

# IDS 2935 Black Women's Work in Film: Agency & Representations of She/Her/Hers

## Quest 1

### I. Course Information

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Quest 1 Theme: Identities

Spring 2022

Meeting Day/Time: Tuesdays Period 4 (10:40-11:30) & Thursdays Periods 4 -5 (10:40-12:35)

Location: Matherly Hall, Room 0005

Primary General Education Statement:

Humanities (H)

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

A minimum grade of C is required for general education credit. Courses intended to satisfy the general education requirement cannot be taken S-U.

Secondary General Education Designation:

International (N)

"International courses promote the development of students' global and intercultural awareness.

Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world." ([source](#))

### Instructor Information

- Professor Roxana Walker-Canton – [rwalkercanton@ufl.edu](mailto:rwalkercanton@ufl.edu)
- Office location: Pugh Hall 331
- Office hours: Tuesdays 12:15-2:15 (and by appointment)
- Phone: (352) 392-9107

## Course Description

*That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man – when I could get it – and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?* (Sojourner Truth, 1851)

This course examines identity through the representations of She/Her/Hers in the contemporary works of black women filmmakers from around the globe. Cast as the beloved mammy in the house of white slave owners or the poor servant girl in the houses of the rich or as the tragic mulatto, welfare queen, obligatory and obedient wife and daughter, conniving mistress, conjuring witch, gold-digging vixen and overall angry black woman, historically, filmic representations of Black women and girls have been held captive by the imaginations of filmmakers who do not view life from perspectives of Black women. Using Beyoncé's visual albums *Black is King* and *Lemonade* as points of departure to examine films directed by Black women, this course asks students to contemplate essential questions. How do Black women film directors across the global use agency to construct representations of themselves in societies that have histories of slavery, colonialism, apartheid, violence against women, patriarchy, racism and sexism? How do Black women film directors across the global use agency to construct representations of themselves within industries that historically have used stereotypes to depict black women? How do Black women film directors across the global use agency to construct representations of themselves in societies where black women do not carry equitable political, social nor economic status as their male and/or non-Black counterparts? Students will grapple with issues concerning the politics of representation and identity while deepening their overall understanding of the significance of history and culture on the increasing presence of black women filmmakers' creative works in world cinema. Special attention will be given to comparisons of the works of international Black women filmmakers and the works of Black women filmmakers from the US. Through regular film screenings, readings, formal and informal writing assignments, discussion, hands-on interviewing and vlogging and a final creative class project, students will explore ways in which contemporary Black filmmakers have achieved artistry as well as self and communal expression within and in spite of impediments.

## Required & Recommended Course Materials (to purchase/rent)

### Required Course Materials

#### **Required Texts**

Brooks, Kinitra D. and Kameelah L. Martin, ed., *the Lemonade Reader: Beyonce, Black Feminism and Spirituality*, (New York: Routledge, 2019) (e-book)

Collins, Patricia Hill, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, 2<sup>nd</sup> ed., (New York: Taylor & Francis e-Library, 2002) (e-book)

### **Required Essays, Interviews, & Articles**

“Black Feminist in Public: Kasi Lemmons on Telling Harriet Tubman’s Freedom Story” by Janell Hobson in Kasi Lemmons: Interviews. Ed. Christina N. Baker, (Jackson: University Press of Mississippi, 2021).

“We Are Not an Organically City People”: Black Modernity and the Afterimages of Julie Dash’s Daughters of the Dust” by Pacharee Sudhinaraset. *Black Scholar*. July 2018, Vol. 48 Issue 3 p. 46-60.

“Toil and Trouble; Features; Director Rungano Nyoni tells Kaleem Aftab she is focus on exposing the ludicrous practice of witch camps in Ghana and Zambia, with her debut feature ‘I Am Not a Witch,’” by Kaleem Aftab. *Independent, The/The Independent on Sunday: Web Edition Articles* (London, England), October 22, 2017 Features 2st, p. 71 epp, Database: NewsBank.

“I Am Not a Witch director Rungano Nyoni: We find humour in bleak things; The filmmaker speaks to Rosamund Urwin about tackling dark themes on her debut feature,” by Rosamund Urwin. *Evening Standard, The: Web Edition Articles* (London, England), October 12, 2017 Film, 7pp.

“It’s Time To Talk About Fetishization,” by Isabelle Hasslund. *Michigan Daily, The: University of Michigan* (Ann Arbor, MI), December 6, 2020.

“‘Phat’ Girlz Delivers Plus-Size Humora – Comedian Mo’Nique Stars in Movie With a Message,” by Shirley Hawkins. *Our Weekly* (Los Angeles, CA), April 6, 2006.

“*Pariah* and Black Independent Cinema Today: A Roundtable Discussion,” by Kara Keeling, Jennifer DeClue, Yvonne Welbon, Jacqueline Stewart, and Roya Rastegar. *GLQ: A Journal of Lesbian & Gay Studies*. 2015, Vol. 21 Issue 2/3, p423-439. 17p.

