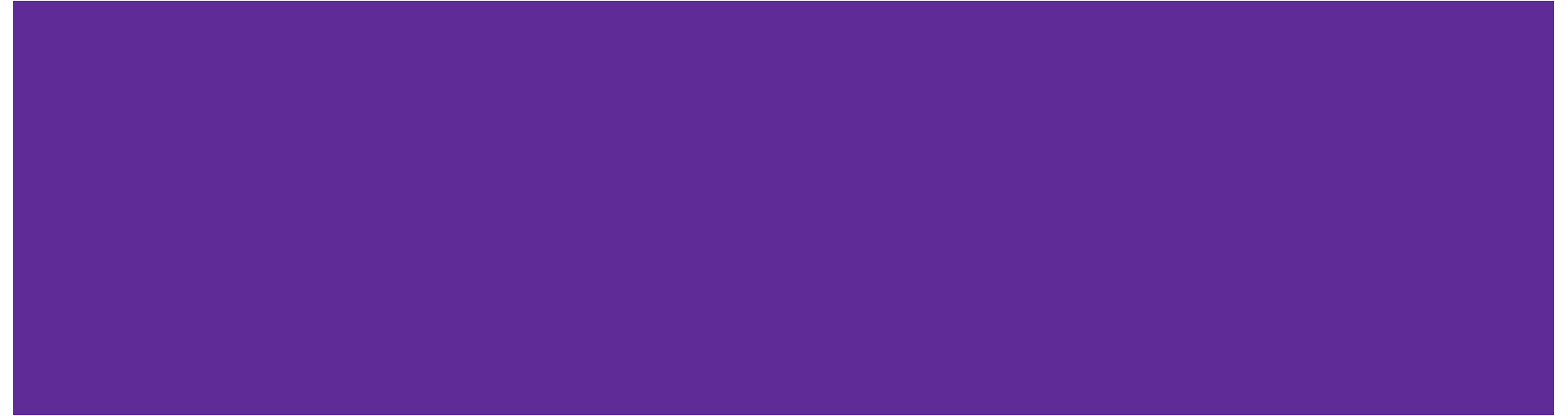


# Visuality Module

*Film Blackness*



# Strategies for Teaching Racist Texts

What kind of strategies do you employ? Do the strategies you use change based on the educational background or identities of the students in your classroom? How do you choose your texts, or are they chosen for you?

- Discussion Board Responses
- Open Discussion

# From Racist Texts to the Racial Grotesque

- Handout: Carpio quote (21)
- Keep this question in mind as we consider how antiblack stereotypes function in *Coonskin*.

# ***Song of the South*** **(1946)**

- Do a brief freewrite after we watch this three-minute clip from Disney's *Song of the South*.



# *Coonskin* (1975)

- Discussion: How is *Coonskin* responding to “Zip-A-Dee-Doo-Dah”?
- Read together: paragraph starting on last line of p. 21.

