

ENG 170A Nigerian Movies in the World
Summer School Session I
June 3-July 5, 2024

Professor Emilie Diouf
Monday Through Thursday 1:50-4:00pm
[Zoom Link](#) & Passcode: 954725
Office hours: Wednesdays 10: 00-12:00
and by appointment on [Zoom](#)
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Course Description:

This course is an introduction to Nollywood, the world second largest film industry. Lagos, Nigeria's capital is the center of Nollywood which produces over 2000 films a year, reaching viewers worldwide, mostly throughout the African continent and its diaspora. The stories told by this booming industry shape viewer's ideas about African life. Despite the availability of Nigerian movies on platforms like Netflix, Amazon Prime, and YouTube, Iroko TV, the term Nollywood is unfamiliar to many cinephiles in the U.S. We will examine how Nollywood films project local, national, and regional issues onto global screens. We will discuss the conditions of Nollywood's emergence, its genres, and its themes. We will also discuss how distribution, funding, and piracy affect the production and circulation of Nollywood films. To help you understand the formal elements of Nigerian films, you will be introduced to film vocabulary.

Learning Goals

By the end of the course students will be able to:

- Identify and interpret the aesthetic features of Nollywood films.
- cogently analyze a Nollywood film and continue to be comfortable doing so after the class.
- Understand how Nollywood films dramatize the socio-economic conditions and political issues affecting Nigeria.
- Gain an increased understanding of and respect for different cultural traditions.

Course Materials:

I will post readings and links to films on YouTube on our LATTE course page

Movie List:

Most of the movies are available on Netflix. Those that are not available on Netflix will be posted on the Latte course video section.

- *This Is Nollywood* by Franco Sacchi and Robert Caputo. San Francisco, California: California Newsreel, 2007. (available at the Brandeis library online)
- [*Borom Sareet*](#) by Ousmane Sembène. Filmi Domirev: Dakar. U.S.: New York Video, 2005.
- [*Living in Bondage*](#) by Kenneth Nnebue Nigeria, 1992.
- *The Figurine* by Kunle Afolayan. Golden Effects, Nigeria, 2010 (Netflix)
- *The Wedding Party 1 and 2* by Kemi Adetiba, 2016 (Netflix)
- *Elésin Oba, the King's Horseman* by Biyi Bandele, 2022
- *Up North* by Tope Oshin, 2018 (Netflix)
- *Nneka: The Pretty Serpent* by Tosin Igho, 2020 (Netflix)
- *Ayinla* (Netflix 2021) by Tunde Kelani
- *Aníkúlápó* by Kunle Afolayan, 2022 (Netflix)
- *Citation*, Kunle Afolayan, 2020 (Netflix)

Course Policies and Procedures

Success in this course requires nine hours of work for every three hours of in class time. Students will use that time to view films, read, write film analysis, and prepare for oral presentations.

Course Structure:

Each week course meetings will be a combination of lecture and discussion to analyze films alongside scholarly articles. You will also learn how to use filmmaking vocabulary to discuss the formal elements of film. You should come to class having already watched and read what is assigned for the day.

Zoom Cameras: Because the course is discussion based, you are required to have your camera on.

Late Work will be penalized. Papers will be lowered by one full letter grade for each day they are late.

Student Hours are held every Wednesday (10:00-12:00), unless otherwise noted. To avoid double booking myself, please let me know when you plan to drop by virtual office hours.

Course Requirements:

Attendance at all course sessions is required and is **10% of the final course grade**. This class is structured around film analysis with a small amount of reading. Thus, it is essential – not only for your participation grade but for your final project– that you show up to class. **2 unexcused**

absences will be taken as grounds for failing the course. You are responsible for all the material covered in missed classes. If you miss **two classes**, you must meet with me and find a way to prove your continued engagement with the class (i.e. extra film analysis, etc.). Although, you will not be penalized for the types of absences listed below, I expect you to uphold academic integrity by notifying me as soon as possible.

