



THE

ANGRY

BLACK GIRL

AND HER

MONSTER

DISCUSSION GUIDE



MILWAUKEE FILM
EDUCATION

EDUCATION SCREENINGS

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MILWAUKEE FILM





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APRIL 20 — MAY 04



FILM SYNOPSIS

THE ANGRY BLACK GIRL AND HER MONSTER FOLLOWS ANTI-HERO VICARIA, A BRILLIANT TEENAGER WHO BELIEVES DEATH IS A DISEASE THAT CAN BE CURED. AFTER THE BRUTAL MURDER OF HER BROTHER, SHE EMBARKS ON A DANGEROUS JOURNEY TO BRING HIM BACK TO LIFE. INSPIRED BY MARY SHELLEY'S FRANKENSTEIN, THE FILM'S WRITER AND DIRECTOR, BOMANI J. STORY, CRAFTS A THRILLING TALE ABOUT A FAMILY THAT WILL SURVIVE AND IS REBORN AGAIN DESPITE THE TERRORS OF SYSTEMIC PRESSURE.

DIRECTOR PROFILE

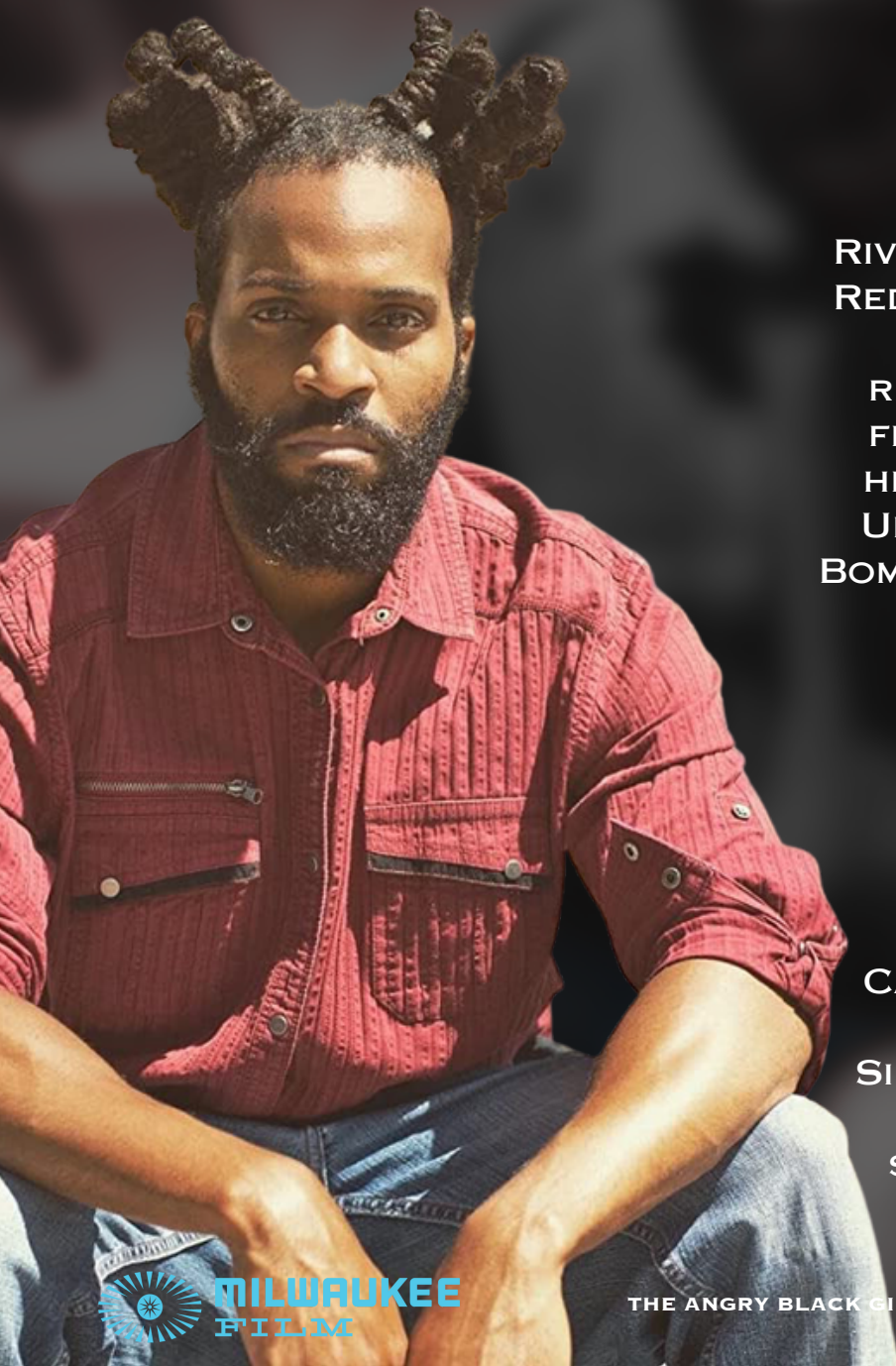
“FROM THE BEGINNING OF THIS MOVIE, WHEN I WAS MAKING IT OR WRITING IT, I WANTED TO TRY TO GROUND THIS CHARACTER AS MUCH AS POSSIBLE. WE’RE ALREADY USED TO SEEING THE HOKEY, MAD SCIENTISTS RUNNING AROUND THE LAB. I FELT LIKE; IT’S NOT HUMAN TO ME. I DON’T BUY IT. I WANTED TO TRY TO BRING THE HUMANITY TO THIS CHARACTER AS MUCH AS POSSIBLE.”