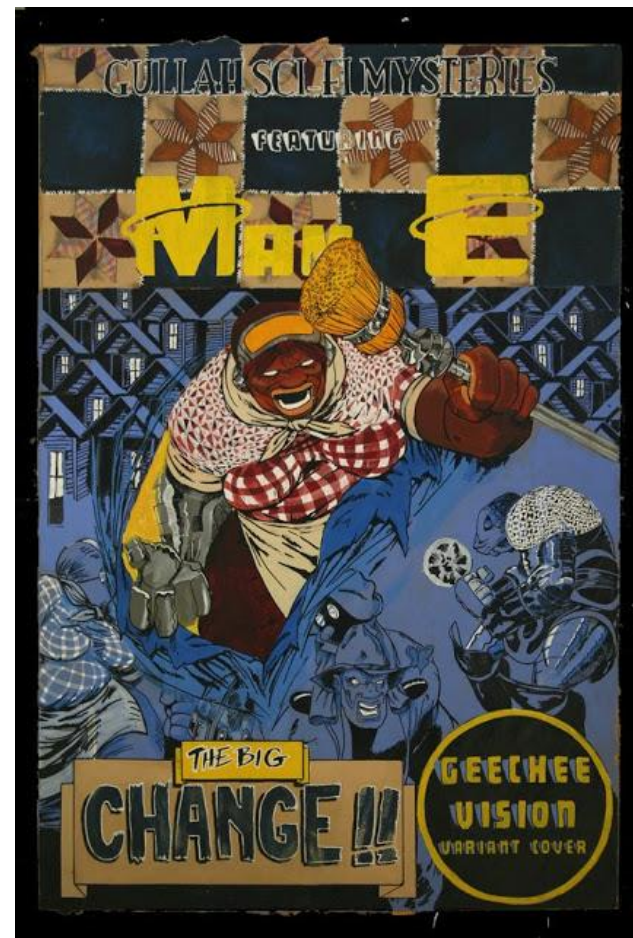
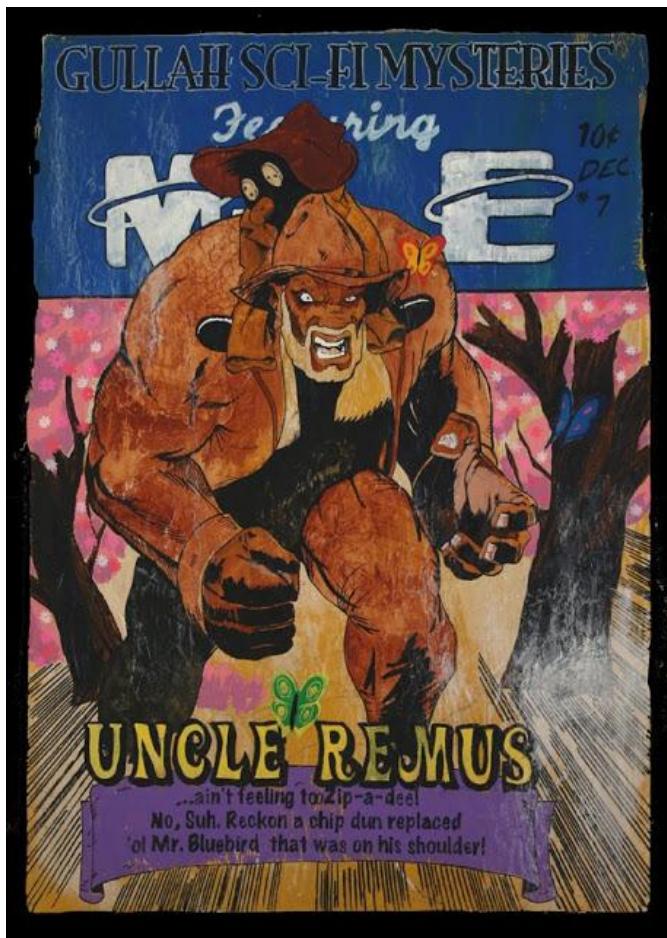


# Bakhtin Background

- Read together: next paragraph on pp. 22-23.
- Handout: Bakhtin, Carnival & the Grotesque
- Trace lineage of theoretical argument
- Model “bringing-down-to-earth” of difficult theoretical texts

# The Racial Grotesque Today

- “*Coonskin* is always timely as the racial grotesque is never simply the anachronistic revival of a dead phenomenon but is also a creative practice attendant to the continued impact of racialization and white supremacy” (22).
- “The film has much to say about the Age of Obama, postrace, radical white (e.g. Tea Party, birthers), or perhaps Third Reconstruction times of the early twenty-first century. Perhaps this is the perfect time for the majestic indignity of the racial grotesque to startle and thrive” (48-49).
- TPS on the following images from Jabari Anderson’s speculative comic-book series *Gullah Sci-Fi Mysteries* (2013).



Note 89 Activity: How do the following images relate to Gillespie's concept of the racial grotesque?