- Religious observance
- Severe illness or injury to the student
- Other emergencies or catastrophic events
- University sanctioned activities
- Jury duty or other governmental obligations

Diversity Statement: This class is an intercultural encounter between filmmakers, scholars, students, and instructors. In addition to the learning materials in this class, each one of us is a co-text because our backgrounds and life experiences may affect how we interact with the course material. We are all figuring out how to learn from one another most effectively. Our classroom requires a mutual effort in helping each other understand the course material and the differing interpretative positions we may bring for a more nuanced understanding of the narratives under study. While each one of us seek to advance our own knowledge, we are also a community. As such, we are committed to respect and value each other's ideas and contributions.

Accommodations:

Brandeis seeks to create a learning environment that is welcoming and inclusive of all students, and I want to support you in your learning. Live auto transcription is available for all meetings or classes hosted on Zoom and you can turn it on or off to support your learning. Please [check for Zoom updates](#) to take advantage of this new feature. To learn more, visit the [Zoom Live Transcription webpage](#). For questions, contact help@brandeis.edu.

If you think you may require disability accommodations, you will need to work with Student Accessibility Support (SAS) (781-736-3470, access@brandeis.edu). You can find helpful student FAQs and other resources on the [SAS website](#), including guidance on how to know whether you might be eligible for support from SAS. If you already have an accommodation letter from SAS, please provide me with a copy as soon as you can so that I can ensure effective implementation of accommodations for this class. To coordinate exam accommodations, ideally you should provide the accommodation letter at least 48 hours before an exam.

Academic Integrity:

Every member of the University community is expected to maintain the highest standards of academic integrity. A student shall not submit work that is falsified or is not the result of the student's own effort. Infringement of academic integrity by a student subjects that student to serious penalties, which may include failure on the assignment, failure in the course, suspension from the University or other sanctions. Please consult [Brandeis University Rights and Responsibilities](#) for all policies and procedures related to academic integrity. Students may be required to submit work via TurnItIn.com or similar software to verify originality. A student who is in doubt regarding standards of academic integrity as they apply to a specific course or assignment should consult the faculty member responsible for that course or assignment before submitting the work. Allegations of alleged academic dishonesty will be forwarded to the

Department of Student Rights and Community Standards. Citation and research assistance can be found at [Brandeis Library Guides - Citing Sources](#).

Course Materials:

If you are having difficulty purchasing course materials, please make an appointment with your Student Financial Services or Academic Services advisor to discuss possible funding options, including vouchers for purchases made at the Brandeis Bookstore.

Student Support:

Brandeis University is committed to supporting all our students so they can thrive. If a student, faculty, or staff member wants to learn more about support resources, the [Support at Brandeis](#) webpage offers a comprehensive list that includes these staff colleagues you can consult, along with other support resources:

- [The Care Team](#)
- [Academic Services](#) (undergraduate)
- [Graduate Student Affairs](#)
- Directors of Graduate Studies in each department, School of Arts & Sciences
- Program Administrators for the Heller School and International Business School
- [University Ombuds](#)
- [Office of Equal Opportunity](#)

Privacy:

To protect your privacy in any case where this course involves online student work outside of Brandeis password-protected spaces, you may choose to use a pseudonym/alias. You must share the pseudonym/ alias with me, and any teaching assistants as needed. Alternatively, with prior consultation, you may submit such work directly to me.

Communications: Any changes to the syllabus or class schedule will be communicated via the class email list and posted on LATTE. Please plan to check your university email account and LATTE daily to keep informed.

Assignments and Grade Breakdown:

Film Analysis 25%: Week 2-4 you are required to submit a weekly response (1 page double space) to the course webpage on LATTE (<http://latte.brandeis.edu>). Your response should connect the films we watch to the assigned readings for the week. This assignment is due on Wednesdays by midnight, and students will be asked to discuss their response during class on Thursdays. Your response must be analytical. Begin by introducing the formal elements (important themes, problems, questions, or film features) that you will be analyzing. You should think of each film analysis as having thesis statement that connects the elements of the film you choose to discuss with the readings. Avoid responses that are centered on your likes or dislikes. You need to focus on analysis rather than on what makes you happy, or sad, or angry. Your film analysis should be grammatically correct and articulate. I want to emphasize that these are places for you to think through problems and issues and pose questions or concerns. I am not looking for a developed mini-essay and I therefore will not provide individual feedback for each post, unless I feel that you

haven't met the requirements described above. Film analysis is meant to allow you to think about the films. It is legitimate to pose questions that you don't know the answer to.