BLOODY DISGUSTING INTERVIEW, BOMANI J. STORY

BIOGRAPHY

BOMANI J. STORY WAS BORN IN RIVERSIDE, CALIFORNIA AND RAISED IN REDLANDS, CALIFORNIA. GROWING UP, BOMANI ALWAYS HAD A LOVE OF READING LITERATURE AND WATCHING FILMS. HE EVEN SPENT TIME WRITING HIS OWN SHORT STORIES AS A CHILD. UPON GRADUATION OF HIGH SCHOOL, BOMANI CUT HIS TEETH ON FILMMAKING WHEN HE STARTED MAKING SHORT FILMS WITH HIS FELLOW COLLABORATORS.

AFTER TWO YEARS AT SAN BERNARDINO VALLEY COLLEGE, BOMANI WAS ACCEPTED INTO THE UNIVERSITY OF SOUTHERN CALIFORNIA'S SCHOOL OF CINEMATIC ARTS TO STUDY FILM PRODUCTION. SINCE HIS GRADUATION FROM USC IN 2010, HE HAS BEEN HONING HIS SKILLS AS A WRITER AND DIRECTOR.



GUIDE INTRODUCTION

WRITTEN BY | BREANNA TAYLOR

“I GOT THIS INFECTION FROM MY MAMA” IS MY RESPONSE ANYTIME ANYONE ASKS ME ABOUT MY LOVE FOR HORROR. SHE INTRODUCED ME TO A WORLD OF UNKNOWNNS WHEN SHE SAT ME DOWN TO WATCH BLADE. HE WAS AND STILL IS MY INTRODUCTION TO HORROR, ALTHOUGH MANY PEOPLE WOULD NOT CONSIDER THOSE FILMS TO BE HORROR. BUT LIKE AN INFECTION, IT SOMETIMES TAKES TIME FOR YOUR IMMUNE SYSTEM TO RECOGNIZE THAT IT IS BEING INFILTRATED, THUS PROMPTING YOUR BODY TO KICK INTO GEAR AND PREPARE TO FIGHT IT OFF.

MY MAMA WOULD TELL YOU IN GREAT DETAIL HOW I SCREAMED FOR MINUTES ON END WHEN I FIRST WATCHED DARKNESS FALLS, MY BODY’S ATTEMPT AT REFUSING THE INFECTION I THOUGHT I LOVED. I COULD NOT GET THE IMAGE OF THE BOOGEYMAN OR, IN THE CONTEXT OF THAT FILM, THE BOOGEY-WOMAN OUT OF MY HEAD. IT WAS NOT UNTIL I WATCHED THE MOVIE AGAIN FOR UNDERSTANDING THAT I BECAME INTERESTED IN WHAT HORROR COULD TEACH ME ABOUT CRITIQUES OF SOCIETY AND HOW IT DEFIED THE LOGIC THAT DID NOT SEEM TO HOLD UP IN MOMENTS OF FEAR. BEFORE I KNEW IT, I WAS HOOKED.

