



**Exploration of African Culture Through Film:
Exploring How Different African Cultures Are Reflected in Film**

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This curriculum unit is recommended for:
High School English core curriculum classes as well as English Elective Courses

Keywords: media, Africa, stereotypes, racism, culture

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis:

This unit will explore different African countries through media and film. Through a series of lessons and activities, students will examine narrative storytelling using critical analysis of the film *Sometimes in April*. The objective is for students to recognize the power of telling your story through your own lens.

I plan to teach this unit in the Spring 2020 semester to 26 students in Journalism class and 30 students in Creative Writing class.

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Franchone Bey

Overview

American history is consistently scrutinized for omissions of African-Americans from history books, which often leave out great achievements or highlight them with less fanfare than many believe they should be afforded. I have always sought to infuse culturally relevant material into my curriculum. I've consistently developed curriculum units with African and African-American perspectives as a focus for my classroom after being inspired by two separate experiences. One of them was watching the movie "Hidden Figures," which illuminated the contributions and accomplishments of African-American women involved in the National Aeronautics and Space Administration (NASA). The other was attending an African-American summit in Atlanta that focused on how teachers could educate youth on those omissions as well as the importance of telling stories of those from the African Diaspora. This unit will encourage students to explore how African stories are presented in film.

Today, many students are not informed about the history of African-Americans in society or even the trans-Atlantic slave trade and very often the stories of African-Americans go untold in classroom textbooks. I incorporate some aspect of African-American history in every class I teach. This unit will extend beyond my current African-American focus and engage students in understanding the influence of African culture in film.

The 9th-12th grade students are enrolled in high school ELA elective classes together so this unit will have a centralized objective. However, it may need to be differentiated to accommodate varying levels of student skill and ability. Each elective has a different focus, but this unit will be incorporated into the curriculum of each class to support student growth in areas of writing, presentation skills, and critical analysis of media.

Students will analyze their implicit and explicit bias about Africa and take an inventory of what they know about Africa and how they know it. They would need to interrogate and confront their own stereotypes that they hold about Africa before diving into understanding the content. They will also take a look at the way stories about Africa have traditionally been told.

Students will be challenged to examine a country or region of Africa and research its history. This will allow students to make connections with Africa prior to the introduction of materials. After students review films, they will critically analyze if the film shapes or reflects social and cultural values. Through evaluation of literature, films, journals, and other media, students will learn that the true meanings lie beneath the surface of the film. Students will explore the theme of a film. The plan for the unit is for students to actively engage in learning about the meaning beyond the content of the film. They will use various critical approaches to achieve this goal. One approach they will use is to look at the film as a moral, philosophical, or social statement. Another approach to critical analysis of the film would be to look at it as a

political statement. Additionally, students will examine the films as insight into the mind. Through Freudian criticism, students will look at what is below the surface of a film by carefully examining the symbols, unconscious subtext and perhaps hopes and aspirations of the film maker. Through Jungian criticism, students will look at how the collective unconscious and universal images, and other basic assumptions reinforce or create counter-narratives in the story elements.

This unit will come after students have had a foundation of film over several units. They have the necessary tools to critically analyze film. Students will already understand the uniqueness of film, as well as fictional and dramatic elements presented in films. This aspect of the unit will move into critical analysis of the whole film. I am breaking the unit into three parts that will take place over the course of 10 days.

This unit will be designed for the Literature and Film course; however, it can be taught in other English elective courses like journalism and creative writing. All students will start with the same foundation for understanding the topic, then move into more detailed examination of the history of the regional focus, ending with a tangible product as the outcome and measurement of their learning.

The curriculum for the English electives is flexible enough to be able to add additional units and explore variations on teaching current lessons. Although the emphasis in the electives is on content knowledge, I've built curriculum that supports English common core standards. This "African Stories" unit will incorporate a focus on student-led inquiry. It will be a two-week unit that will focus on research, writing, and developing a final product (slide show presentation or short film).

School / Student Demographics

The student population at West Charlotte High School is 1,530, slightly above the district average of 1,486. Over the course of the school year, I will teach roughly 180-200 students. Our student population is over 85% African-American, 1% White, 4% Asian, 9% Hispanic, and 1% other. 98% of students are eligible for free lunch. Many students rely on teachers bringing engaging materials that go beyond their textbooks to the curriculum to activate interest in a subject. I believe that this extension or addition of materials is extremely vital for their success in the classroom and helps students make real life connections to the materials.