Oral Presentation 25%: You will select a film from our movie list; give a 15 min presentation and facilitate class discussion for 15 mins. During your 30min, you will be expected to present background information about the film, analyze the film, show clips, and ask questions.

Podcast 25%: With the emergence of the "New Nollywood," it is noticeable that the films that circulate globally are those whose directors and producers have established strong and mutually beneficial partnerships with streaming platforms and distributors beyond Nigeria's borders. For this project, your job is host and produce a 20 min podcast on Kunle Afolayan's Aníkúlápó series.

Participation 15%: This grade will be determined by your level of engagement in class and your contributions to class discussions. The participation grade will be a factor of the following four elements: your level of engagement during class discussions; your demonstrated effort throughout the course; your attitude and openness towards others; and your improvement and progress throughout the semester. **Also, please note that part of participating in class means having the assigned reading materials in front of you and ready to reference. This also include noting specific time logs for film clips you want to refer the class to during discussion.**

Schedule:

*Note; Any changes will be updated on LATTE.

Week 1 Innovation in the Socioeconomic Crisis

June 3 Introduction to course and to African Cinema
screening of *Borom Sareet*

June 4 Films *This is Nollywood*

Readings: Jonathan Haynes, ["Nollywood: What's in a Name?"](#)

June 5&6 *Living in Bondage Part 1 (In class screening)*

Film Analysis due on June 5th by midnight

Week 2 Genre and Aesthetics: What Inspires Nollywood?

June 10 Film: *Living in Bondage Part 2* (Youtube)

June 11: Reading: Green- Simms, "The Return of the Mercedes: From Ousmane Sembène to Kenneth Nnebue."

June 12 *Nneka: The Pretty Serpent* (Netflix)

Reading: Manthia Diawara, "Toward a Narratological Approach to Nollywood Videos"

Presentation

Film analysis is due by midnight

June 13 Film: American Prince (YouTube).
Readings: Kaia Niambi Shivers “Negotiating Identity in Transnational Spaces: Consumption of Nollywood films in the African Diaspora of the United States”

Kamahra Ewing, “Nollywood in Rio: An Exploration of Brazilian Audience Perception of Nigerian Cinema”

Presentation

Professor Diouf gives instructions for the podcast project

Week 3 **Genre and Aesthetics: What Inspires Nollywood? (continued)**

June 17 Film: *Up North* (Netflix)

Reading: Abdalla Uba Adamu, “Islam, Hausa Culture, and Censorship in Northern Nigeria Video Film”

Presentation

June 18 Kunle Afolayan, *The Figurine* (Netflix)

Reading: Jonathan Haynes, “New Nollywood and Kunle Afolayan”

Sola Afolayan, “The Figurine: The interplay of the Mysterious, the Orchestrated, and the Coincidental”

Presentation

June 19 Juneteenth No Class

June 20 Film: Tunde Kelani, *Ayinla* (Netflix)

Presentation

Film Analysis is due by midnight

Week 4: Love in Nollywood Films

June 24 Film: *The Wedding Party 1* (Netflix and Amazon Prime)

Presentation

Submit a draft of your podcast script for peer review by 10:00AM

June 25 Film: *The Wedding Party 2* (Netflix)

June 26 Reading: Moradewun Adejunmobi, “Pleasures of the Nollywood Familiar and Everyday Life”

Presentation

June 27 Podcast Recording Day

Film Analysis is due by midnight

Week 5 Newer Nollywood

July 1st Film: Biyi Bandele, *Elésin Oba, the King's Horseman* (Netflix)
July 2nd Film: Kule Afolayan, *Citation*
Final Podcast materials are due by 5:00pm
July 3rd Podcast Presentations
July 4 **No Class**