

Toolkit: The Story of African Film

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ScreenWorlds



Still from *Pumzi* (dir. Wanuri Kahiu, 2009), courtesy of director

Toolkit 1: The Story of African Film

This Toolkit is a shortened version of an African film course syllabus by Lindiwe Dovey which she is sharing in the hopes that it can support others in teaching African film and/or better integrating African film into more general film and screen studies courses.

The Story of African Film: Narrative Screen Media in sub-Saharan Africa

A course developed by Professor Lindiwe Dovey

Background to the Course

I developed this course when I first arrived as a Lecturer in African Film at SOAS University of London in September 2007, and it has been taught every year at SOAS since then (by guest lecturers when I have been on sabbatical). Because of my passion for African filmmaking, it has been my favourite course to teach, and I have learned so much from the many people who have taken and contributed to it. I have been shocked over the years to hear from people taking the course (especially coming in to the UK from the US) that they could not find anything like it elsewhere; there are hundreds of film courses taught around the world, but so few give African film the deep attention it deserves. In a global context of neoliberal capitalism and the corporatisation of higher education I am concerned about what is going to happen to already-marginalised academic subjects like African film. That is why I want to share this syllabus that I have so lovingly developed over the years, and that has benefited so much from various class members' feedback, many of diverse African heritage. Decolonising, of course, is not a simple matter of changing course content, but also and especially working on one's pedagogy - one's teaching style. Please see my article in PARSE journal (forthcoming Spring 2020) - a free, online, open access journal - that goes into a great deal of depth about my approach to decolonising pedagogy as a complement to the course outline and reading and viewing suggestions below. I hope that this syllabus will go out into the world, be taken up, adapted, further decolonised, and help to keep the celebration and study of African filmmaking alive and thriving. All I ask is that you credit the course if you use it significantly, and write to me to let me know if/how the syllabus has been useful to you, or if you have ideas about how it could be further developed: LD18@SOAS.AC.UK

Course Overview

The course aims to provide an introduction to the (hi)story, politics, and theory of narrative filmmaking and videomaking in sub-Saharan Africa from the 1960s to the present day. It does not intend to exclude North Africa from African identities; there is simply not sufficient space to also cover the rich and complex film traditions of North Africa. Similarly, you will notice that South Africa has *not* been included in this Toolkit; this is because I have developed separate syllabi for my South African film courses, which I hope to share as Toolkits soon. Focusing on key films and leading directors, it moves chronologically through the decades, starting with the emergence of filmmaking by sub-Saharan

Africans in the 1960s and 1970s in the wake of decolonisation struggles and in relation to 'Third Cinema'; then it explores the decisive intervention made by the commercial turn in filmmaking, introduced by the Nigerian and other video-making industries initiated across the continent in the 1980s; and finally it explores the new directions African screen media are taking in the contemporary digital era, a time in which filmmaking, television and other forms of audiovisual content production are rapidly converging.

At every point connections between the past and the present need to be drawn, so that we can think not only historically/chronologically but also conceptually and creatively. An array of analytical, thematic and theoretical frameworks are suggested in relation to the films through the suggested readings, encouraging class members to reflect on diverse ways of approaching and analysing narrative screen media: close reading, history, area studies, theory (postcolonial theory, gender theory, critical race theory, intersectionality etc), genre studies, media industry studies, film festival and curatorial studies, and reception/audience studies. However, the common thread running through the course (as the title suggests) is an exploration of the value of 'story' or 'fiction' in relation to screen media in diverse African contexts, as well as in the ways that we each approach films from our various locations, positionalities and lived experiences.

History is, of course, made up of many stories and class members are encouraged throughout the course to develop their own interpretations of the dynamic changes in African filmmaking, in diverse contexts, over time. The narrative screen media output from Africa from the 1960s to the present day is simply too large to cover in one course; the course thus needs to be seen as one particular story of many possible stories, curated by the course facilitator, and based on the constraints of a 10-week course. Class members are welcome to pursue their own stories of African filmmaking through wide reading and viewing. Originality and independence of thought are the main criteria for the assessment of work. Class members are also encouraged to approach the course not simply as scholars, but through a filmmaker's and curator's eyes, reflecting not only on films as texts but also on the processes of making, distributing, and exhibiting films. At all times, everyone should think of themselves in the class as equals, as 'class members' rather than as teacher/students. It should be acknowledged that the analysis of film is a long-established academic practice with a particular language that we need to learn, but that it is also a hermeneutic and subjective process, thus acknowledging that diverse lived experiences will produce a wonderful diversity and originality of analysis and approaches.

