

# **HIS 350L/AFR 372G/WGS340: Between Nollywood and Hollywood: Historical Images of Africa in Films**

**Tuesday: 3.30 PM-- 6.30 PM**

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## **COURSE DESCRIPTION:**

Since the late 1980s, the African film industry has undergone radical changes that reflect increased globalization, the availability of new production and distribution methods, and the rise of a new generation of African filmmakers. This revolution is characterized by the low-budget, direct to video films commonly referred to as *Nollywood*. While these films have drawn criticisms for their low production values and popularization of negative cultural stereotypes, the Nigerian video industry has become the third largest film industry in the world, sweeping across the continent and throughout the global diaspora. This course examines the rise of Nollywood and the genesis of a popular African art form. Through a combination of films and readings, students will explore how Nollywood, in comparison to Hollywood, depicts the society and culture of Nigeria and Africa as a whole. Each week addresses a different theme in an attempt to introduce students to the various dynamics that shape African cultures, societies and governments. Additionally, this course seeks to engage students in a debate about how popular films affect historical imaginations and memory. While these images have previously been the product of Hollywood and European films, this course will introduce Nollywood as an African alternative to how films depict, and people understand, their history.

## **COURSE OBJECTIVES:**

1. To increase the knowledge and understanding of African history, culture, and society.
2. To identify key themes in African history that transcend national boundaries.
3. To help students understand the social, cultural, political, and economic agents that shape African history.
4. To assess the viability of films as a historical source.
5. To understand popular perceptions about Africa depicted in films and how they lead to misunderstandings of the past.
6. To teach the art of writing and critical thinking.

## **READING LIST:**

Matthias Krings and Onookome Okome, eds., *Global Nollywood: The Transnational Dimensions of an African Video Film Industry* (Bloomington: Indiana University Press (May 27, 2013)).

Course Package 1 and 2.

**\*There will also be several journal articles assigned throughout the semester. These will be available through the university library's online databases.**

### **ASSIGNMENTS:**

<b>Assignment</b>	<b>Due</b>	<b>Points</b>
<b>Attendance</b>	<b>Attendance and Evaluations</b>	<b>35</b>
<b>Public Lecture</b>	<b>September 19</b>	<b>10</b>
<b>Ethnographic Experience</b>	<b>September 21<sup>st</sup> or any other event of your choice. Submission date varies, between October 1st and November 26th</b>	<b>20</b>
<b>Book Review</b>	<b>November 19</b>	<b>15</b>
<b>Final Paper</b>	<b>December 6</b>	<b>20</b>

### **CLASS SCHEDULE:**

**Week 1 (September 3rd): Course Introduction/Introduction to Nollywood**

Reading:

i. Shaka, Femi Okiremuette. "Nollywood: Reconstructing the Historical and Socio Cultural Contexts of the Nigerian Video Film Industry."

AVAILABLE AT

<http://www.supplemagazine.org/nollywood-reconstructing-the-historical-and-socio-cultural-contexts-of-the-nigerian-video-film-industry.html>

Reading: *History of Nigeria*, pp. 1-15.

Films: *This is Nollywood* and *Nollywood Babylon*

**Week 2 (September 10<sup>th</sup>) Precolonial Formations, 1**

Reading: *History of Nigeria*, pp. 16-60.

Nollywood representation: Afonja

Submit Evaluation 1 (see form below)

### **Week 3 (September 17<sup>th</sup>) Precolonial Formations, 2**

Reading: *History of Nigeria*, pp. 61-109

Ogunleye, Foluke. "A Male-Centric Modification of History: "Efunsetan Aniwura" Revisited."  
In *History in Africa*, 31 (2004): 303-318.  
[AVAILABLE ON JSTOR]

Film: *Efusetan Aniwura*

Submit Evaluation 2

\*\*\* Tuesday September 19, 2013 Africa Distinguished Lecture, 6 PM, Garrison Hall 0.102  
"Making African History in the US: The South African Education Program in the 1980s"  
Speaker: Dr. Thomas McClendon, Southwestern University

### **Week 4 (September 24<sup>th</sup>) Colonial Era**

*History of Nigeria*, pp. 110-157.

Hollywood Film: *Mister Johnson* (1990)

[Outside of class]: *Heart of Darkness* (1994)

No Evaluation Report

### **PUBLIC LECTURE REPORT DUE**

### **Week 5 (October 1st) Tradition vs. Modernity, 1**

Film: *Ede Mi* (2004)

Reading: *History of Nigeria*, 158-208  
Submit Evaluation 3

**Week 6 (October 8<sup>th</sup>) Tradition vs Modernity, 2**

Reading: *History of Nigeria*, 209-279.

