

THIS NEW PRINCETON UNIVERSITY COURSE IS DEDICATED TO THE STUDY OF
CRITICAL FILM CURATION.

The pandemic brought a total disruption to traditional film production, distribution, curation and canonization. Could this disruption be turned into a creative subversion of the strong industrial and commercial aspect of American filmmaking? The formation of the American film canon is an ongoing struggle between civil rights activism and a Jim Crow system of representation. The responsibility of film studies is to assist this creative struggle with sophisticated and openminded film curation and canon formation. With a readiness to be inspired by the unfamiliar from systemically injured and overlooked groups, this studio course will give students the opportunity to practice these virtues by curating brand new films, some not yet distributed, as well as unacknowledged, undistributed classics.

09 Themes of Justice and Canonization

13 Amir Questlove Thompson, *Summer of Soul* (2021)
Melvin Van Peebles, *Classified X* (1998)
Zora Neale Hurston, *Ethnographic Film Essays*

09 BLM for the Check-American New Wave

20 Ján Kadár, *Freedom Road* (1979)
Miloš Forman, *HAIR* (1979)
Reading: W. E. B. Du Bois, *Foreword to Howard Fast's Freedom Road* (1952)

09 The Think Piece Film

27 Julius Onah, *Luce* (2019)
Jordan Peele, *Get Out* (2017)
Reading: W.E.B. Du Bois, *The Criteria of Negro Art*
Alain Locke, *Art or Propaganda*

Art, more than any other human institution, more than even philosophy, is there to give injustice its due. Within an operative system of law, certain kind of injustices become systemic and overlooked. The injured has no legal remedy, only the recourse of poetic justice. The disruptive insistence of artists to open our eyes onto what is overlooked makes them the legislators of the world.

10 **04** Classic Contemporaries: Julie Dash and Charles BurnettCharles Burnett, *Killer of Sheep* (1978)Julie Dash, *Daughters of the Dust* (1991)Julie Dash, *Illusions* (1982)Reading: T. S. Eliot, *What Is a Classic?* (1944)**10** **11** The Impostor SyndromeWendell B. Harris, Jr, *Chameleon Street* (1989)Abbas Kiarostami, *Close-up* (1989)Reading: J. M. Coetzee, *What Is a Classic? A Lecture* (1993)**10** **25** Girl PowerChanning Godfrey Peoples, *Miss Juneteenth* (2020)Maïmouna Doucouré, *Cuties* (2020)Julie Dash, *Four Women* (1975)Reading: Erwin Panofsky, *Style and Medium in the Moving Pictures***11** **01** Roots: Afro-American Neo-Realism and AfrofuturismGordon Parks, *The Learning Tree* (1969)Ryan Coogler, *Black Panther* (2018)Reading: W. E. B. Du Bois, *Princess Steel* (1905)

When an artwork is canonized, its disruptive innovation ideally becomes the established rule of the community; the renewed common sense issuing a renewed sense of justice. Yet, artworks that are too disruptive have a long and winding road until allowed to take their place in the canon. Creative critical curation has an important role in enabling the recognition in an audience that the new values produced by art have in fact been 'always already' shared by their community.

11 The Homecoming of the Black Hero**08**Dee Rees, *Mudbound* (2017)
Roberto Rossellini, *Paisan* (1946)**11** Black New Wave**15**Melvin Van Peebles, *Three-Day Pass* (1969)
Jean-Luc Godard, *Breathless* (1960)
Reading: George E. Lewis, *Lifting the Cone of Silence From Black Composers***11** White Face**22**Melvin Van Peebles, *Watermelon Man* (1970)
Reading: James Baldwin, *The Devil Finds Work* (1976)**11** Boy Power**29**Jarrod Carmichael, *On the Count of Three* (2021)
Mario Van Peebles, *Panther* (1995)**12** Diaspora**06**Ekwa Msangi, *Farewell, Amor* (2020)
Ousmane Sembène, *Black Girl* (1966)