This is my fifth year teaching English in the high school classroom environment. One of the biggest challenges at West Charlotte High School is finding the balance between books and the standard course of study prescribed by the district. My students are also at varying levels of development. Some have challenges with learning or other obstacles that impede their ability to fully comprehend the lesson. It is imperative that I differentiate rigor within the lesson to accommodate the varied levels of scholars in the classroom. The graduation rate at West Charlotte has risen to almost 90%. However, many of our senior scholars are in need of tools to successfully compete in the current technology-focused environment. I help support them through cultural enrichment activities beyond the classroom like field trips to museums and other hands-on technological activities that support 21st century skill learning. Some are graduating with weak writing skills, poor critical thinking skills and ineffective persuasive skills to compete

in the global marketplace. This extension in the curriculum can be a very helpful way to support their success.

Rationale

It wasn't until I was in college that I was introduced to African-American studies and I don't recall taking many history classes. Since then, inquiry has been an important aspect of my personal growth. I believe connecting to your history is very important. My elementary and secondary schools did not incorporate non-fiction or fiction that reflected my heritage. My parents and family filled in the gaps and provided a strong foundation that helped me make sense of the world.

When I started teaching at West Charlotte High School, I realized that I would be teaching the British Literature course for senior students. I was surprised that the curriculum did not include those cultural connections vital for a demographic of 85% African-Americans to be able to connect to their African culture. I was able to use the novel *Things Fall Apart* by Chinua Achebe to build a connection between African culture and British literature. Students were introduced to the trans-Atlantic Slave Trade, some Nigerian history, and an African story reflected in literature. This unit will use a similar perspective looking at different cultures in Africa and the story being presented through the films we analyze.

I am always looking to incorporate ways to connect students to material in a personal way so therefore I have chosen to include this African Stories unit that includes a focus on those stories told through film. Students will learn history through research to set a foundation, learn film terminology, provide critical analysis of films, and present their findings. I believe this would be a great way to support students in the English Department as a whole because this unit can be used as an extension for any English course.

As an alumnus of Teach for America, I participated in an array of professional development activities designed to address many of those gaps in educational equity and cultural relevant pedagogy that supports student learning. So, when I arrived in the classroom, I immediately started to develop ways for students to make connections between the materials and their own lives. My professional development with PEAK learning systems also introduced strategies for engaging unmotivated students in the classroom using connections.

This year, I've had the opportunity to participate and facilitate implicit bias seminars and presentations. It has been interestingly engaging to recognize that everyone has bias in some form and that bias is informed by some experience or connection. So, for example, if you've fought in a war or have family in the military and are positively connected to the ideas surrounding the United States flag, you would probably hold a negative disposition toward someone who you feel is disrespecting the flag. Additionally, if you have a bias against people of color because of constant media reinforcements of stereotypes, then bias could be reflected in your writing, knowingly or unknowingly.

I want all of my English elective classes to explore bias in film as well. Students will start by analyzing their own bias and reflect on the images and stories they have been told or seen

about countries in Africa. Then, through research, they will ask questions and seek answers to why these images remain in the forefront. Then students can begin to break down myths and stereotypes and see how they affect the filmmaking process.

This unit is important for my students because media has a tremendous influence on our decisions and how we view the world. This is why I use media as a foundation for infusing other concepts into a lesson plan. Walter Lippmann introduces the idea of stereotype in his book, *Public Opinion*. In the introduction of the book, he tells the story of French men and English men living on an island together for several weeks who had no idea that back on the mainland, their prospective countries were at war. They received their messages through a trusted source who delivered messages in 60-day intervals. When the messenger was late, they relied on the last information they'd received and stayed in that space of knowledge until the messenger arrived again. So, it wasn't until they heard the news of the turmoil on the mainland that they realized they were, in fact, enemies. Lippmann describes the men as "trusting" the picture in their heads. Lippmann also goes on to explain how we fill in the picture in our heads through stereotypes because we have attributed a trait to a person because we are told about things before we experience them.

This is an important unit for students because it will allow them to recognize how stereotypes are formed, understand how media consumption influences public opinion, and provide a context for critically analyzing the media they consume. When students analyze movies, essays, and stories, they will use this foundation of understanding how images can influence one's mindset.