Mode of Teaching

This course is taught through ten, 2-hour-long seminars guided by class members' responses to the assigned films and readings for each session. The course is mostly taught as a graduate seminar, although the facilitator should include 'mini-lectures' to clarify important background information; it is thus vital that class members come to class having done the viewing/reading, and ready for intense discussion and debate. Class members should be encouraged to respond to films not only intellectually, but also emotionally; this is because making space for emotion is a key part of decolonising. See the 'Decolonising Pedagogy' video I have made with Ifeanyi Awachie at <https://screenworlds.org/resources/#toolkits> for more about the emotional aspects of decolonising.

Methods of Assessment

Methods of assessment for the course can include essays, but also consider how you can encourage class members to respond to the films and readings in creative ways, for example through producing podcasts or vodcasts (reviews of African films or film festivals; interviews with filmmakers); through developing a concept for a film festival and thinking about how they would curate it; or through the making of audio-visual essays.

The Films

The course aims to get class members up to speed with some of the key films within the history of African filmmaking. One of the key barriers to the teaching and research of African filmmaking has, of course, been access. I have tried to indicate in all places below where the key films can be accessed, but please get in touch if you are having trouble sourcing a film and the Screen Worlds team will try to assist if we are able to.

The Readings

Please note that, for the purpose of providing resources, multiple readings have been suggested for some sessions, but it will be up to the course facilitator to isolate 2-3 essential readings from the list for the class so as not to overwhelm class members, and to keep the discussion focused and to the point. Please see "Further Resources" at the end of the syllabus for more reading suggestions.

Session One: Introduction to the Course

The course facilitator will share their positionality and lived experience and invite other class members to do so if they wish to. We will watch the documentary *Sembene!* (2015) to inspire our discussions in the next session about the man considered the 'Father of African Cinema', Ousmane Sembene. Obioma Nnaemeka's article should be used as a framing article for the course, helping class members to think about their own intersectional identities and how this might affect how they relate to the course materials.

Viewing:

- *Sembene!* (dir. Samba Gadjiogo and Jason Silverman, 2015, Senegal/USA) – [DVD from Amazon]

Reading:

- Bordwell, David and Kristin Thompson, eds (1997). "Glossary." *Film Art: An Introduction Fifth Edition*. New York: McGraw Hill, 477-482.
- Nnaemeka, Obioma (2004). "Nego-Feminism: Theorizing, Practicing and Pruning Africa's Way." *Signs* 29.2: 357-85.

Session Two: Focus on Fathers, Founders, Festivals and Funders in the 1960s

In this class, we will look at some of the very first films directed by a sub-Saharan African in Africa – the Senegalese director Ousmane Sembene. We will draw on media industry studies, textual analysis, authorship theory, gender studies, and Sembene’s own words to consider the themes and aesthetics running through his oeuvre, as well as the broader historical, socio-political and institutional contexts in which his first films – and the origins of African filmmaking – took shape. Sembene’s role in founding the FESPACO film festival in Ouagadougou, Burkina Faso, will be explored.

Viewing:

- Borom Sarret (1963) and Black Girl (1965), dir. Ousmane Sembene, Senegal – [DVD from Amazon]

Reading:

- Andrade-Watkins, Claire (1993). “Film Production in Francophone Africa 1961 to 1977: Ousmane Sembene – An Exception.” In Gadjigo et al, eds, Ousmane Sembene: Dialogues with Critics and Writers. Amherst: U of Massachusetts Press, 29-36.
- Fofana, Amadou (2012). The Films of Ousmane Sembene: discourse, culture, and politics. Amherst: Cambria Press.
- Dovey, Lindiwe (2015). Curating Africa in the Age of Film Festivals. Chapter 4. New York: Palgrave Macmillan. [About the history of FESPACO]. Book available to download on ResearchGate.