Film: *The Narrow Path*

Submit Evaluation 4

**Week 7 (October 15<sup>th</sup>) Capitalism and Land, 1**

Film: *Ti Oluwa Ni Ile*, 1

Reading: *Global Nollywood*, Introduction, Chapter 1

Submit Evaluation 5

**Week 8 (October 22<sup>rd</sup>) Capitalism and Land, 2**

Film: *Ti Oluwa Ni Ile*, 2

Reading: *Global Nollywood*, Chapter 2

Submit Evaluation 6

**Week 9 (October 29<sup>th</sup>) Capitalism and Land, 3**

Film: *Ti Oluwa Ni Ile*, 3

Reading: *Global Nollywood*, Chapter 3

Submit Evaluation 7

**Week 10 (November 5<sup>th</sup>) Contemporary Social Relations, 1**

Reading: Reading: *Global Nollywood*, Chapter 12

Film: *Abèni* (2006)

Submit Evaluation 8

**Week 11 (November 12<sup>th</sup>) Contemporary Social Relations, 2**

Reading: *book to be reviewed* (chapters of your choice)

\*Submit a one page introduction of your research paper

\*\*No report on reading and film

Film: *Abèni 2* (2006)

**Week 12 (November 19<sup>th</sup>): Romance and Jealousy**

**BOOK REVIEW DUE**

Reading: Your research

Discussion: Research and Research Sources

\*\*No report on reading and film

**Week 13 (November 26th): Politics and Resistance**

Film: *Campus Queen*

Reading: Your research

\*\*No report on reading and film

Submit bibliography for research

**Week 14 (December 3rd)**

Film: *Ayo Ni Mo Fe* (1994)

Reading: Your research

Discuss Research Findings

\*\*No report on reading and film

**December 6, 5 PM FINAL PAPER DUE (submit by Email)**

### **Attendance Guidelines:**

Students must be present to view each film, submit report, and engage in discussions. Therefore, attendance is mandatory. Late attendance will disturb the class. You must arrive on time. Make-ups will be granted only in the case of medical illness or university-related conflict. Such conflicts will require signed documentation explaining the reason for your absence. Students who miss class must arrange to view the film on their own time. Attendance and reports will be worth 35 points of your final grade. **Each unexcused absence will result in an automatic 5 point deduction from your attendance grade.**

### **Public Lecture Review Guidelines:**

All students must attend the African Distinguished Lecture. Specific information will be announced in class.

During the lecture, students should take notes and will be allowed to ask the speaker questions pertaining to the topic.

For the review, students will be expected to fulfill a two-fold task. First, summarize the lecture in **no more** than one page; second, give your opinion of the lecture in **no less** than one page.

Proofread your review before submitting it. See the format guidelines section of this syllabus for further information.

The report will be due one week after the lecture. Turn your review in on time (that means at the beginning of class) because late reviews will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your book review is worth 10 points of your final grade.

## **Ethnographic experience**

- Attend an African related event (e.g., conference on art on September 21<sup>st</sup>; performance; museum exhibit; church service; festival/concert with African component; UT African Students Association event, conferences or workshop related to Africa, etc.)
- Your goal is to attend or observe as a participant who engages in the experience and also seeks to understand/explore: how does the event promote or present African culture, societies, or government; how does/might the performance or event affect historical

imaginations and memory; why are people drawn to this event (motivation, desires); how do participants interact with one another and/or respond to the event; etc.

- Write 3-4 pages of reflections: opinions about the event; what transpired; your interpretations; interviews with participants, etc. Flexibility is the key. Be expressive, objective, critical, but support all opinions with data. And consider exploring: How can the event be improved? How does it promote positive interactions among people and culture? How does it relate to or challenge popular perceptions about Africa?
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### **Film Review Guidelines:**

Each student is required to write a weekly short review of many of the films.

Reviews should use the forms provided.

A good way to write a film review is as follows.