One of my goals is to give students more ownership of their assignments and how they are assessed. Many students enjoy hands-on assignments, while others want to use technology. Some students are motivated by getting good grades, while others may need different stimulation for engaging in the material. Students in the past have expressed excitement when I showed an interactive video of trans-Atlantic Slave Trade and we discussed how the authors who wrote during those times were influenced by what was happening. My plan for this unit on African Stories is that the students will make connections to the materials in ways that encourage them to explore beyond the classroom. My hope is that they would want to share these realizations with others.

Objective

This unit will be designed for the high school English Language Arts (ELA) elective Literature and Film course, however it can be extended to other electives including Creative Writing, Speech and Debate, and Journalism. It is designed to help support students' writing and analytical skills. Students will be able to identify African stories, understand how they are constructed, and recognize the influences on these stories in films. Students will utilize research, writing, and presentation skills. Incorporating projects that require technology will enhance 21st century learning skills as well.

This unit will be under the umbrella of "Media & Society," with a focus on developing student critical analysis skills. Students will be encouraged to take an inventory of their biases,

understand how perception and schema work and then take a look at what areas of knowledge are influencing what they think they know. This will allow them to make connections with the materials and monitor their reactions to the films as well as literature and content that they encounter with during the course of the unit. Students will apply those concepts to movies, books, advertisements, news, etc.

Then students will begin to critically analyze various African films through evaluation. At the end of the unit, students will present a final project with a variety of options. Film class students may write a “newspaper style” review of the movie, create a story of their own, produce a TedTalk, write a series of blogs of their analysis, or create a movie poster.

The overall plan for the unit will be for students to actively engage in learning about the stories beneath the African headlines through readings, writings, viewing various mediums, Socratic seminars, and interactive activities. It is a two-week unit. The unit is divided into four parts. Section 1 will focus on media influence. Section 2 will focus on identifying African countries and researching background information. Section 3 will focus on understanding film terminology and watching film. Section 4 will focus on creating a product that demonstrates understanding of the influences of African stories in film making.

Content Research

Students will need to acquire a broad understanding of African history and the history of the countries of focus prior to diving into understanding the concept of “stories beneath the headlines” in Africa. Before they are able to fully appreciate the complexity of how attitudes and behavior in African stories are infused within films, it is important for them to look at how it evolved. Students will start researching background information on an African country of their choice using a rubric and project outline.

Walter Lippmann’s book *Public Opinion* introduces the concept of the stereotype and explains how public opinion is formed and manipulated because of what we trust as an “authentic messenger.” Our authentic messenger today is in the form of various types of media. Students spend so much of their time on social media. The messages they consume through this medium are powerful. When you look at the impact that the ALS Ice Bucket challenge had on fundraising for the ALS foundation as well as global awareness, it’s hard to deny the effects of social media. Today, many people get their information from second-hand sources, and Lippmann talks about how people are aroused by a mental image of the event. Their indirect experience is trustworthy enough for them to believe what they see or hear through the medium. Opinion leaders play a large part in helping to construct and reinforce messages, thereby becoming an authentic messenger. NBC Newsreader Brian Williams delivered news daily to viewers as a trusted source of information. When viewers became aware of his telling untrue stories about his personal experience, they were surprised, and the media outlet even removed him from the airwaves. However, he has since returned to his post as a messenger of information. What does this say about the people who are in power to present the public with authentic messengers?

Students will also be introduced to the major negative stereotype images for African-Americans. Donald Bogle's book, *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*, explores the concept of these images used in the past and today in modern films. Recognizing stereotypes still exist in various forms, students will be asked to record reflections in their own journals about their own experience with these stereotypes. The plan is to connect stereotypes to American values as a foundation for understanding media influence and inference of the author, creator, or director. All courses will use this text as foundational support to understand how repetition of ideas and messages can affect the lens in which an artist creates materials for public consumption. Students are exposed to so many messages from a variety of sources they may not be in tune to critically analyze the media around them. However, as they become more alert and aware of the power of the messages, they will begin to apply critical analysis of these messages regardless of the medium. Excerpts from this book will serve as context for critical analysis of media.

It's important for students to develop critical thinking skills and understand how media messages shape our culture and society. According to Jim Macnamara, author of "Journalism and PR: unpacking 'spin', stereotypes and media myths," 50-80 per cent of the content of mass media is significantly shaped by public relations. And as social media continues to grow, new opportunities to influence the public emerge. Farhad Manjoo's *New York Times* article, "Tech's Frightful Five," explores the power that Amazon, Apple, Facebook, Microsoft and Alphabet, the parent company of Google, have over culture and information. They are collectively worth trillions of dollars and continue to grow. So, whereas students believe that their vision of the world remains autonomous, they will soon learn through research about the power of constructed images. They will recognize how public opinion is informed through media and how the mediated messages can embed images that represent an imagined or perceived concept. This source will help support students identify how messages can change through the use of various mediums.

