of Africa.	Demonstrates modest understanding of the varied aspects of the cultures and communities of Africa.	Demonstrates little or no understanding of the varied aspects of the cultures and communities of Africa.

2. Indirect measure:

Students will complete an informal feedback survey that rates their experience. They will hand these in before the final.

Directions: In order to assess the effectiveness of this General Education course, we are asking for students’ input on learning objectives. Please place an X in grid below to indicate how strongly you agree that this course provided you with opportunities to meet the learning objectives. You may type in comments in the space provided. All responses are anonymous.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please explain:

Level of student achievement expected for the ELO: Expected score: 75% of students good or better and agree or agree strongly that course meets objectives.

Assessment Evaluation Goals:

A brief summary report will be written and be made available to the Chair of the department’s Undergraduate Teaching Committee. Assessments will be summarized

and used to alter the course for the next teaching.

ELO 2: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

1. Direct Measure:

Specific Question/Assignment: a question will appear on the midterm or final to assess students' ability to be able to situate local events in their global contexts and their ability to understand their own place in this economic context both as US and as global citizens.

Sample: During the 1960s and 1970s African filmmaking blossomed. However, there were major and powerful elements that limited the prospects for the development of a truly independent and vibrant African cinema. Those impediments were largely in the materialist realm. Write an essay in which you discuss some of the obstacles that African filmmakers confronted in the 1960s and 1970s as they attempted to invent an African cinema.

Assessment Rubric:

Excellent	Good	Fair	Poor
Demonstrates an excellent understanding of the role of national and international diversity in shaping their worlds.	Demonstrates adequate understanding of the role of national and international diversity in shaping their worlds.	Demonstrates modest understanding of the role of national and international diversity in shaping their worlds.	Demonstrates little or no understanding of the role of national and international diversity in shaping their worlds.

2. Indirect measure:

Students will complete an informal feedback survey that rates their experience. They will hand these in before the final.

Directions: In order to assess the effectiveness of this General Education course, we are asking for students' input on learning objectives. Please place an X in grid below to indicate how strongly you agree that this course provided you with opportunities to meet the learning objectives. You may type in comments in the space provided. All responses are anonymous.

This course provided opportunities for me to meet this objective.

Agree Strongly	Agree	Neutral	Disagree	Disagree strongly

Please explain:

Level of student achievement expected for the ELO: Expected score: 75% of students good or better and agree or agree strongly that course meets objectives.

Assessment Evaluation Goals:

A brief summary report will be written and be made available to the Chair of the department's Undergraduate Teaching Committee. Assessments will be summarized and used to alter the course for the next teaching.

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Hist 3310

Instructor: Dr. Jim Genova

Summary: History of African Cinema

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Carmen • Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Carmen • Discussion Boards • CarmenWiki
6.3 Technologies required in the course are readily obtainable.	X			All software is available for free via OSU site license.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			Accessibility links are provided for all tools.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 5/26/20
- Reviewed by: Ian Anderson

**Notes: CarmenConnect should be replaced with Carmen Zoom.
5/26/20: Correct the above/L. Seeger**

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.