- Watch the film.
- Give your opinion of the film.
  - What are your overall impressions?
  - Likes and dislikes?
  - Make sure to provide impartial details that support your assessments of the film.
- Understand that you are writing to an academic audience. Facts and specifics are mandatory, as is objective prose. Saying something “sucks” or “stinks” is unacceptable unless you can back up your opinions with facts.
- Give an outline of the film without excessive details. Too much detail will result in summarization, which you want to avoid.
- Make sure to analyze the acting performances.
- How is the film’s structure? Does the plot flow? Are there continuity gaps?
- How does the film use music? How does the music add or distract from the story and your connection with the film?
- Remember that this is a history class and that readings go along with the films. How does the film bring to light aspects in the readings, or vice versa?

### **Book Review Guidelines:**

Each student is required to write a book review (to be discussed in class)

Reviews should be between 1000 and 1500 words, typed, double-spaced and stapled.

The book is not part of your weekly assigned readings. Therefore, you are responsible for reading the book apart from your weekly assignments.

Reviews should be analytical, and not just a retelling of the book's chapters. The best way to do this is by synthesizing the different aspects of the book in your own mind and then critically examining such things as the content, style and the overall impression these had on you. Additionally, you will need to incorporate examples and evidence from the reading that either support or contradict your statements. Feel free to express your own opinion, but do so in a clear statement. Organize and develop the main points you wish to make and re-emphasize them in your conclusion.

A summarization of the book and its chapters is acceptable in your introduction, but this can be **no more than one page**. Do not simply retell the book's chapters, but discuss the context, style and perspective of the book.

A good way to learn how to write book reviews is to look up reviews written by others. You can find these on the university libraries webpage. Go to the "Research Tools" tab at the top of the library homepage. In the drop down menu select "Find Articles Using Databases." **Warning: review the plagiarism guidelines. Reviews are intellectual property, too.**

Proofread your review before submitting it. See the format guidelines section of this syllabus for further information.

Turn your review in on time (that means at the beginning of class) because late reviews will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your book review is worth 15 points of your final grade.

## **Final Paper: Contextualizing Nollywood**

Each student is required to write a research paper that addresses one or more of the key themes of the class (i.e., colonialism, traditionalism vs. modernity, gender dynamics, corruption, etc.) through the use of films and written texts. Examples: "Nollywood and Women;" "Nollywood and Magic;" "Nollywood and Globalization," etc. The professor may also suggest research topics. While students are allowed to use films and texts from class, they are also required to explore the growing body of literature about African cinema as well as the increasing number of African films becoming available. The Fine Arts Library and online databases has a wealth of material available.

Research papers must have a clear thesis statement and organizational structure.

Research papers should be between 2400-3000 words, typed, double spaced, with size 12 Times New Roman font and stapled. Proofread your research paper before submitting it. See the format guidelines section of this syllabus for further information.

During the next to last week of class, students will present their paper. Presentations should be between 5-7 minutes long followed by several minutes of questions from the class. You are allowed to include a power point presentation.

Turn your research paper in on time (that means at the beginning of class) because late papers will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your research paper is worth 20 points of your final grade.

### **FORMAT GUIDELINES:**

All assignments must be stapled, typed, double spaced, have 1” margins and size 12 Times New Roman font. Assignments that do not follow these guidelines will not be accepted.

A part of writing history includes clearly communicating your ideas. As such, written assignments must conform to standard rules of written English including the organization of essays, grammar and punctuation. Students who require assistance can use the undergraduate writing center in the FAC free of charge.

### **PLAGARISM:**

How do you avoid committing plagiarism? Here are some basic tips:

1. Historians use a variety of citation formats, including footnotes, endnotes, and indicating their source directly in their text within parentheses. Within those formats, they use a variety of styles. Ask your instructor for guidance on a uniform system of citations--and follow that advice.
2. Take notes carefully. Whenever you copy a direct quotation, protect yourself by putting quotation marks around it. Attach a full, accurate citation to any borrowed passage, whether quoted or paraphrased, and keep it attached as you write.
3. Although borrowed ideas must be fully acknowledged in a citation, you do not need to provide a citation for information that your reader can reasonably be expected to know. When in doubt, include a citation.
4. You can avoid plagiarism by learning how to paraphrase. It is much easier to avoid plagiarism that involves verbatim copying or handing in the same paper twice than it is to avoid plagiarism that involves paraphrase, probably the trickiest area of all. Certainly it is the area where most

instances of plagiarism occur. Plagiarism includes taking direct quotes or ideas from a source without giving the original author credit through citation.