Students will view the Rwandan Genocide content-based film "Sometimes in April," and provide an analysis of the whole film. Using the classroom textbook, *The Art of Watching Films*, as a foundation for understanding films, students will watch, analyze, then evaluate the film. They will have the opportunity to use various approaches to analyze the film. Since this unit will come at the end of the course after students have had a strong foundation in objective evaluation of film, they will be equipped with the background to handle the objective. Students can analyze the film as a moral, philosophical, or social statement. This approach may require students to do more research to judge the film beyond what they see on the screen and look into cultural significance in artistic choices. Students can also analyze the film as an emotional or sensual experience and seek answers to questions about the level of intensity in the film and role it played in conveying messages. Another approach for students is looking at the film as a political statement. Students could look at the relationships between socioeconomical classes depicted in the film and how that had an impact on our understanding the message of the filmmaker. The last two ways students can approach analysis of the movie is Freudian criticism, which looks at the mind of the filmmaker and underlying messages that may lie beneath the surface of the film, and Jungian criticism, which assumes that broadly we all make basic assumptions but share a deep psychological bond or collective unconscious. Students will use prior knowledge about

internal truths of human nature as applied to fictional and dramatic elements in film to respond to questions about the film and its reflection of real life, universal symbols, or stereotypes.

Although rooted in longstanding struggles over resources and power, the Rwandan Genocide is said to have been triggered by a series of events and had been in the making for at least a year before a plane carrying the president at the time, Juvenal Habyarimana, was shot down in April of 1994, killing him and everyone on board. Hutu extremists blamed the Tutsi-led Rwandan Patriotic Front (RPF) and began an organized campaign to slaughter the Tutsis. The UN and Belgium had forces in Rwanda but the UN mission was not given a mandate to stop the killing. Since the U.S. had just come out of having troops killed in Somalia, they didn't want to get involved in another African conflict. The French, who were allies of the Hutu government, were accused of not doing enough to stop the killings. The genocide finally ended when the RPF, backed by the Ugandan military, seized power in Kigali in July 1994.

Written and directed by Haitian documentary and feature filmmaker Raoul Peck, "Sometimes in April" is a historical drama about the Rwandan Genocide. Although the story within the film is fictional, Peck lends authenticity to the film by telling the story through the point of view of a Hutu man who is trying to save the lives of his Tutsi wife and children. An estimated 800,000 people were killed over the course of 100 days in 1994 and Peck doesn't shy away from showing just how brutal and inhumane the violence was at the time. The story is told through flashbacks, narration, and live action sequences. Peck's use of documentary footage provides the viewer with an experience of realism. He also insisted on shooting the film in Rwanda because he wanted the people of Rwanda to participate at every level of the process. The film is the focus for the unit because it provides many elements of film to explore and analyze while examining an important event in Rwandan history. It also gives students the opportunity to look at how adaptations of real-life situations are portrayed in film.

The book, *The Media and the Rwandan Genocide*, explores the perceived lack of international media coverage the Rwandan Genocide received in 1994 as it was happening. Students can make connections to the media in the film and the film maker's intentional choice to show American people watching the news. They will notice the news story playing in the background is void of the genocide in Rwanda. It focuses on pop culture. Students can read excerpts from this text to also recognize the influence and impact of the radio. Students can analyze how the radio could be perceived as a symbol in the film. They would look at how the film maker used instances of radio in the film and specific messages.

As a high school educator, I see the direct effects of students taking on a persona of something they have experienced through the media. Very often they comment on how their choice of dress is something they decided to do on their own. They believe they are in charge of their own thoughts void of interference or influence, not realizing the power that the media has had on them from the moment they became aware of themselves. It's important for students to develop critical thinking skills and understand how media messages shape our culture and society.

Students will gain a critical understanding about how messages can be used as an agenda-setting tool from the people in power. Through research about African countries, they will

develop an intimate relationship with identifying, understanding, analyzing, and evaluating how the history of African countries, play an important role in influencing film. Students will understand that the combination of symbols, rituals, values, all function to keep people connected and give a sense of unity. They will examine this concept in various media.