“I’m a Proud Feminist Who Embraces Her Femininity – Genevieve,” by Vanguard Logos. *allAfrica.com*. September 15, 2018.

“Gina Prince-Bythewood: ‘Films about black women are the hardest to get made’; The Love & Basketball director on *The Old Guard*, her fierce new superhero film starring Charlize Theron and KiKi Layne,” by Ellen E. Jones. *The Guardian* (London, England), July 7, 2020.

“Caught Between a Thot and a Hard Place,” by April D. Lundy. *Black Scholar*, Jan 2018, Vo. 48 Issue 1, p56-70, 15p.

“Black pain is seen as sexy,” from *The Independent* (London, England), Nov. 29, 2020.

“‘Atlantics’ Is a Haunting Refugee Story – Of the Women Left Behind in Senegal,” by Bilal Qureshi. *NPR: Blogs*. Section: The Sandbox. November 23, 2019.

"In Formation: Melina Matsoukas' revolutionary act," by Britt Julious. *Crisis* (15591573). Winter2020, Vol. 127 Issue 1, p18-19. 2p.

"'Being black is beautiful, but it's also traumatizing,'" by Sarah-Tai Black. CNW Group Ltd. – Globe & Mail (Toronto, Canada), Nov. 29, 2019.

"'Strong women in my life believed in pursuit of happiness'," by Namrata Joshi. *The Hindu* (Chennai, India) Section: New Delhi, July 4, 2018.

### **Required Films**

*Black Is King* (Visual Album by Beyoncé, 2020) (Running Time: 1h 25m – viewed by separate tracks)

*Lemonade* (Visual Album by Beyoncé, 2016) (Running Time: 1h 5m – viewed by separate tracks)

*Pretty Hurts* (music video from Beyonce album by Beyoncé, 2013) (Running Time: 7m 5s)

*Flawless* (music video from Beyonce album by Beyoncé, 2013) (Running Time: 5min 14s)

*If I Were a Boy* (music video from Sasha Fierce album by Beyoncé, 2008) (Running Time: 5min 5s)

*Ethnic Notions* (Marlon Riggs, 1987) (Running Time: 57m)

*Imitation of Life* (John M. Stahl, 1934) (Running Time: 2h 5m)

*Daughters of the Dust* (Julie Dash, 1991) (1h 53m) (YouTube)

*Harriet* (Kasi Lemmons, 2019) (Running Time: 2h 6m) (YouTube, Vudu, Amazon Prime Video)

*Drylongso* (Cauleen Smith, 1998) (Running Time: 1h 27m) (YouTube)

*I Am Not A Witch* (Rungano Nyoni, 2017) (Running Time: 1h 33m) (YouTube, Tubi, Vudu, Amazon Prime Video)

*Phat Girlz* (Nnegest Likké, 2006) (Running Time: 1h 40m) (YouTube, Vudu, Amazon Prime Video)

*Mignonnes (Cuties)* (Maimouna Doucouré, 2020) (Running Time: 1h 36min)

*Pariah* (Dee Rees, 2011) (Running Time: 1h 26m) (YouTube, Vudu, Amazon Prime Video)

*Nha Fala (My Voice)* (Flora Gomes, 2002) (Running Time: 1h 52m)

*Lionheart* (Genevieve Nnaji, 2018) (Running Time: 1h 35m) (Netflix)

*Love & Basketball* (Gina Prince-Bythewood, 2000) (Running Time: 2h 5m) (YouTube, Vudu, Amazon Prime Video)

*Just Another Girl on the IRT* (Leslie Harris, 1992) (Running Time: 1h 32m) (YouTube, Vudu, Amazon Prime Video)

*40-Year-Old-Version* (Radha Blank, 2020) (Running Time: 2h 9m) (Netflix)

*Atlantics* (Mati Diop, 2019) (Running Time: 1h 47m) (Netflix)

*Queen & Slim* (Melina Matsoukas, 2019) (Running Time: 2h 12m) (YouTube, Vudu, Amazon Prime Video)

*Seriously Single* (Rethabile Ramaphakela & Katleho Ramaphakela, 2020) (Running Time: 1h 47m) (Netflix)

*Rafiki* (Wanuri Kahiu, 2018) (Running Time: 1h 23m) (Hulu, Sling TV, Fubu TV)

### **Recommended Course Materials**

Anderson, Lisa M., *Mammies No More: The Changing Image of Black Women on Stage and Screen*, (Lanham: Rowman & Littlefield Publishers, Inc, 1997).

Bobo, Jacqueline, ed., *Black Feminist Cultural Criticism*, (Maden: Blackwell Publishers, Inc., 2001).

Johnson, Elizabeth and Donald Culverson, *Female Narratives in Nollywood Melodramas*, (Lanham: Lexington Books, 2016).

Manatu, Norma, *African American Women and Sexuality in the Cinema*, (Jefferson: McFarland and Company, Inc., Publishers, 2003).

Ryan, Judylyn S., *Spirituality As Ideology In Black Women's Film and Literature*, (Charlottesville: University of Virginia Press, 2005).

