

Discussion Questions

*before the screening, make sure to give students a content warning ahead of time and encourage them to take care of themselves throughout the film as needed. Check out our companion zine at www.smile4kime.com/film-companion-guide

Visual Studies & Visual Anthropology

Suggested Reading: Guzman, E.H. and Hong, E. (2022), Feminist Sensory Ethnography. *Vis Anthropol Rev*, 38: 184–210. <https://doi.org/10.1111/var.12273>

- 1) What is Feminist Sensory Ethnography and how does it differ from dominant understandings of Sensory Ethnography?
- 2) How does this film enact what the authors call “Feminist Sensory Ethnography?”
- 3) What particular visual, sonic, and other sensory interventions are most effective within this film?

What role does embodiment play in film? How does this film engage in what the author calls “an embodied knowledge of the flesh”?

- 4) What role can animation play in telling alternative, decolonial, and spiritual knowledge systems? How might we frame animation with notions of the “truth” despite the fact it does not film an objective reality?

Black Feminism

Suggested readings:

1. Burke, Tarana “The ‘me too’ movement’s success took a decade of work, not just a hashtag. And there’s more to do. ABC NEWS
2. Tynes, Brendane. 2020. “How Do We Listen to the Living?.” Anthropology News website, August 31, 2020.

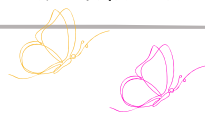
- 1) How does the film reflect the core tenets and mission of the #metoo movement in addition to BlackLivesMatter?
- 2) What are the gendered conditions of race and how does the film illuminate it? Give specific examples from the film.
- 3) In her article Brendane Tynes states “Death becomes the space where Black women and girls speak the loudest.” Unpack this quote. What is the relation between (in)visibility, death, and Black womanhood?
- 4) What are critical issues related to Black feminism that this film engages with. Offer specific examples and how you think it applies on a broader societal level.

Black Mental Health and Disability

Suggested Reading:

1. Bailey, M., & Mobley, J. A. (2019). Work in the intersections: A Black feminist disability framework. *Gender & Society*, 33(1), 19–40. <https://doi.org/10.1177/0891243218801523>
2. Vance, M.M., Wade, J.M., Brandy, M. et al. Contextualizing Black Women’s Mental Health in the Twenty-First Century: Gendered Racism and Suicide-Related Behavior. *J. Racial and Ethnic Health Disparities* 10, 83–92 (2023). <https://doi.org/10.1007/s40615-021-01198-y>

- 1) What is a Black disability framework and why is this framework important within broader conversations of Black Feminism? How does this film represent a Black disability framework?
- 2) What might be missed if we do not consider mental health within gendered racism?
- 3) If institutions and first responders adopt a Black feminist disability framework, how might those institutions look or change?



Discussion Questions

for more readings and resources check out <https://www.smile4kime.com/syllabus>

African Diaspora Religion and Spirituality

Suggested Reading: Comas-Díaz, L. (2021). Afro-Latinxs: Decolonization, healing, and liberation. *Journal of Latinx Psychology*, 9(1), 65–75. <https://doi-org.proxyiub.uits.iu.edu/10.1037/lat00001640lmos>,

- 1) How does this film incorporate elements of Puerto Rican Espiritismo? What role does it play within the film and the story?
- 2) How can we think of African diaspora religion as a site of healing and liberation? What alternative worlds and knowledge does it pose? How is this represented in the film
- 3) The filmmaker calls this film a “living altar” to her friend Kim, how can we think of film as a ritual for the dead? What capacity does the film have to enact and create alternative spiritual worlds?
- 4) What role does the audience play in the film and its spiritual elements?

Black Being and Becoming

Suggested readings: (Advanced or Graduate)

1. Christina Sharpe, *In the wake on blackness and being*
2. Kevin Quashie, *Black Aliveness or a poetics of being*

- 1) How might we explain what Christina Sharpe calls “Wake Work.” How does Smile4Kime fit within this and what work is it doing?
- 2) How does the film explore the “the wake”? How might we situate Kimberly and other Black women discriminated within the wake?
- 3) What is an “aesthetics of aliveness” and how might a film about death constitute this kind of aesthetic?
- 4) How might ritual and African diaspora spirituality and religion expand the space between the “wake” and “Black aliveness”?

To purchase the film for your class visit or send this link to your librarian

<https://gooddocs.net/smile4kime>