Teaching Strategies

The overall plan for the unit is for students to actively engage in learning about Africa through readings, writings, viewing various mediums, Socratic seminars, and interactive activities. It is designed to be a 10-day unit. The unit is divided into four parts. Section 1 will focus on media influence. Section 2 will focus on identifying African countries and researching background information. Section 3 will focus on understanding film terminology and watching film. Section 4 will focus on creating a product that demonstrates understanding of the influences of African stories in film making and the power that the media has on our own consciousness.

Section 1: *Defining Media Literacy*

- I. Students will be able to define media literacy. Over the course of two days, students will watch Media Literacy in the 21st Century Classroom (© Carmelina Films) through Films on Demand and respond to questions to check for understanding. ([Appendix 2. Defining Media Literacy Worksheet](#))
 - a. Students will participate in discussion groups to examine the topic of media literacy.
 - b. Students will watch Series 3 from International Stages, African Voices, which highlights three artists from Africa. Students will complete the worksheet in response to the video. ([Appendix 3. Video Response Sheet](#))

Section 2: Country Research

- I. Students will identify an African country of their choice and produce a country profile using google slides, Prezi, or PowerPoint presentation ([Appendix 4. African Country Research Rubric](#)). This activity is designed to for students to become familiar with some of the countries and various cultures of the African continent. It will include:
 - a. A map of its location within the continent of Africa (with the capital highlighted)
 - b. History
 - i. Date the country came in existence
 - ii. Famous rulers/ kings/ president in history of country
 - iii. Major events
 - c. Geography
 - i. Major landforms
 - ii. Landmarks
 - iii. Bodies of water
 - iv. Major cities
 - v. Climate
 - d. Culture
 - i. National language
 - ii. Food
 - iii. Music

- iv. Religion
- v. Holidays
- vi. Clothing
- e. Economy
 - i. Industry
 - ii. Currency
- f. Interesting facts

Section 3: Film Analysis.

Students will watch film and complete the worksheet for historical background on Rwanda ([Appendix 5](#). Rwandan Worksheet)

- I. Students will review what theme and focus is in film and examine various ways to analyze films.
 - a. Moral, Philosophical or Social Statement: Students will write a 1-page reflection on the film analyzing the film as an expression of an idea. They will evaluate the symbols and meaning built around the main characters and explore the film maker's choices in music, lighting, sound, dialogue, costume, and makeup.
 - b. Emotional or Sensual Experience: Students will write a 1-page reflection on the film analyzing its reality, intensity and impact on the viewer. They will seek answers to questions about the power of the intensity versus viewers' ability to be wrapped up in the reality.
 - c. Political Statement: Students will write a 1-page reflection on the film analyzing the film as an expression of implicit or explicit comments on social classes. They will explore relationships within the film as they relate to traditional systems and mainstream views.
 - d. Freudian Criticism: Students will write a 1-page reflection on the film looking at parts of the film that suggests that its true meaning is beneath the surface. They will examine symbols and interpret what they could reveal about the director's mind.
 - e. Jungian Criticism: Students will write a 1-page reflection on the film exploring the idea that there is a shared collective psychological bond amongst humans. It's an unconscious collection of universal images, patterns, and life experiences. Students will seek answers to question about archetypes in the films and what they suggest. They will also attempt to apply an abstract lens to the components that unify the film.

Section 4

- I. Students will create a video movie review that demonstrates understanding of the factors that influences African stories in film and the power that the media has on our own consciousness.
 - a. iMovie: Students will use one of their criticisms to illustrate and support their criticism, using an iMovie or other video platform. Students will use music, voice over, still and moving images.
 - b. Movie Review: Students can write a movie review and video record themselves presenting their viewpoint with support from their written criticisms.

Activities to Support Lesson Plan ([Appendix 6. Lesson Plan](#))

Students are introduced to media literacy and film criticism in this unit at the end of the course.

1. Students will be able to locate Africa on the map. Using texts, short documentary films, movies, television, and text students will also be introduced to some African history in the context of our unit.
2. Students will be provided with the vocabulary to support their understanding of media literacy and film criticism. They will interact with the vocabulary through shared activities and project-based assessments.
3. Students will monitor their viewing so they can make connections, predictions, inferences, and compare and contrast different works. Students can use news, television programs and movies to explore their media consumption.
4. Gallery Walk: I will place blank chart paper on the walls with different African countries listed at the top. Students will walk around to each poster and write the ideas associated with them. This activity is dependent on class size.
5. Check for understanding: Students will take a quiz on both media literacy and film criticism.