Session Three: Early Resistance Cinema in Africa and Pioneering Women Filmmakers in Africa

This class will explore early resistance cinema in Africa and by Africans, influenced by ‘Third Cinema’ and the anti-colonial political movements, as well as by transnational socialist connections. We will pay particular attention to the woman known as the ‘Mother of African Cinema’, Sarah Maldoror, and her film *Sambizanga* (1972), and we will apply Nnaemeka’s concept of “nego-feminism” to Maldoror’s work and to how we might think of other pioneering African women filmmakers.

Viewing:

- *Sambizanga* (dir. Sarah Maldoror, 1972, Angola) [currently only available on YouTube]
- *Sisters of the Screen* (dir. Betti Ellerson, USA) – available from Women Make Movies

Reading:

- Early African Cinema Manifestoes, in Imruh Bakari and Mbye Cham, eds, *African Experiences of Cinema* (1996), BFI, 17-36.
- Ellerson, Betti (2000). “Preface and Methodology” and “Introduction” in *Sisters of the Screen: Women of Africa on Film, Video and Television*. Trenton and Asmara: Africa World Press, xiii-14.
- Maldoror, Sarah (1977). “To Make a Film Means to Take a Position.” In Imruh Bakari and Mbye Cham, eds, *African Experiences of Cinema* 1996, BFI, 45-47.
- Missouri, Montré Aza (2015). *Black Magic Woman and Narrative Film*. Palgrave. Chapter 1: Womanism and Womanist Gaze, 23-48.
- Solanas, Fernando and Octavio Getino, “Towards a Third Cinema” (1969), rpt. in Bill Nichols, ed., *Movies and Methods: An Anthology* Vol. 1 (1976): 44-64.

Session Four: Early Experimental African Cinema and Cinephilia/filia: Focus on Djibril Diop Mambety and Mati Diop

This week we will explore the work of a very different “parent” of African cinema – Djibril Diop Mambety. In contrast to Sembene and Maldoror’s more linear mode of storytelling, Mambety’s mode is often anti-linear, avant-garde, surreal and experimental. The work of younger African filmmakers (especially Mambety’s niece Mati Diop, but also Cameroonian filmmaker Jean-Pierre Bekolo, and Senegalese filmmakers Joseph Gai Ramaka and Alain Gomis) will also help us to ask questions about cinephilia/filia, the idea of ‘generations’, ‘waves’ or ‘winds’ within African cinema, and gender and sexuality in relation to Mambety’s oeuvre and African filmmaking in general.

Viewing:

- Djibril Diop Mambety, *Touki Bouki* (Senegal, 1973) [DVD available from Trigon Film]
- Djibril Diop Mambety, *La Petite Vendeuse du Soleil* (Senegal, 1999) [Kanopy]
- Mati Diop, *Atlantics* (Senegal, 2019) [Netflix]
- Jean-Pierre Bekolo, *Les Saignantes* (Cameroon, 2005) [Kanopy]
- Joseph Gai Ramaka, *Karmen Gei* (Senegal, 2001) [California Newsreel]

Reading:

- Murphy, David and Patrick Williams (2007). “Djibril Diop Mambety,” in *Postcolonial African cinema: Ten directors*. Manchester UP. 91-109.
- Interview with Djibril Diop Mambety, in Frank Ukadike, *Questioning African Cinema: Conversations with Filmmakers* (University of Minnesota Press, 2002), 121-131.
- Niang, Sada (2014). “Badou Boy (1970): Intertextuality, Gangster Movies, and the Language of African Film.” In Lizelle Bisschoff and David Murphy, eds, *Africa’s Lost Classics: New Histories of African Cinema*. London: Legenda, 126-132.
- Interview with Jean-Pierre Bekolo, in Frank Ukadike, *Questioning African Cinema: Conversations with Filmmakers* (University of Minnesota Press, 2002), 217-238.
- Bekolo, Jean-Pierre (2009). *Africa for the future*. Dagan.
- Dima, Vlad (2017). *Sonic Space in Djibril Diop Mambety’s Films*. Indiana UP.
- Interviews with Mati Diop online.

Session Five: The “Return to the Source” Film

Using Malian director Souleymane Cissé’s Cannes prize-winning film *Yeelen* (1987) as a point of departure, we will explore the relationship between African film and orality, and the genre of the ‘Return to the Source’ within African filmmaking.

