



Professor John Drabinski (jdrab@umd.edu)
Office Hours: Weds 11-12 or by appt
Taliaferro Hall 1137

This course examines the cinema of the black Atlantic world - in our case, that world between Africa and the Americas. In particular, we will watch and critically engage key filmmakers from Africa, the Caribbean, and the United States in order to understand cinema's relationship to colonialism, liberation struggle, vernacular culture, and questions intra-racial diversity. We will also examine the relationship between race, nation, and fantasies about identity and meaning.

Viewing will be intensive and you are required to watch each film prior to the class session while taking notes and preparing for in-class discussion. We will also discuss a short reading piece that will guide reflection on the particular films under discussion and help us make connections across cinematic visions, film traditions, and geographies of thinking. Preparation for class is very important. Please make time for this course in your schedule. There is so much to learn.

Method of evaluation | You are required to attend class every day. Any absences past two will result in a 1/3 *final grade* penalty upon each absence. You are also expected to contribute to class discussion, whether that is critical intervention, asking about clarity, exploring ideas, and so on. This is a crucial part of your classroom experience and therefore comprises **15%** of your final grade.

There will be a three short answer exams (**10%** each) and a final assignment (**10%**). As well, there will be a podcasting portion of the course, which will require two three-person original podcast recordings (**20%**) and three separate scheduled comments (**25%**) on classmate podcasts (This assignment will be outlined and scheduled in a separate document). It is imperative that you put time into this part of the course and take it very seriously, but also have fun and use it to pursue your interests, curiosities, and contribute to the intellectual energy of the course.

I am happy to accommodate any student learning needs. Please have the appropriate person get in touch with me about those needs as soon as possible so that we can make any necessary arrangements. I am committed to your success in this course, no matter what particular accommodations you need, and will cheerfully make adjustments or modifications to ensure your best effort. We are here to learn together. You have a right to that learning on your best terms.

. Date	. Film	. Reading
30 August	Robert Townsend, <i>Hollywood Shuffle</i> (1987)	N/A
06 September	Ousmane Sembène, <i>La Noir de...</i> (1966) and <i>Mandabi</i> (1968)	Mortimer, " ...Cinema of Decolonization " Dima, " ...Melancholia in... "
13 September	Cy Endfield, <i>Zulu</i> (1964) Gillo Pontecorvo, <i>Battle of Algiers</i> (1966) opt: Stephanie Black, <i>Life and Debt</i> (2001)	Bignardi, " The Making of... " Bradshaw, " ...Rewrite History " Crowther, " ...British vs. Natives... "
20 September	Sarah Maldoror, <i>Sambizanga</i> (1972)	Review :: Angola history summary
27 September	Jean-Marie Teno, <i>Clando</i> (1996)	Interview w/Teno, " ...Anti-Documentary "
04 October	Julie Dash, <i>Daughters of the Dust</i> (1991)	Machiorlatti, " ...and Diasporic Recollection "
11 October	Haile Gerima, <i>Sankofa</i> (1993)	Interview, " ...in Search of... "
18 October	Melvin van Peebles, <i>Sweet Sweetback's Baadasssss Song</i> (1971) Spike Lee, <i>Mo' Better Blues</i> (1994)	Wiggins, " You Talkin' Revolution... "
25 October	Perry Henzell, <i>The Harder They Come</i> (1972) Charles Burnett, <i>Killer of Sheep</i> (1978)	Thelwell, " ...Film to Novel "
01 November	Jack Hill, <i>Coffy</i> (1973) and <i>Foxy Brown</i> (1974)	Interview, " ...'for the fun of it' "
08 November	Marlon Riggs, <i>Tongues Untied</i> (1989) and <i>Black Is, Black Ain't</i> (1995)	Riggs, " Black Macho Revisited "
15 November	Cheryl Dunye, <i>The Watermelon Woman</i> (1996) Barry Jenkins, <i>Moonlight</i> (2016)	Sullivan, " Chasing Fae... "
29 November	John Sayles, <i>Brother from Another Planet</i> (1984)	Boyd, " But not the... "
06 December	Mati Diop, <i>Atlantic</i> (2019)	Giorgis, " The Haunting... "