Analyzing Media

1. Students will analyze short films to understand how stereotypes are perpetrated in this medium.
2. Students will read excerpts from suggested books and articles to get a broader understanding of the influences on author's perspective.
3. I will have students compare and contrast books by different authors and movies by different directors. This activity explores the author's or director's purpose.
4. Using a short film or movie, students will engage in a Socratic seminar which will support their skills in listening, speaking, and vocabulary acquisition.
5. Check for understanding: I will use a rubric to evaluate critical analysis skills.

Research and Presentation

Research: Students will use online and offline sources to research information for their country profiles as well as their final iMovie project.

Peer Edit/Revise Essay

Students will share their essay on Google Drive Platform where they can make comments, suggest changes and edit work where appropriate. Each student will complete a peer review form for the essay. Students will switch essays with another student and complete a peer review form.

Socratic Seminar

Students will conduct a Socratic Seminar after viewing the film.

Appendix 1. Teaching Standards

The North Carolina Department of Public Instruction sets the common core standards for English. Although the English electives do not participate in common core curriculum testing, I've aligned standards to the unit to support students overall. The objective is to produce college and career ready students who are prepared to enter college and workforce training programs. Critical analysis is an essential part of their foundation. This unit will continue to build on the foundational reading and writing skills students have acquired throughout their grade levels. According to the curriculum, writing logical arguments based on substantive claims, sound reasoning, and relevant evidence is the base construct for the common core writing standards. Reading informational texts and being able to extract relevant information to support your response to a question is also a key component of the English common core curriculum. The unit will however focus on the standards:

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.11-12.3

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Craft and Structure:

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-LITERACY.RI.11-12.5

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RI.11-12.8

Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

CCSS.ELA-LITERACY.RI.11-12.9

Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RI.11-12.10

By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Appendix 2. Defining Media Literacy Worksheet

Defining Media Literacy- Worksheet

Respond to the following questions based on our viewing of “Defining Media Literacy”

1. What is media literacy?	
2. How do we access media?	
3. What is a benefit of analyzing media?	
4. How do you evaluate media messages?	
5. What is the benefit to creating your own media?	
6. Why is media literacy important?	
7. What is the head fake?	
8. Why is it important to evaluate information you get from online sources?	
9. What are examples of media that have obvious bias?	
10. What are examples of media that have non-obvious bias?	
11. How can you analyze media?	
12. What does it mean to say “all media messages are constructed”?	
13. What techniques are used to attract our attention to the message?	
14. Explain how all media have a purpose.	

<p>15. All media messages contain at least two types of values and two types of point of view. Explain what they are.</p>	
<p>16. How might people understand the message differently from me?</p>	
<p>17. How do messages influence my perspective on the world?</p>	
<p>18. Why would continuous exposure to media messages influence our perspective?</p>	
<p>19. How does the media teach us about our own culture without us even knowing?</p>	
<p>20. What kind of media do you use on a daily basis?</p>	

Appendix 3. Video Response Sheet

Video Response Worksheet

Name of the video: _____

List 5 interesting facts you learned from this video.

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____

List 3 new vocabulary words you learned from this video.

- a. _____
- b. _____
- c. _____

What do you think is the most insightful part of this video?

Why do you think it is the most insightful part of this video?

Do you think this video was worth viewing for our topic? Why or why not? Explain your answer.

Appendix 4. Country Profile Rubric

African Country Profile

Topic and Point Value	Expectations	Points Earned
Name/Title	<ul style="list-style-type: none"> Your project clearly states your title, name, and class period 	/5
Maps	<ul style="list-style-type: none"> Map of country 	/10
History	<ul style="list-style-type: none"> Date country came into existence Famous rulers Major Events 	/10
Geography	<ul style="list-style-type: none"> Major landforms Landmarks Bodies of Water Major cities (capital) Climate 	/20
Culture	<ul style="list-style-type: none"> National language Food Music Religion Holidays Clothing 	/20
Economy	<ul style="list-style-type: none"> Industry Currency 	/10
Interesting Facts	<ul style="list-style-type: none"> What did you find similar/different/enlightening about your country that you want to share? 	/10
Grammar, Spelling, and Punctuation	<ul style="list-style-type: none"> You used correct grammar, spelling, and punctuation throughout your entire project It is obvious to the reader that you proofread your work 	/5
Creativity and Presentation	<ul style="list-style-type: none"> Your project is creative, neatly assembled, colorful, engaging, and user-friendly. 	/10
	FINAL <u>Your Total Points Earned</u>	_____100