Viewing:

- Souleymane Cissé, *Yeelen* (1987) [DVD available from Trigon Film]
- Wend Kuuni (dir. Gaston Kaboré, 1982, Burkina Faso) [California Newsreel]
- Tilai (dir. Idrissa Ouedraogo, 1989, Burkina Faso) [DVD available from Trigon Film]
- Keita (dir. Dani Kouyaté, 1995, Burkina Faso) [California Newsreel]
- Sia, *le rêve du python* (dir. Dani Kouyaté, 2001, Burkina Faso) [Kanopy]

Reading:

- Cham, Mbye (2005). “Oral Traditions, Literature, and Cinema in Africa.” In Robert Stam and Alessandra Raengo, eds, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Malden/Oxford: Blackwell. 295-312.
- Diawara, Manthia (1992). “African Cinema Today.” Chapter X of *African Cinema: politics and culture*. Indiana UP.
- MacRae, Suzanne (1995). “Yeelen: A Political Fable of the “Komo” Blacksmith/Sorcerers.” *Research in African Literatures* 26.3: 57-66.

- D.T. Niane, *Sundiata: an epic of old Mali* (1965).
- Tcheuyap, Alexie (2011). "Myth, tragedy and cinema." Chapter 4 in *Postnationalist African Cinemas*. Manchester University Press. 124–149.
- Hale, Thomas (1998). *Griots and griottes: masters of words and music*. Indiana UP.
- Bolgar-Smith, Kate (2010). "Questions of source in African cinema: the heritage of the griot in Dani Kouyaté's films," in *Journal of African Media Studies* 2.1, 25–38.
- Chirol, Marie-Magdaleine (1999). "The Missing Narrative in Wend Kuuni (Time Space)", in *African Cinema: Post-Colonial and Feminist Readings* (ed. Harrow), Africa World Press, 115–126.

Session Six: Early 'Popular' Filmmaking in Africa

This class will explore in particular the origins of the so-called "Nollywood" film industry in Nigeria (especially by looking at *Living in Bondage*) as well as other vibrant early traditions of "popular" filmmaking within sub-Saharan Africa. We will theorise the concept of the "popular" with the help of Karin Barber's groundbreaking article "Popular Arts in Africa" (1987) and think about the genre of comedy through Congolese filmmaker Mweze Ngangura's film *La vie est belle* (1987) and the "Nollywood" film *Osuofia in London* (2003).

Viewing:

- *Living in Bondage* (dir. Kenneth Nnebue 1992, Nigeria) [YouTube – legal status unverified]
- *La vie est belle* (dir. Mweze Ngangura, 1987, DRC) [California Newsreel]
- *Osuofia in London Part 1* (dir. Kingsley Ogoro, 2003, Nigeria/UK) [IbakaTV]

Reading:

- Barber, Karin (1987). "Popular Arts in Africa." *African Studies Review* 30.3 (September): 1–78.
- Interview with Ngangura Mweze, in Frank Ukadike, *Questioning African Cinema: Conversations with Filmmakers* (University of Minnesota Press, 2002), 133–149.
- Ngangura, Mweze (1996). "African Cinema – Militancy or Entertainment?" in Imruh Bakari and Mbye Cham, eds, *African Experiences of Cinema*, London: BFI, 60–64.
- Okome, Onookome (2013). "Reversing the Filmic Gaze: Comedy and the Critique of the Postcolony in 'Osuofia in London.'" In *Global Nollywood: The Transnational Dimensions of an African Video Film Industry*, 139–57. Indiana UP.
- Haynes, Jon (2011). "African Cinema and Nollywood: Contradictions", *Situations* 4.1.
- Adesokan, Akin (2011). "Jean-Pierre Bekolo and the Challenges of Aesthetic Populism", in *Postcolonial Artists and Global Aesthetics* (Indiana University Press).
- Tcheuyap, Alexie (2011). "Comedy and Film." Chapter 1 in *Postnationalist African Cinemas*. Manchester University Press. 42–70.
- Okome, Onookome (2014). "A Nollywood Classic: *Living in Bondage* (Kenneth Nnebue, 1992/1993)." In Lizelle Bisschoff and David Murphy, eds, *Africa's Lost Classics: New Histories of African Cinema*, London: Legenda, 152–160.

