

**Notes: Meshes of the Afternoon (Maya Deren) ★★★.5**

flower, key, knife, mirror

- flower was given to her by man, representing societal pressure
- the key opens and closes things.
- knife and bread represents societal expectations, home provider
- sleeping waiting for husband to come home
- she sees figure places flower on bed representing a woman's obligation to please a man
- rescued by her man from her crazy dream
- she dies from neglect of her needs and frustrations
- reality from maya's perspective
- when she tried to stab him it just opened up to the ocean/turned into a mirror
- the woman as a shadow was representing the reality before her dream, she is just a shadow
- chasing the figure but can never catch up to them, figure could represent escape/death
- we finally see the figure manifested in the man,
- not being able to catch up is making her more and more frustrated
- is she liberated or defeated at the end?
- what does it mean that she's covered in stuff from the ocean and cracked mirror
- the only time her face is shown is in her mind
- in reality she's just a shadow or dead
- was it a decision to be a shadow vs. death?

**Notes: Suzanne, Suzanne (Camille Billops/James Hatch) ★★★★★**

- "death row"
- perception of abuse from mom and suzanne vs. brother
- comparison between her and her father
- projection because they looked alike but also ownership
- he didn't want her to leave them
- being compared to her mom, feeling like there was nothing for her
- education and how there was no reason for her to go to school because she wasn't worth it
- the narrative was told backwards
- how she was afraid of the police telling her to lay on her stomach
- patriarchal family
- even after he passed away, brother is the "head"
- emphasis on beauty=worth

- controlling the women of the family

**Notes: Thelma and Louise (Ridley Scott) ★★★**

- thelma and louise escape home to search for liberation
- thelma is stuck with an aggressive and controlling husband
- louise is a waitress looking for new opportunities
- they fight back against men who attack them
- the movie is about protecting each other and resisting against patriarchal violence
- eventually thelma and louise choose death over the patriarchal lives they once lead
- there are moments where thelma might be characterized as a weak woman, because JD stole her money when he was at their hotel, she overcomes the oppression role that she was forced into
- emphasis on bonds between women
- romance of friendship
- platonic love or romantic?
- true liberation comes from death
- vengeance against an act of sexual violence
- their outward appearances change
- they attain more power over their lives and become more masculine in their appearance
- leaves behind the innocent white clothes, then lipstick, and finally their bras.
- revenge against a truck driver, who has been harassing them throughout the film
- more stereotypically villainous men and heroic women

**Notes: Free Angela and all Political Prisoners (Shola Lynch) ★★★★★**

- As an openly communist professor at UCLA, angela davis was assumed to be involved a murder
- she was on FBI's most wanted list
- free angela and all political prisoners follows angela as during her early support for the black panthers and her issues at UCLA, then her weeks as a fugitive
- the film follows the perspectives of many people involved in the events surrounding angela
- angela was particularly framed and targeted as a politically active black woman in the 1970s
- in an all white jury, davis was found not guilty
- we follow angela endure impossible obstacles, even from jail
- female hysteria
- they assumed she would be an accomplice in murder because she had a relationship with the enemy of the victims
- they read her love letters out loud to the jury

**Notes: Black Girl (Ousmane Sembène) ★★★★★.5**

- intersectionality of gender and racial oppression
- set in barely postcolonial Senegal and France
- leaves her home in Dakar to work as a maid for a white couple in southern France
- regretting her decision
- she dreamed of seeing this new country, but all she sees is the inside of the house
- “I’m a prisoner here,”
- speaks volumes through her expressive face and posture
- she is forced to be quiet
- painfully aware that she is “other”
- guests they talk about her as if she isn’t there
- quiet rage but can't show it
- black women stereotypes
- Diouana loses all parts of her identity, life, and personality, taken away by her employers
- subjected to overt racism
- speak patronizingly of Africans in Diouana’s presence
- symbol in the traditional African mask that Diouana gives to her new employers
- “mask” black people must adopt to become something in a white world
- by taking back the mask she is taking back her life
- again, death is the only way in which she is able to escape the patriarchy