## II. Coursework & Schedule

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### 1. List of Graded Work

Assignment	Description	Requirements	Points
Discussion Board #1	Students will respond to questions posted on Canvas by providing initial reactions and critical perspectives about the films and readings for Module #1. Students will respond to other student comments. The responses should prepare students for the next class discussion.	150 Words	5
Discussion Board #2	Students will respond to questions posted on Canvas by providing initial reactions and critical perspectives about the films and readings for Module #2. Students will respond to other student comments. The responses should prepare students for the next class discussion.	150 Words	5
Discussion Board #3	Students will respond to questions posted on Canvas by providing initial reactions and critical perspectives about the films and readings for Module #3. Students will respond to other student comments. The responses should prepare students for the next class discussion.	150 Words	5
Vlog & Interview #1	Students will keep a video log of Self-Reflection. They will share their experiences watching films that have Black women characters and directed by non-Black women directors compared to films directed by Black women; and students will interview one person about representations of Black women in film in Beyoncé's Video Albums. Students will present their vlogs and interviews.	3 minutes of video	10

Vlog & Interview #2	Students will keep a video log of Self-Reflection. They will share their experiences watching films that have Black women characters and directed by directors identifying as He/Him/His compared to films directed by Black women; and students will interview one person about representations of Black women in film. Students will present their vlogs and interviews.	3 minutes of video	10
Essay #1: Black Women's Work – Family, Community, Workplace	Students will write a critical essay about the implications of black women directors' representations of black women in family, community and workplace settings and how black women identify with the representations through evidence of audience reception. The essay requires that students write a thesis driven essay that integrates their understanding of the films, readings, lectures and discussions as well as outside sources.	500 Words	10
Essay #2: Black Women's Work – Beauty Aesthetics, Leisure and Sexuality	Students will write a critical essay about black women directors' representations of Black women's beauty aesthetics and self-actualization and how black women identify with the representations through evidence of audience reception. The essay requires that students write a thesis driven essay that integrates their understanding of the films, readings, lectures and discussion as well as outside sources.	500 words	10
Analytical Essay	Students will write an analytical essay that theorizes a global Black women's film aesthetic by comparing and contrasting the works of international Black women directors with the work of Black women directors from the US. Students will analyze the impact of nationality, ethnicity, geographical location and culture on the representations of the lives of Black women.	1000 words	20
Final Class Multimedia Installation Project	Students will organize into smaller teams headed by directors who organize their teams to collaboratively construct a multimedia installation project about Black Women's Work in Film: Agency & Representations of She/Her/Hers. Teams will contribute vlogs, interviews, vision boards, research posters, tik toks, demonstrations, oral presentations and interactive activities for a 1-hr multimedia installation project that will be open to the UF community.	1hr Presentation, PowerPoint, Video, Audio	25
TOTAL			100

## 2. Weekly Course Schedule (add/remove rows as needed)

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 1</b> Jan 5-7	<b>Module 1: History, Community &amp; Culture</b>	What is the history of Black women in film? What is the significance of Beyoncé's visual albums <i>Black is King</i> and <i>Lemonade</i> to a study of Black women's work in film?	
	Summary	A study of early representations of Black women in film as the foundation for examining the works of Black women directors constructing their own representations. Screening: Marlon Rigg's <i>Ethnic Notions</i> (57mins) (in class screening) and African American director Beyoncé's <i>Black is King</i> (BIK) (Screening Excerpts in-class as introduction)	
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 1 (pp. 1-20); <u>Lemonade Reader</u> – Foreword, Preface (pp.xx-xxv)	
	Assignment		
<b>Week 2</b> Jan 10-14	<b>Module 1: History, Community &amp; Culture</b>	What is the history of Black women in film? What is the significance of African American director Beyoncé's visual albums <i>Black is King</i> and <i>Lemonade</i> to a study of Black women's work in film?	
	Summary	A study of early representations of Black women in film as the foundation for examining the works of Black women directors constructing their own representations contrasting contemporary representation of Harriet Tubman in African American director Kasi Lemmon's <i>Harriet</i> (2h 6m) Screening: John Stalh's <i>Imitation of Life</i> (and Beyoncé's <i>Spirit</i> and <i>Bigger</i> from <i>BIK</i> )	
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 4 (pp. 69-96); <u>Lemonade Reader</u> – Introduction (pp. 1-4), Chapter 5 (pp. 55-68); screen African American director Kasi Lemmons' <i>Harriet</i> ; read "Black Feminist in Public: Kasi Lemmons on Telling Harriet Tubman's Freedom Story," by Janelle Hobson (2019) in <u>Kasi Lemmons: Interviews</u> edited by Christina N. Baker.	
	Assignment		