## **CLASS POLICIES:**

- **Make-Ups:** Make-ups will be granted only in the case of medical illness or university-related conflict. Make-ups will only be given when a request is made prior to the date of the exam or assignment except for documented medical emergencies.
- **Assignments:** All assignments must be submitted on due dates. Half a letter grade per day is deducted thereafter. Failure to read the assigned materials will incur **negative grading** and treated as an evidence of **cheating**. Answers to questions will be used to reveal the failure to read.
- **University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. Any student found guilty of scholastic dishonesty may receive an “F” in the course and be remanded to the appropriate University of Texas authorities for disciplinary action. For more information, view Student Judicial Services at <http://deanofstudents.utexas.edu/sjs>.
- **Use of Class Materials:** No material presented in lecture may be directly or indirectly published, posted to the Internet, or rewritten for publication or distribution in any medium. Neither these materials nor any portion thereof may be stored in a computer except for personal and non-commercial use. All information derived from the internet must be adequately cited.
- **Student Privacy:** The Family Educational Rights and Privacy Act (FERPA) require that student privacy be preserved. Thus the posting of grades, even by the last four digits of the social security number, is forbidden. All communication will remain between the instructor and the student, and the instructor will not be able to share details of the student’s performance with parents, spouses, or any others.
- **Documented Disability Statement:** The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone).

## **GRADING SCALE:**

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	60-62: D-	0-59: F

## **Appendix: Information on the movies**

### **THIS IS NOLLYWOOD (2007)**

An amalgam of 'Nigerian' and 'Hollywood,' the 'Nollywood' in question in the title of Franco Sacchi's documentary *This is Nollywood* refers to the Nigerian film industry, which, as of the mid-late 2000s, blossomed to such a degree that it began churning out 500-1,000 movies a year - many, many times larger than the equivalent yearly output of Hollywood. And the revolution in question, in fact, is almost exclusively attributable to the process of digitalization impacting Nigerian cinema - a process that allows producers and directors to shoot films on the cheap, turn them out and distribute them to African audiences via the web. As a point of entry to this industry, Sacchi and co. hone in on Bond Emeruwa, a young man valiantly attempting to shoot a feature with \$20,000 in nine days. Emeruwa counters obstacles nonexistent in other countries and their respective film industries - including the presence of street thugs who violently attempt to extort money from him, noise interference from mosque prayers on loudspeakers, and a host of other irritations - but refuses to ever give up. The filmmakers then travel to Lagos, where scores and scores of aspiring actors attend auditions and the progenitors of Nigerian cinema discuss their obligations to educate audiences by weaving social issues into their cinematic narratives.

[http://www.fandango.com/thisisnollywood\\_v419062/plotsummary](http://www.fandango.com/thisisnollywood_v419062/plotsummary)

### **NOLLYWOOD BABYLON (2008)**

Hollywood and Bollywood watch out; in this documentary examining Nigeria's booming movie industry, filmmakers Ben Addelman and Samir Mallal highlight the reasons why it doesn't take a multi-million-dollar budget to produce a wildly entertaining movie.

Idumota market, Lagos: amidst the hustle and bustle of the endless stalls, movie stars are born. Nigeria is a place where traditional mysticism and modern culture clash to form an atmosphere where anything seems possible. Perhaps nowhere is this more evident than in the inventive, low-budget B-movies produced by enterprising local filmmakers with no goal other than to entertain the viewer. From the epicenter of this African metropolis emerges a new breed of cinema known as Nollywood, a brand of film that's remained a well-kept secret...until now.

[http://www.rottentomatoes.com/m/1213870-nollywood\\_babylon/](http://www.rottentomatoes.com/m/1213870-nollywood_babylon/)

### **AFONJA (2011)**

Afonja of Ilorin was the Are-Ona Kakanfo – the Head of the Army of the old Oyo Empire, under Alaafin Aole, who waged war against Oyo with the help of the Fulanis who late overthrown and killed him.

<http://www.victolavideos.com/recommended-movies/afonja-a/>

### **EFUNSETAN ANIWURA (1981)**

Efunsetan Aniwura, the great Iyalode of Ibadan, was a wealthy and powerful woman of unusual boldness, strength and intelligence. During her days, she helped to improve the economy of Ibadan through business transactions.

Although a very strict woman, Efunsetan Aniwura was also very nice to her slaves and employees. She gave out gift and money to them freely at times without measure. But after the death of her daughter, every thing took a new turn.