Appendix 5. Rwandan Worksheet- Pre-Film

Rwandan Genocide

Answer the following questions about Rwanda in present day

1. Where is Rwanda located? In what region of Africa?	
2. What is Rwanda known for today?	
3. What type of government do they currently have?	
4. What are some of the natural resources in Rwanda?	
5. What is the climate? (Spring, Summer, Winter, Fall)	
6. How do people make money in Rwanda? What is their main source of income?	
7. What is the popular music of Rwanda called?	
Review the attached websites regarding the Rwandan Genocide and answer the questions. http://www.bbc.com/news/world-africa-26875506 http://www.history.com/topics/rwandan-genocide	
8. What is the Rwandan Genocide & when did it take place?	

9. Who are the Tutsi people?	
10. Who are the Hutus?	
11. Why did the genocide start?	
12. Approximately how many people died?	
13. Why didn't the US intervene?	
14. Why was it so vicious?	
15. Why do you think radio and other propaganda was so powerful?	
16. What does "weed out the cockroaches" mean?	
17. How did it end?	
18. What effects has the Rwandan Genocide have on the DR Congo?	

Appendix 6. Lesson Plans

EXPLORATION OF AFRICAN CULTURE THROUGH FILM

Bey, Film & Literature

Day 1

Objective: Students will be able to define media literacy.

Do Now/Building Background

Journal Response: What kind of media do you consume? What are your favorite shows? What do you learn from watching/viewing?

Direct: Watch Defining Media Literacy & Complete Worksheet

Groups (**Discussions on Media Literacy) –

Possible activity - Read/Respond Last Word activity. Students are in groups of 5. Each person highlights something from their worksheet that resonates with them. Each person has exactly 2 minutes to share. Teacher keeps time. The last person gets the last word.

Exit Ticket: Write a reflection. How can media literacy help you become an objective media consumer?

Day 2

Objective: Students will be able to define media literacy.

Do Now/Building Background

Journal Response: Why is media literacy important for film analyzation?

Direct: Watch Series 3 from International stages & Complete Video Response Sheet

Independent activity and Share: The importance to telling our own stories. Tell your story in two paragraphs maximum. (timed activity) & post on wall poster board paper. Students will gallery walk and comment on stories on post-its and place next to the story for the author of the story to read.

Exit Ticket: Why is it important for us to tell our own stories?

Day 3 & 4

Objective: Students will be able identify Africa and research an African country.

Do Now/Building Background

Journal Response: Write down everything you think you know about Africa.

Direct: Teacher highlights regions of Africa; countries; and history. These items could include but are not limited to the Trans-Atlantic Slave Trade, politics, specific leaders, major historical events, past & present day relations.(teacher discretion on focus)- The goal is to introduce students to the continent then have them do the activity to reinforce research skills as well as learn about various African cultures.

Students will read excerpts from Chapters 1 & 2 in “Mistaking Africa: Curiosities and inventions of the American Mind” and analyze the author’s purpose in the text. Students will look at how stereotypes of Africa developed over time, and the lens through which the author is critically analyzing African stereotypes.

Independent activity and Share:

Students will annotate the text. (Turn/Talk)

Students will create an electronic portfolio profile of a country in Africa. No duplications, so that there is variety in scope.

Exit Ticket: Journal response. What is something new that you learned through your research?

Day 5

Objective: Students will be able to present their research.

Do Now/Building Background

Journal Response: How does your personal experience influence the way you tell your story?

Students will present their country profiles to the class. They will also field questions from their classmates.

Day 6 & 7

Objective: Students will research Rwanda

Do Now/Building Background

Journal Response: What is the most important take-away about your country?

Direct: Examine the country profile of Rwanda and History of the Rwandan Genocide.

Independent Activity and Share: Complete Rwanda Country Profile Worksheet

**Watch Movie (2 hrs/20 min)

Day 8

Objectives:

Students will review theme and focus of films.

Students will review subjective criticisms of films.

Do Now/Building Background:

Journal Response: Explain the theme and focus of the film?