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 3</b> Jan 17-21 (1/17 Holiday)	<b>Module 1: History, Community &amp; Culture</b>	How do contemporary Black women directors represent She/Her/Hers as historic past images of Self?	
	Summary	Study of aesthetics in African American director Julie Dash's <i>Daughters of the Dust</i> and implications of visual culture and religion in <i>Daughters</i> , <i>Drylongso</i> , and <i>BIK</i> Screening: <i>Daughters of the Dust</i> and <i>Spirit &amp; Bigger</i> from <i>BIK</i>	
	Readings/Works	<u>Lemonade Reader</u> – Chapter 18 (pp. 234-245) & Interlude G (pp. 246-249); “We Are Not an Organically City People”: Black Modernity and the Afterimages of Julie Dash’s <i>Daughters of the Dust</i> ” by Pacharee Sudhinaraset. <i>Black Scholar</i> . July 2018, Vol. 48 Issue 3 p. 46-60. Screen African American director Cauleen Smith’s <i>Drylongso</i>	
	Assignment	Discussion Board #1	
<b>Week 4</b> Jan 24-28	<b>Module 1: History, Community &amp; Culture</b>	How do contemporary Black women directors represent She/Her/Hers inscribed in communities invested in cultural traditions?	
	Summary	Study of aesthetics in Zambian/Welsh director Rungano Nyoni’s <i>I Am Not A Witch</i> and implications of visual culture and tradition in <i>I Am Not a Witch</i> and <i>Nile and Otherside</i> from <i>BIK</i> and <i>Freedom</i> from <i>Lemonade</i> . <a href="#">Compare and contrast the depiction of community, culture and tradition in <i>I Am Not a Witch</i> (Zambia) and <i>Daughters of the Dust</i> (US)</a> . Screening: <i>I Am Not a Witch</i> ; <i>Nile and Otherside</i> ( <i>BIK</i> ); <i>Freedom</i> ( <i>Lemonade</i> )	
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 10 (pp. 227-250); “Toil and Trouble; Features; Director Rungano Nyoni tells Kaleem Aftab she is focus on exposing the ludicrous practice of witch camps in Ghana and Zambia, with her debut feature ‘I Am Not a Witch,’ by	



Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		<p>Kaleem Aftab. Independent, The/The Independent on Sunday: Web Edition Articles (London, England), October 22, 2017 Features 2st, p. 71 3pp, Database: NewsBank.</p> <p>And</p> <p>“I Am Not a Witch director Rungano Nyoni: We find humour in bleak things; The filmmaker speaks to Rosamund Urwin about tackling dark themes on her debut feature,” by Rosamund Urwin. Evening Standard, The: Web Edition Articles (London, England), October 12, 2017 Film, 7pp.</p>	
	Assignment		
<b>Week 5</b> Jan 31-Feb4	<b>Module 2: Beauty Aesthetics &amp; Self-Actualization</b>	<p>How do Black women directors use film to interrogate prescribed beauty aesthetics that may exclude notions of black beauty aesthetics? How do beauty aesthetics affect the lives of Black girls?</p>	
	Summary	<p><a href="#">Study of Black girl self-image relative to external beauty standards in Senegalese director Maimouna Doucouré’s French film <i>Cuties</i> and <i>Brown Skin Girl</i> from <i>BIK (US)</i></a></p> <p>Screening: <i>Cuties</i>; <i>Brown Skin Girl</i> and <i>Keys to the Kingdom (BIK)</i></p>	
	Readings/Works	<p><a href="#">Black Feminist Thought</a> - Chapter 2 (pp. 21-44); <a href="#">Lemonade Reader</a> – Interlude B (pp. 9-14); “It’s Time To Talk About Fetishization,” by Isabelle Hasslund. Michigan Daily, The: University of Michigan (Ann Arbor, MI), December 6, 2020.</p> <p>Screen African American/Ethiopian director Nnegest Likké’s American film <i>Phat Girlz</i></p>	
	Assignment		
<b>Week 6</b> Feb 7-11	<b>Module 2: Beauty Aesthetics &amp; Self-Actualization</b>	<p>How do Black women directors use film to interrogate prescribed beauty aesthetics that may exclude notions of black beauty aesthetics? How do beauty aesthetics affect the lives of Black women?</p>	
	Summary	<p>Study of cross-cultural standards of beauty in African American/Ethiopian director Nnegest Likke’s American film <i>Phat Girlz</i> and Beyoncé’s <i>Pretty Hurts</i>. <a href="#">Compare and contrast the implications of standards of beauty in <i>Cuties</i> (French) and <i>Phat Girlz</i> (US).</a></p>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Screening: <i>Phat Girlz</i> ; <i>Pretty Hurts</i> (Beyonce 2013)	
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 5 (pp. 97-122); <u>Lemonade Reader</u> – Chapter 7 pp. 88-97); “Phat’ Girlz Delivers Plus-Size Humora – Comedian Mo’Nique Stars in Movie With a Message,” by Shirley Hawkins. <i>Our Weekly</i> (Los Angeles, CA), April 6, 2006.	
	Assignment	Essay #1	
<b>Week 7</b> Feb 14-18	<b>Module 2: Beauty Aesthetics &amp; Self-Actualization</b>	What is self-actualization for Black girls and women? How do Black women directors create characters and storylines that center Black girls and Black women’s self-actualization?	
	Summary	Study of the coming of age story for the black lesbian protagonist in African American director African American director Dee Rees’ <i>Pariah</i> . Screening – <i>Pariah</i> ; <i>Find Your Way Back (BIK)</i>	
	Readings/Works	<u>Lemonade Reader</u> – Chapter 8 (pp. 98-110); “ <i>Pariah</i> and Black Independent Cinema Today: A Roundtable Discussion,” by Kara Keeling, Jennifer DeClue, Yvonne Welbon, Jacqueline Stewart, and Roya Rastegar. <i>GLQ: A Journal of Lesbian &amp; Gay Studies</i> . 2015, Vol. 21 Issue 2/3, p423-439. 17p.	
	Assignment	Discussion Board #2	
<b>Week 8</b> Feb 22-25	<b>Module 3: Upending Cultural Traditions and Gender Roles</b>	How do Black women directors use film to challenge gender-based family traditions?	
	Summary	Critique and compare the coming of age story for the black cis protagonist in Bissau Guinean director Flora Gomez’s musical film <i>Nha Fala (My Voice)</i> and Beyoncé’s <i>My Power (BIK) (US)</i>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 3 (pp. 45-68); <u>Lemonade Reader</u> – Interlude D (pp. 77-82) & Chapter 6 (pp. 83-87)	
	Assignment	Vlog & Interview #1	
<b>Week 9</b> Feb 28-Mar 4	<b>Module 3:</b> <i>Upending Cultural Traditions and Gender Roles</i>	How do Black women directors use film to challenge gender-based family traditions and societal expectations, community and workplace? How do Black women directors subvert old stereotypes of Black women’s place in society?	
	Summary	<a href="#">Examine the coming of age story for the black cis protagonist in Nigerian director Genevieve Nnaji’s <i>Lionheart</i> (Nigeria) and Beyoncé’s <i>Flawless</i> (Beyonce) (US)</a>	
	Readings/Works	<u>Black Feminist Thought</u> - Chapter 9 (201-226); <u>Lemonade Reader</u> – Interlude F (pp. 155-158) & Chapter 15 (pp. 192-201); “I’m a Proud Feminist Who Embraces Her Femininity – Genevieve,” by Vanguard Logos. allAfrica.com. September 15, 2018. Screen Nigerian director Genevieve Nnaji’s <i>Lionheart</i> Screenings: Nigerian director Genevieve Nnaji’s <i>Lionheart</i> and Beyoncé’s <i>Flawless</i> (Beyonce)	
	Assignment	Final Class Project Proposals	
<b>Spring Break</b> Mar 5-13			
<b>Week 10</b> Mar 14-18	<b>Module 3:</b> <i>Upending Cultural Traditions and Gender Roles</i>	How do Black women directors use film to challenge gender-based family traditions and societal expectations, community and workplace? How do Black women directors subvert old stereotypes of Black women’s place in society?	
	Summary	Compare and contrast directorial approaches to upending cultural traditions and gender roles in African American director Gina Prince-Bythewood’s <i>Love &amp; Basketball</i> and Nigerian director Genevieve Nnaji’s <i>Lionheart</i> . <a href="#">Compare and contrast <i>Lionheart</i> (Nigeria) and <i>Love &amp; Basketball</i> (US)</a>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Screenings: African American director Gina Prince-Bythewood's <i>Love &amp; Basketball</i> and Nigerian director Genevieve Nnaji's <i>Lionheart</i> and Beyoncé's <i>If I Were a Boy</i> (Sasha Fierce)	
	Readings/Works	<p><u>Black Feminist Thought</u> - Chapter 6 (pp. 123-148); "Gina Prince-Bythewood: 'Films about black women are the hardest to get made'; The <i>Love &amp; Basketball</i> directors on <i>The Old Guard</i>, her fierce new superhero film starring Charlize Theron and KiKi Layne," by Ellen E. Jones. <i>The Guardian</i> (London, England), July 7, 2020.</p> <p>Screen African American director Gina Prince-Bythewood's <i>Love &amp; Basketball</i></p>	
	Assignment	Discussion Board #3; Final Class Project Organizing Schedules	
<b>Week 11</b> Mar 21-25	<b>Module 4:</b> <i>Romantic Relationships &amp; Sexuality</i>	Coming from histories and cultural traditions in which romantic relationships and the sexuality of she/her/hers has been prescribed by rape, molestation, patriarchy, heteronormativity, submission, repression and historically cast as either desexualized or oversexualized characters, how do Black women directors depict narratives centering Black women's reclamation of and agency to define their own romantic relationships and sexuality? How do Black women directors depict sexual and romantic freedom and joy?	