<http://www.victolavideos.com/recommended-movies/efunsetan-aniwura/>

## **MISTER JOHNSON (1990)**

In 1923 British Colonial Nigeria, Mister Johnson is an oddity -- an educated black man who doesn't really fit in with the natives or the British. He works for the local British magistrate, and considers himself English, though he has never been to England. He is always scheming, trying to get ahead, which lands him in a lot of hot water

[http://www.imdb.com/title/tt0102458/plotsummary?ref\\_=tt\\_ov\\_pl](http://www.imdb.com/title/tt0102458/plotsummary?ref_=tt_ov_pl)

## **HEART OF DARKNESS (1994)**

Previously the inspiration for Francis Ford Coppola's *Apocalypse Now* (1979), the dark novella *Heart of Darkness* by Joseph Conrad, a parable about greed-inspired colonialism, was adapted into this television movie by offbeat filmmaker Nicolas Roeg. Ambitious sailor Marlow (Tim Roth) is employed by a British trading company. His mission is a journey to a remote colony in the Belgian Congo, the source of the consortium's profitable supply of ivory, where he's to retrieve some stranded cargo. As he travels upriver visiting the trading stations, which acquire the precious commodity through exploitative barter with natives, Marlow hears wild tales of Kurtz (John Malkovich), a hugely successful company manager whose post is deep in the jungle. It seems that the locals revere Kurtz as a god, both worshipped and greatly feared. Reaching Kurtz's compound, however, Marlow finds that the man has become a fiend, committing blasphemous atrocities and driven mad by power and disease. Malkovich was nominated for a Screen.

<http://www.moviefone.com/movie/heart-of-darkness/1083835/synopsisectors>

## **EDE MI (2004)**

A Briton married to a core Yoruba man needs to save her dying daughter from a strange illness. All she needs do is to carry out a sacrifice while reciting the incantations to the gods for appeasement.

[http://www.ibakatv.com/movies/watch/ede\\_mi](http://www.ibakatv.com/movies/watch/ede_mi)

### **THE NARROW PATH (2007)**

Awero chooses between suitors but a haunting experience, expectations of family and culture turn her wedding night into a nightmare.

Storm clouds gather as she is forced to walk a thin line between honor and shame, carrying the resourcefulness of African womanhood and the fate of communities in a fragile balance.

<http://www.mainframemovies.tv/the-narrow-path/>

### **TI OLUWA NI ILE, 1 (1994)**

A clique of land speculators enlists the help a traditional chief to sell ancestral land fraudulently to a businessman who plans to build a petrol station.

The community resists this affront, which ended in a modern law court. But then, in retribution, the culprits start dying one after the other in bizarre circumstances suggesting that they are linked in a chain of death.

Ti Oluwa Nile suggests that the traditional religion has provided for environmental conservation by placing taboos on land and forests and encourage humans to co-habit with nature.

<http://www.mainframemovies.tv/movies-ti-oluwa-ni-ile-1/>

### **TI OLUWA NI ILE, 2 (1995)**

After Asiyabi's public confession, the only surviving member of the land selling gang is banned from the community and stripped of his chieftaincy title. Surviving from a boat mishap, he is catapulted into another land and a series of adventure. Finding pity and love from Madam Akere, his restless soul is tormented by a guilty past and an uncertain future.

<http://www.mainframemovies.tv/movies-ti-oluwa-ni-ile-2/>

### **TI OLUWA NI ILE, 3 (1995)**

The final part of the trilogy, Asiyabi (Kareem Adepoju) having been presumed dead after going into exile suddenly returns. He launches a desperate bid to regain his position in the community throwing an otherwise peaceful town into chaos. However and inevitably, he is confronted with his suspended guilt. He meets his nemesis and pays the price for greed and avarice. He has to complete the circle of chain of death which has already claimed JP and Sanya in the triangular bond of fraudulently selling ancestral land, the penalty of which is death.

<http://www.mainframemovies.tv/movies-ti-oluwa-ni-ile-3/>

### **ABÈNÍ (2006)**

Abeni is a Rich Kid/Poor Kid story and also a Love story. Beninese Boy, Akanni, (Akim Hamzat) from a poor background falls in love with a Nigerian daughter ABENI, (Sola Asedeko) of a business mogul (Jide Kosoko) in Nigeria.

Akanni and Abeni are bound together by a childhood incident when Akanni rescues Abeni from pranksters during her ten birthday party which leads to a fight resulting in the sack of Akanni's father's low job of a gateman in the employ of Abeni's father.

The poor man and his wife return to their native home in Benin Republic to seek their fortune

and raise their young son. Many years later, the friends meet again when Abeni now a young woman and her friends spend sometime at the Songhai Institute of Agriculture in Porto-Novo, Benin Republic for research from their Nigerian University.