Session Seven: From Nollywood to Nollywood

Via Kunle Afolayan's film *The Figurine* (2010), we will examine the complex transformations of "Nollywood" from its origins to the present day, with the arrival of a new genre sometimes referred to as "New Nollywood". We will also consider Nollywood in comparative perspective with the recent rise (from 2002 onwards) of a thriving Amharic-language film industry in Ethiopia (see Michael W. Thomas' toolkit on Amharic-language cinema on the Screen Worlds website).

Viewing:

- *The Figurine* (dir. Kunle Afolayan, 2012, Nigeria) [Netflix, Kanopy]

Reading:

- Afolayan, Adeshina, ed. (2014). *Auteuring Nollywood: Critical Perspectives on The Figurine*. University Press of Ibadan.
- Agina, Afulika (2019). "Cinema-going in Lagos: three locations, one film, one weekend." *Journal of African Cultural Studies*.
- Haynes, Jonathan (2014). "'New Nollywood': Kunle Afolayan." *Black Camera* 5.2 (Spring): 53-73.
- Thomas, Michael W. and Aboneh Ashagrie and Alessandro Jedlowski, eds (2018), *Cine-Ethiopia: The History and Politics of Film in the Horn of Africa*, Michigan State University Press.
- Garritano, Carmela (2013). "Introduction." *African Video Movies and Global Desires*. Ohio UP.
- Adejunmobi, Moradewun (2007). "Nigerian Video Film As Minor Transnational Practice." *Postcolonial Text* 3.2: 1-16.
- McCain, Carmen (2011). "FESPACO in a time of Nollywood: The politics of the 'video' film at Africa's oldest festival." *Journal of African Media Studies* 3.2.
- Tsika, Noah (2015). *Nollywood Stars: Media and Migration in West Africa and the Diaspora*. Indiana UP.
- Haynes, Jonathan (2016). *Nollywood: The Creation of Nigerian Film Genres*. University of Chicago Press.

Session Eight: The Contemporary "A-List" African Filmmakers

This class will explore those filmmakers who have been lauded on the international "A-list" film festival circuit, and in particular look at the work of Abderrahmane Sissako (from Mali and Mauritania). We will problematise the concept of "world cinema" and the way that African filmmakers are sometimes treated at European film festivals such as Cannes and Rotterdam. At the same time, we will think about the transnational nature of many contemporary African filmmakers' experiences. We will question the fact that the African filmmakers who have achieved most recognition internationally are mostly men, and we will put Sissako's fiction film *Waiting for Happiness* into conversation with a documentary film also set in Mauritania by Katy Lena Ndiaye, thereby exploring the value of a "curatorial approach" within (African) film studies (Dovey 2018).

Viewing:

- *Waiting for Happiness* (2002), dir. Abderrahmane Sissako [DVD available on Amazon]
- *Awaiting Men* (2007), dir. Katy Lena Ndiaye [Available to view on Amazon Prime]
- *Timbuktu* (2015) (dir. Abderrahmane Sissako, Mali/Mauritania) [DVD available on Amazon; available to rent on Amazon Prime, YouTube, GooglePlay]

Reading:

- Gabara, Rachel (2016). "Abderrahmane Sissako: On the politics of African auteurs." In *The Global Auteur*, eds Seung-hoon Jeong and Jeremi Szaniawski. Bloomsbury.
- Diawara, Manthia (2010), "The New African Cinema Wave", in *African Film: New Forms of Aesthetics and Politics*, Munich: Prestel, 90-137.
- Dovey, Lindiwe (2015). *Curating Africa in the Age of Film Festivals*. Palgrave. Chapters 2 & 3.
- Dovey, Lindiwe (2018) "Towards Alternative Histories and Herstories of African Filmmaking: From Bricolage to the 'Curatorial Turn' in African Film Scholarship." In Harrow and Garritano (eds.), *Companion to African Cinema*. Oxford: Wiley-Blackwell.
- Olaniyan, Tejumola (2015). "African Cultural Studies: Of Travels, Accents, and Epistemologies." In Frieda Ekotto and Kenneth Harrow, eds, *Rethinking African Cultural Production*, Indiana University Press, 94-108.
- Naficy, Hamid (2001). *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton UP.
- Marks, Laura (2000). *The Skin of the Film*. Durham: Duke University Press.
- Higgins, MaryEllen (2015). "The Winds of African Cinema." *African Studies Review* 58.3: 77-92.