	Summary	<p>Explore the narratives of sexual exploration and sexual freedom of the teenage and single Black women characters Black women directors construct. <a href="#">Critically analyze American director Leslie Harris' <i>Just Another Girl on the IRT</i> and South African directors Rethabile Ramaphakela and Kateleho Ramaphakela's <i>Seriously Single</i> and Beyoncé's <i>Hold Up</i> (Lemonade) use of film language to tell these stories.</a></p> <p>Screenings: Leslie Harris' <i>Just Another Girl on the IRT</i>; South African directors Rethabile Ramaphakela and Kateleho Ramaphakela's <i>Seriously Single</i>; Beyoncé's <i>Hold Up</i> (Lemonade)</p>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<p><u>Black Feminist Thought</u>, Chapter 7 (pp. 149-172); <u>Lemonade Reader</u> – Chapter 2 (pp. 19-30); “Caught Between a Thot and a Hard Place,” by April D. Lundy. <i>Black Scholar</i>, Jan2018, Vo. 48 Issue 1, p56-70, 15p.</p> <p>Screen African American director Leslie Harris’ <i>Just Another Girl on the IRT</i> and South African directors Rethabile Ramaphakela and Kateleho Ramaphakela’s <i>Seriously Single</i></p>	
	Assignment	Final Class Project Draft of Physical Layout of Installation	
<b>Week 12</b> Mar 28-Apr 1	<b>Module 4:</b> <i>Romantic Relationships &amp; Sexuality</i>	Coming from histories and cultural traditions in which romantic relationships and the sexuality of she/her/hers has been prescribed by rape, molestation, patriarchy, heteronormativity, submission, repression and historically cast as either desexualized or oversexualized characters, how do Black women directors depict narratives centering Black women’s reclamation of and agency to define their own romantic relationships and sexuality? How do Black women directors depict sexual and romantic freedom and joy?	
	Summary	<p>Critically analyze African American director Radha Blank’s use of humor to communicate sexual freedom in Black women 40 and over in <i>Forty-Year-Old-Version</i> and the influence of hip hop on Black women’s notions of sexual freedom. <a href="#">Compare &amp; contrast <i>Seriously Single (South Africa)</i> and <i>Forty-Year-Old-Version (US)</i></a>.</p> <p>Screenings: African American director Radha Blank’s <i>Forty-Year-Old-Version</i></p>	
	Readings/Works	<p><u>Black Feminist Thought</u>, Chapter 11 (pp. 251-272); “Black pain is seen as sexy,” from <i>The Independent</i> (London, England), Nov. 29, 2020.</p> <p>Screen African American director Radha Blank’s <i>Forty-Year-Old-Version</i></p>	
	Assignment	Vlog & Interview #2; Final Class Project Directors’ Checklists	
<b>Week 13</b> Apr 4-8	<b>Module 4:</b> <i>Romantic Relationships &amp; Sexuality</i>	Coming from histories and cultural traditions in which romantic relationships and the sexuality of she/her/hers has been prescribed by rape, molestation, patriarchy, heteronormativity, submission, repression and historically cast as either desexualized or oversexualized characters, how do Black women directors depict narratives centering	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Black women’s reclamation of and agency to define their own romantic relationships and sexuality? How do Black women directors depict sexual and romantic freedom and joy?	
	Summary	Critically analyze Senegalese director Mati Diop’s <i>Atlantics</i> to interrogate arranged marriage and freedom to choose partners. Screenings: Senegalese director Mati Diop’s <i>Atlantics</i> and Beyoncé’s <i>Sorry</i> (Lemonade)	
	Readings/Works	<u>Black Feminist Thought</u> , Chapter 12 (pp. 273-290); “Atlantics Is a Haunting Refugee Story – Of the Women Left Behind in Senegal,” by Bilal Qureshi. NPR: Blogs. Section: The Sandbox. November 23, 2019.	
	Assignment	Essay #2; Final Class Project	
<b>Week 14</b> Apr 11-15	<b>Module 4:</b> <i>Romantic Relationships &amp; Sexuality</i>	Coming from histories and cultural traditions in which romantic relationships and the sexuality of she/her/hers has been prescribed by rape, molestation, patriarchy, heteronormativity, submission, repression and historically cast as either desexualized or oversexualized characters, how do Black women directors depict narratives centering Black women’s reclamation of and agency to define their own romantic relationships and sexuality? How do Black women directors depict sexual and romantic freedom and joy? Compare and contrast <i>Atlantics</i> (Senegal) and <i>Queen &amp; Slim</i> (US)	
	Summary	Critically analyze African American director Melina Matsoukas’ use of the road movie genre to explore Black romantic relationships in the context of state-sanctioned killing of black bodies in <i>Queen &amp; Slim</i> Screenings: African American director Melina Matsoukas’ <i>Queen &amp; Slim</i> and Beyoncé’s <i>Formation</i> (Lemonade)	
	Readings/Works	“In Formation: Melina Matsoukas’ revolutionary act,” by Britt Julious. <i>Crisis</i> (15591573). Winter2020, Vol. 127 Issue 1, p18-19. 2p. “Being black is beautiful, but it’s also traumatizing,” by Sarah-Tai Black. CNW Group Ltd. – <i>Globe &amp; Mail</i> (Toronto, Canada), Nov. 29, 2019.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Final Class Project	
<b>Week 15</b> Apr 18-20	<b>Module 4:</b> <i>Romantic Relationships &amp; Sexuality</i>	Coming from histories and cultural traditions in which romantic relationships and the sexuality of she/her/hers has been prescribed by rape, molestation, patriarchy, heteronormativity, submission, repression and historically cast as either desexualized or oversexualized characters, how do Black women directors depict narratives centering Black women’s reclamation of and agency to define their own romantic relationships and sexuality? How do Black women directors depict sexual and romantic freedom and joy?	
	Summary	Critically analyze Kenyan director Wanuri Kahiu’s exploration of a romance between two women in <i>Rafiki</i> and the Kenyan ban of the film due to anti-lesbian laws; and “Afrobubblegum”; <a href="#">Compare and Contrast <i>Rafiki</i> (Kenya) with <i>Pariah</i> (US)</a> Screenings: Kenyan director Wanuri Kahiu’s <i>Rafiki</i> ; Beyoncé’s <i>Sandcastles</i>	
	Readings/Works	“‘Strong women in my life believed in pursuit of happiness’,” by Namrata Joshi. The Hindu (Chennai, India) Section: New Delhi, July 4, 2018.	
	Assignment	Analytical Essay	
	Final	Final Class Group Project – Multimedia Installation Project – Black Women’s Work in Film: Agency & Representations of She/Her/Hers	