Abeni's father would rather want his daughter married off to his business associate Chief Atiba (Kareem Adepoju (Baba Wande)'s son a spoilt brat Ogagu (Ayo Badmus) currently on vacation in Nigeria. Abeni on the other hand resists this overbearing influence on her life from her father thereby setting the stage for a disastrous wedding, with innocent Akanni as the pawn in the ensuing drama.

<http://www.mainframemovies.tv/movies-abeni/>

## **ABÈNÍ, 2 (2006)**

ABENI tricks her parents to escape a forced arranged marriage to Ogagu, Chief Atiba's son and elopes with her lover Akanni to his native Cotonou, Benin Republic. Chief Atiba believed that the marriage between the children of the business moguls will strengthen their business empires.

Ogagu leaves the wealthy home of his father in Nigeria for Cotonou, where he teams up with his friend, Laku to live a life on the fast lane. Chief Bello determined to track down the runaway lovers and bring them to punishment also heads for Cotonou.

However, fate brings Ogagu and Abeni together and in a rather strange way. Ogagu's fast life leads him to a confrontation with the Beninese law and he is arrested and detained. It takes the timely intervention of Akanni and Abeni to save him from the arms of law.

Chief Bello with the help of a musician friend locates the lovers' home only to discover that he is already a grandfather. Abeni now legally married to Akanni has just delivered a son. Chief Bello's wife on the pretext of traveling to Dubai for business has joined the young family and a helpless Chief Bello has no choice but accept the prevailing situation. The arrival of a new baby in traditional Africa has a way of settling family quarrels.

<http://www.mainframemovies.tv/movies-abeni-ii/>

### **CAMPUS QUEEN (2004)**

Life on a university campus with its own unconventional but dynamic culture ascribes to itself so many unusual privileges, which provide unique opportunities for taking liberties mostly in a broad antisocial sense. In the university, several interests groups or clubs are commonplace. Against the Heavy Weights Club, another club Silver Lines Movement is born. SLM vows to oppose all antisocial, antidemocratic tendencies including economic exploitation on campus. The ensuing battle between the two clubs reveals the frenzied struggles for supremacy in all aspects of campus life. It also exposes the special interests of godfathers from inside and outside campus. The peak of the story is woven around Banke's daring and tragic adventure with the Military Governor who is completely dazed by Banke's stunning beauty and keen wit.

<http://www.mainframemovies.tv/movies-campus-queen/>

### **AYO NI MO FE (1994)**

This movie is a commentary on our societal attitude to mental illness. Jumoke, (BOLA OBOT) prefers a careless and irresponsible Ayo (YOMI OGUNMOLA) to a wealthy elderly trader

(LERE PAIMO) In marriage.

Ayo in a reckless move impregnates an underage Adunni (YINKA OYEDIJO). They are hurriedly packaged into a doomed marriage. Jumoke is rudely shocked when she discovers this state of affairs.

Shock leads to confusion; confusion to depression and Jumoke ends up a lunatic roaming the streets...

**<http://www.mainframemovies.tv/movies-ayo-ni-mo-fe/>**



HISTORY 350L/AFR 372G/WGS340 Historical Images  
EVALUATION WORK SHEET

Name: \_\_\_\_\_

Date: \_\_\_\_\_

PART A: READING FOR THE WORK

Materials Read:

Major highlights:

Major Arguments:

Short Review:

PART B

Movie Title: \_\_\_\_\_

Main Characters:

\_\_\_\_\_

\_\_\_\_\_

Setting:

\_\_\_\_\_

\_\_\_\_\_

Short Synopsis:

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During the movie write down any interesting moments, comments, or questions you have regarding the plot, characters, cultural confusions, or geographical inquiries:

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Write down a moment in the movie that you were familiar with:

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Write down a moment in the movie that relates to our readings. Did the readings help you understand that scene? Why or why not?:

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Did you enjoy the movie? If yes, explain why it interested you. If no, explain why and give a suggestion on a movie that could better supplement your readings:

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Did the movie display any historical references? Which historical moments were present and how were they used in the movie? (May relate to wars, political movements, gender reforms, government powers, etc.)

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Write down a brief paragraph explaining what you learned about Nigerian culture; to include attitude, beliefs, traditions, and practices from this film: \_\_\_\_\_

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How would you personally compare and contrast the values displayed in the film to what you are accustomed to in your own lives? How would you personally react to cultures totally unfamiliar to you?

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