Session Nine: The Rise of African Women Filmmakers: Focus on Contemporary Kenya

As you have probably noticed by now, “African Cinema” has been, from its earliest days, a markedly feminist or womanist body of work, even though male filmmakers have dominated the filmmaking scene. In this class we will look at the story of African filmmaking from the perspective of contemporary African women filmmakers, who frequently continue to be marginalised from this story, both in terms of production and scholarship. We will take contemporary Kenya as an example of an exciting context in Africa in which there has recently been a flourishing of filmmaking (across all genres) by women.

Viewing:

- Pumzi (dir. Wanuri Kahiu, Kenya, 2009) [Vimeo – legal status unverified]
- Killer Necklace (dir. Judy Kibinge, Kenya, 2009) [via filmmaker]
- Yellow Fever (dir. Ng'endo Mukii, Kenya, 2012) [Vimeo]
- Something Necessary (dir. Judy Kibinge, 2013) [AmazonPrime]
- Scarred: The Anatomy of a Massacre (dir. Judy Kibinge, 2015) [via filmmaker]
- Soul Boy (dir. Hawa Essuman, Kenya, 2010) [DVD from Amazon]
- New Moon (dir. Philippa Ndisi-Herrmann, Kenya, 2018) [via filmmaker]
- Rafiki (dir. Wanuri Kahiu, 2018) [DVD from TrigonFilm, streaming in UK via Curzon Home Cinema]

Reading:

- Mistry, Jyoti and Antje Schuhmann, eds (2015). *Gaze Regimes*. Joburg: Wits UP.
- Bisschoff, Lizelle and Stefanie van de Peer, (2020). *Women in African Cinema: Beyond the Body Politic*. Routledge.
- Overbergh, Ann (2014). “Technological innovation and the diversification of audiovisual storytelling circuits in Kenya.” *Journal of African Cultural Studies* 26.2: 206-219.
- Womack, Ytasha L. (2013). *Afrofuturism: the world of black sci-fi and fantasy culture*. Chicago: Lawrence Hill Books.
- Steedman, Robin (2018). “Nairobi-based Female Filmmakers: screen media production between the local and the transnational.” From Harrow and Garritano, eds, *A Companion to African Cinema*, Wiley-Blackwell.
- *Journal of African Cultural Studies* special issue on Afropolitanism (28.1, 2016), edited by Carli Coetzee.

Session Ten: Contemporary African and Black Film, Television and Web Series

Where do contemporary African films take their place within a world in which screen media are rapidly converging (Jenkins), and in which the internet is eroding the distinction between ‘film’ and ‘television’? How can we explore the similarities and differences between making and viewing films on the African continent and making and viewing films beyond the African continent? In this final class, we will reflect on these kinds of questions as we take stock of the most pressing issues and opportunities facing African filmmakers, within the continent and also in African diasporas. In keeping with the framing of the course through Nnaemeka’s “nego-feminism”, we will also pay close attention to issues of gender.

Viewing:

- Black Panther (dir. Ryan Coogler, 2018) [widely available]
- An African City (dir. Nicole Amarteifio, 2014) [web series available online]
- Ackee and Saltfish (dir. Cecile Emeke) [web series available online]
- Polyglot (dir. Amelia Umuhire) [web series available online]
- Insecure (dir. Issa Rae) [available on several sites online]

Essential Reading:

- Adejunmobi, Moradewun (2015), "African Film's Televisual Turn," *Cinema Journal* 54.2 (Winter): 120–125.
- Dovey, Lindiwe (2018), "Entertaining Africans: Creative Innovation in the (Internet) Television Space", *Media Industries* 5.2: 93–110.
- Uricchio, William (2014). "Film, cinema, television ... media?" *New Review of Film and Television Studies*, 12.3: 266–279.