## III. Grading

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### 1. Statement on Attendance and Participation

#### Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected and is built into course assignments. Class discussion and participation are core components of this course.
- NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

### 2. Statement on Film Screenings

Students are required to screen all films assigned for class. We will watch individual music tracks from Beyoncé’s visual albums *Black is King* and *Lemonade* and 3 other music videos during class. These short music videos will frame our discussions of longer films directed by Black women. We will screen 18 films. Five of the 18 films will be screened during class time. We will screen 2 full films during Module 1 and one full film during each of the remaining 3 modules. We will screen excerpts of the remaining 13 films during class time, and students are required to watch the full films outside of class. The total time of excerpts that will be screened in class will range from 20-30 minutes (we may watch 3 10-minute excerpts to support lecture and discussion, 1 20-minute excerpt and 1-10 minute excerpt or 1 30-minute excerpt, etc).

### 3. Grading Assignments

- Essays: Essays will be assessed on presence and quality of thesis statement (voice and perspective), supporting evidence, organization of ideas, and writing (grammar, vocabulary and style), and fulfillment of word count requirement.
- Discussion Boards: Discussion Boards will be assessed on evidence of having screened films and read assigned readings through the inclusion of specific details and/or quote from films and readings, quality and significance of response and response to classmates’ responses and fulfillment of word count requirement.



- Vlogs and Interviews: Vlogs and Interviews will be assessed on quality and relevance of self-reflection, quality and relevance of interview questions, relevance of the location where vlog and interview take place, and fulfillment of the time requirement for the videorecordings.
- Final Class Multimedia Installation Project: The Final Class Multimedia Installation Project will be a full-class group project that will be a culmination of creative expression that results from all students learn from class about the work of contemporary global Black women film directors. Students will be grouped in teams. Teams will be assigned to complete a portion of the overall installation. Each student in a team will sign a contract detailing the tasks for which they are responsible. Student grades will be an average of the team grade and their individual grade. The team grade will be assessed in regard to the overall team contribution to the overall class installation; individual grades will be assessed in regard to successful completion of the tasks that each student is assigned. Where relevant, both team and individual assessment will be based on: relevance of content, quality of visual presentation, originality and creativity, oral presentation, written presentation, timeliness of completion, attendance at group meetings.

## 4. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## IV. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

Students will organize into smaller teams headed by directors who organize their teams to collaboratively construct a Multimedia Installation Project about Black Women’s Work in Film: Agency & Representations of She/Her/Hers. Teams will contribute vlogs, interviews, vision boards, research posters, tik toks, demonstrations, oral presentations and interactive activities for a 1-hr multimedia installation project that will be open to the UF community.

## **2. Details of Self-Reflection Component**

Students will keep a vlog (video log )of Self-Reflection for two assignments. In the first vlog, they will share their experiences watching films that have Black women characters and are directed by non-Black women directors compared to films directed by Black women; and students will interview one person about representations of Black women in film in Beyoncé’s Video Albums. In the second vlog assignment, they will share their experiences watching films that have Black women characters and are directed by directors identifying as He/Him/His compared to films directed by Black women; and students will interview one person about representations of Black women in film. Students share their reflections.