Direct: Review whole film analysis and how to evaluate films subjectively. Students will review Moral, Philosophical or Social Statement; Emotional or Sensual Experience; Political Statement; Freudian Criticism; of Jungian Criticism.

Independent Activity and Share: Students have to choose two different criticisms to write a 1-page reflection on the film.

Day 9 & 10

Objective: Students will create a video movie review that demonstrates understanding of the factors that influences African stories in film and the power that the media has on our own consciousness.

Do Now/Building Background

Journal Response: How is objective criticism of film different from subjective criticism?

Independent:

Students will use Mac Computer lab to create iMovie using one of their criticisms.

Students will write a movie review using the other one of their criticisms.

Graded Assessments:

Do Now Journal Assignments

Worksheets

Media Literacy

Video Response

Rwanda Country Profile

Country Profile Google Slide

Country Profile Presentation

(2) 1- page criticisms

i-Movie

Movie Review

Resources/Bibliography

Beus, Yifen. "Authorship and Criticism in Self-Reflexive African Cinema," *Journal of African Cultural Studies*, 23(2), 133-152, 2011.

DOI:10.1080/13696815.2011.637883

This journal article goes beyond analysis of cultural identity, decolonization, and the influence of oral tradition in African films. It explores film criticism by holding a mirror up to what is often overlooked. It looks at the self-evaluative nature of film making reflecting the purpose of the original storytellers (griot).

Bogle, Donald. 1973. *Toms, coons, mulattoes, mammies, and bucks; an interpretive history of Blacks in American films*. New York: Viking Press.

This resource will be used to identify the dominant negative stereotypes used in media to depict African-Americans. It also follows the evolution of the stereotypes as they have undergone various treatments to be updated or altered as the cultural climate has changed.

International Stages. 2018. Accessed October 26, 2019.

<https://digital.films.com/PortalPlaylists.aspx?wID=242461&xtid=183878>.

This resource has information about today's movers and shakers in Africa. It highlights the achievements of Africa's brightest stars as well as provide a foundation for students to see positive stories of African beneath the headlines.

Keim, Curtis A., and Somerville, Carolyn M. *Mistaking Africa: Curiosities and Inventions of the American Mind, Fourth edition*. New York, NY: Westview Press, 2018.

This text provides context for recognizing and understanding some of the origins of African stereotypes.

Lippmann, Walter, Kaid, Lynda, Negrine, Ralph, Hallahan, Kirk, Lippmann, Walter, and Hallahan, Kirk. "Public Opinion." *Journalism Studies*, August 1, 2004.

<http://search.proquest.com/docview/37993653/>.

This text provides background information for theories on how perception is created. It blends theory with criticism and the effects of propaganda on our way of thinking.

Media Literacy in the 21st-Century Classroom. 2009. Accessed October 26, 2019.

<https://digital.films.com/PortalPlaylists.aspx?wID=242461&xtid=41372>.

This video resource will be used to help set the foundation for understanding media literacy. It provides basic information about the media and defines what it means to be media literate in today's society.

Rasi, Päivi, Vuojärvi, Hanna, and Ruokamo, Heli. "Media Literacy Education for All Ages," *Journal of Media Literacy Education*, 11(2), 1-19, 2019.

This journal article explores the role of media literacy over a lifetime. It examines media literacy for those native to digitalization and those who are adapting later in life. It also looks at the current state of media literacy for different age groups.

Straus, Scott. *The Order of Genocide: Race, Power, and War in Rwanda*. Ithaca; London: Cornell University Press, 2006. <http://www.jstor.org/stable/10.7591/j.ctt24hg8g>.

This text provides background information on the Rwandan Genocide and insight into why ordinary Rwandan men participated in the killings. It also provides a historical context for understanding Tutsi and Hutu relations in Rwanda.

Teaching Media Literacy Asking Questions New York, N.Y: Infobase, 2007.

This video resource is an instructional support tool to help students understand what media literacy is and its importance. This video provides a foundation for understanding basic media literacy terms, concepts and applications.

Thompson, A., ed. *The Media and the Rwanda Genocide*, International Development Research Centre, 2007. ProQuest Ebook Central,

<https://ebookcentral.proquest.com/lib/uncc-ebooks/detail.action?docID=289467>.

This text explores the influence of media involvement and lack of involvement in the Rwandan Genocide. It is a collection of reflections and criticisms from various writers, scholars and journalists about the role and responsibilities of international media.