Further Resources: Online sites for further viewing of African films

- irokoTV (available online or via app for a small fee) – mostly Nigerian films
- YouTube and Vimeo
- Kanopy (can be accessed for free if your university has a subscription to it)
- Netflix has a growing African film collection (including films such as *The Burial of Kojo* and *Atlantics*)

Further Reading suggestions beyond those in the syllabus above:

- Adamu, Abdalla Uba (2011). "Transnational flows and local identities in Muslim northern Nigerian films," in Herman Wasserman, ed., *Popular Media, Democracy and Development in Africa*, Abingdon: Routledge, 223–235.
- Adesokan, Akinwumi (2011). *Postcolonial artists and global aesthetics*. Bloomington: Indiana UP.
- Bakari, Imruh and Mbye Cham, eds (1996). *African Experiences of Cinema*. London: BFI.
- Balseiro, Isabel and Ntongela Masilela, eds (2003). *To Change Reels: Film and Film Culture in South Africa*. Detroit: Wayne State UP.
- Diawara, Manthia (1992). *African Cinema*. Indianapolis: Indiana UP.
- Diawara, Manthia (2010). *African Film: New Forms of Aesthetics and Politics*. Munich, London, New York: Prestel.
- Gadjiogo, Samba et al, eds (1993), Ousmane Sembene: *Dialogues with Critics and Writers*. Amherst: U of Massachusetts P.
- Garritano, Carmela (2013). *African Video Movies and Global Desires*. Ohio UP.
- Giovanni, June, ed. (2000). *Symbolic Narratives/African Cinema: Audiences, Theory and the Moving Image*. London: BFI.
- Green-Simms, Lindsey (2017). *Postcolonial Automobility: Car Culture in West Africa*. Minnesota UP.
- Harrow, Kenneth and Frieda Ekotto, eds (2015). *Rethinking African Cultural Production*. Indiana UP.
- Harrow, Ken and Carmela Garritano (2018). *A Companion to African Cinema*. Wiley Blackwell.
- Haynes, Jonathan, ed. (2000). *Nigerian Video Films*. Athens: Ohio University Center for International Studies.
- Krings, Matthias and Onookome Okome, eds (2013). *Global Nollywood*. Indiana UP.
- Larkin, Brian (2008). *Signal and Noise: Media, Infrastructure and Urban Culture in Nigeria*. Duke UP.
- Lobato, Ramon (2012). *Shadow Economies of Cinema*. London: BFI.
- Miller, Jade (2016). *Nollywood Central*. Palgrave Macmillan.
- Modisane, Lithoko (2013). *South Africa's Renegade Reels: The Making and Public Lives of Black - Centered Films*. New York: Palgrave. Manchester: Manchester UP.
- Murphy, David (2000). *Sembene: Imagining Alternatives in Film And Fiction*. Oxford: James Currey.
- Pfaff, Françoise (1984). *The Cinema of Ousmane Sembene: A Pioneer of African Film*. Westport: Greenwood P.
- Pfaff, Françoise (2004). *Focus on African Films*. Bloomington: Indiana UP.
- Prabhu, Anjali (2014). *Contemporary cinema of Africa and the Diaspora*. Chichester: Wiley Blackwell.
- Saul, Mahir and Ralph Austen, eds (2010). *Viewing African Cinema in the Twenty-First Century: Art Films and the Nollywood Video Revolution*. Ohio UP.
- Shaka, Femi (2004). *Modernity and the African Cinema*. Trenton and Asmara: Africa World Press.
- Tcheuyap, Alexie (2011). *Postnationalist African Cinemas*. Manchester University Press.
- Thackway, Melissa (2003). *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*. Oxford: James Currey.
- Ukadike, Nwachukwu Frank (1994). *Black African Cinema*. London/Berkeley: U of California P.
- Ukadike, Nwachukwu Frank (2002). *Questioning African Cinema: Conversations with Filmmakers*. Minneapolis and London: U of Minnesota P.
- Vieyra, Paulin Soumanou (1983). *Le Cinéma au Senegal*. Paris: Présence Africaine.

Journals focused on African and black filmmaking:

- *Journal of African Cinemas*
- *Journal of African Media Studies*
- *Journal of African Cultural Studies*
- *Black Camera*

Online resources

- Awotele: An online journal of African film criticism.
- Betti Ellerson's wonderful blog on African Women in Cinema: <https://www.africanwomenincinema.org/AFWC/Blog.html>
- <http://www.screenafrica.com/>
- <https://shadowandact.com/>
- www.africultures.com