## V. General Education and Quest Objectives & SLOs

### 1. This Course's Objectives—Gen Ed Primary Area and Quest

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will...)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Quest 1 courses address the history, key themes, principles, terminologies, theories, or methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	... examine contemporary Black women film directors' use of agency to dismantle racist, sexist and cis-normative representations of She/Her/Hers throughout the African Diaspora and reconstruct filmic representations of Black women across the globe that .	... examining and discussing films directed by Black women across the global; reading critical texts by and about Black women directors and about representation and identity of Black women in film; writing about films directed by Black women and related topics.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Students learn to identify and analyze the distinctive elements of different arts and humanities disciplines, along with their biases and influences on essential questions about the human condition.	...examine early filmic representations of Black women to identify race, gender, cultural, sexual factors that influence the representations	Discussing, analyzing and writing about documentaries and fiction narrative films featuring early representations of Black women from across the globe to identify biases and influences that shape filmmaker perspectives.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	These courses emphasize clear and effective analysis and evaluation of essential questions about the human condition from multiple perspectives.	...address essential questions about identity by analyzing Black women film directors' use of agency to construct representations of Black women in spite of histories of	... examining and discussing films directed by Black women across the global; reading critical texts by and about Black women directors and about

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will...)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
		slavery, colonialism, apartheid, violence against women, patriarchy, racism and sexism; students will grapple with critical issues concerning the politics of representation and identity while deepening their overall understanding of the influence of history and culture	representation and identity of Black women in film; writing about films directed by Black women and related topics.
	Students reflect on the ways in which the arts and the humanities impact individuals, societies, and their own intellectual, personal, and professional development.	...emphasize student reflection about the impact of Black women's work in film on the filmic representations of Black women and on their own understanding of the politics of agency and representation	...examining and discussing films directed by Black women across the global; reading critical texts by and about Black women directors and about representation and identity of Black women in film; writing about films directed by Black women and related topics.

## 2. This Course’s Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course’s SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> the films of contemporary Black women film directors’ from across the globe especially their use of agency depict history, community, culture, aesthetics, self-actualization, traditions, gender roles, romantic relationships and sexuality from their own worldviews.	Discussion Boards, Essay Writing; Critical Readings
			<b>Identify and critique</b> early national histories of slavery, colonialism, apartheid, violence against women, patriarchy, racism and sexism that laid the foundation for the creation of stereotypes of Black women.	Discussion Boards, Essay Writing; Critical Readings
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze and evaluate</b> contemporary films directed by Black women from varying nationalities that upend old representations of Black women and replace them with new characters and new narratives created from Black womens’ perspectives.	Discussion Boards, Class Discussion, Critical Readings, and Essay Writing

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Communication</b>	Communicate knowledge, thoughts and reasoning clearly and effectively.	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	<b>Develop and present</b> clear and effective oral and written responses to address the following essential questions: How do Black women film directors across the global use agency to construct representations of themselves in societies that have histories of slavery, colonialism, apartheid, violence against women, patriarchy, racism and sexism? How do Black women film directors across the global use agency to construct representations of themselves within industries that historically have used stereotypes to depict black women? How do Black women film directors across the global use agency to construct representations of themselves in societies where black women do not carry equitable political, social nor economic status as their male and/or non-Black counterparts?	Discussion Boards, Class Discussion, Essay Writing, Oral Sharing of Vlogs and Interviews Final Class Multimedia Installation Project
<b>Connection</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<b>Connect course content</b> with critical reflection about the influence of filmic representations and perspectives about otherness and its effect on global citizenship.	Vlogs, Interviews and Final Class Multimedia Installation Project

### 3. Secondary Objectives and SLOs (Optional)

#### International Objectives (for N co-designation)

International Objectives →	This Course's Objectives→ (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
International courses promote the development of students' global and intercultural awareness.	...examine contemporary Black women film directors' use of agency to dismantle racist, sexist and cis-normative representations of She/Her/Hers throughout the African Diaspora and reconstruct filmic representations of Black women across the globe that .	...examining films directed by Black women from across the globe; reading critical essay by Black women from across the globe.
Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world.	...examine the historical, social and cultural experiences and processes that characterize the contemporary world and thereby comprehend the trends, challenges and opportunities that affect Black women directors' representations of Black women.	... examining films directed by Black women from across the globe; reading critical essays from diverse authors; demonstrating comprehension through written essays.
Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.	...analyze and reflect on the ways that culture and social systems and beliefs mediate other people's understanding of an increasingly connect world.	... examining films directed by Black women from across the globe; reading critical essays from diverse authors; writing analytical and reflective essays
	Additional Objectives as needed	

### International Student Learning Outcomes (for N co-designation)

	<b>International SLOs →</b> Students will be able to...	<b>Course SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Content</b>	Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.	<b>Identify, describe, and explain</b> the historical, cultural, and social experiences and processes that characterize the contemporary world.	Readings, Discussion Boards, Essay Writing, Vlogs, Interviews, Final Class Project.
<b>Critical Thinking</b>	Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.	<b>Analyze and reflect</b> on the ways in which cultural and social systems and beliefs mediate understandings of an increasingly connected contemporary world especially through national films.	Readings, Discussion Boards, Essay Writing, Vlogs, Final Class Project.
		Additional SLOs as needed	



## VI. Required Policies

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### 1. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### 2. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### 3. University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### 4. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

### 5. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## **6. Policy on Recordings**

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.