TO BE ABLE TO DESIGN A DISCUSSION GUIDE TO ADDRESS THEMES OF SYSTEMIC OPPRESSION, REVENGE, COMMUNAL GRIEF, AND BLACK LIFE THROUGH THE LENS OF HORROR IS NOT ONLY REWARDING BUT AN INNOVATIVE WAY TO UNDERSTAND HOW REAL LIFE SHOWS UP IN FILMS, ESPECIALLY THE SCARY ONES. IF IT’S ONE THING I HAVE LEARNED FROM WATCHING HORROR FILMS, IT IS ALWAYS TO REMAIN CURIOUS BECAUSE NOT EVERYTHING IS WHAT IT SEEMS, AND RELYING TOO HEAVILY ON ONE FACT OR INKLING CAN COST YOU.

I URGE THOSE INTERACTING WITH THIS GUIDE TO BE CURIOUS ABOUT VICARIA’S JOURNEY IN PROCESSING GRIEF, SADNESS, JOY, AND ANGER. BEAR WITNESS TO HER ATTEMPTS TO GO THE EXTRA MILE TO RESTORE LIFE WHERE IT WAS TAKEN. IN RESPONSE, I URGE YOU TO THINK ABOUT VICARIA’S POSITION. DO YOU UNDERSTAND HER TO BE A ‘MAD SCIENTIST,’ A ‘BODY SNATCHER,’ OR JUST A YOUNG BLACK GIRL DESPERATE TO CURE THE DISEASE OF DEATH THAT RAVAGED HER COMMUNITY AND HER FAMILY? THE DECISION IS YOURS. CHOOSE WISELY.

WHEREVER YOU SEE A WORD OR PHRASE UNDERLINED IN RED, PLEASE FEEL FREE TO CLICK IT TO BE TAKEN TO A RESOURCE.



ENTER

WHAT IS BLACK HORROR?

PROFESSOR TANANARIVE DUE, A BLACK HORROR SCHOLAR, HISTORIAN, FILMMAKER, AND WRITER, WALKS US THROUGH THE DEPTHS OF BLACK HORROR AND ITS REPRESENTATION IN HOLLYWOOD. MOVIES LIKE *THE ANGRY BLACK GIRL* AND *HER MONSTER* ARE ADDED TO THE CANON OF BLACK HORROR TO MAKE US THINK ABOUT WHAT BLACK FILMMAKERS ARE SAYING ABOUT THE WORLD THEY INHABIT. MOST FAMOUSLY, PROFESSOR DUE HAS DECLARED THAT "BLACK HISTORY IS BLACK HORROR," ALLOWING AUDIENCE MEMBERS TO GRAPPLE WITH HOW MUCH OF WHAT WE SEE IS REAL LIFE AND, IF IT IS NOT, HOW MUCH OF WHAT WE SEE HAS BEEN INSPIRED BY REAL LIFE.

TAKE THE NEXT FEW MOMENTS TO WATCH A CLIP OF PROFESSOR DUE EXPLAINING THE HISTORY OF BLACK HORROR FILMS RELATED TO *THE ANGRY BLACK GIRL* AND *HER MONSTER*. BY THE END OF THE CLIP, YOU SHOULD BE ABLE TO IDENTIFY CONNECTING THEMES THAT COULD HELP THEM UNDERSTAND WHY HORROR IS ESSENTIAL IN UNDERSTANDING TOPICS SUCH AS RACE, CLASS, AND SYSTEMIC PRESSURES. FOLLOWING THE CLIP YOU WILL PARTICIPATE IN A MINI-CLASS DISCUSSION BASED ON THE FOLLOWING QUESTIONS:

- WHAT WERE YOUR INITIAL REACTIONS, THOUGHTS, AND FEELINGS ABOUT THE CLIP? WHAT STOOD OUT?
-
- WHAT TOPICS OR THEMES DO YOU NOTICE ARE OFTEN ADDRESSED IN BLACK HORROR FILMS?
- WHAT SIMILARITIES AND DIFFERENCES DO YOU NOTICE OVER THE COURSE OF BLACK HORROR FILM HISTORY?
- WHICH CHARACTER ARCHETYPES CAN YOU IDENTIFY?

TANANARIVE DUE (TAH-NAH-NAH-REEVE DOO) IS AN AWARD-WINNING AUTHOR WHO TEACHES BLACK HORROR AND AFROFUTURISM AT UCLA. SHE IS AN EXECUTIVE PRODUCER ON SHUDDER'S GROUNDBREAKING DOCUMENTARY *HORROR NOIRE: A HISTORY OF BLACK HORROR*. SHE AND HER HUSBAND/COLLABORATOR, STEVEN BARNES, WROTE "A SMALL TOWN" FOR SEASON 2 OF JORDAN PEELE'S "THE TWILIGHT ZONE" ON PARAMOUNT PLUS, AND TWO SEGMENTS OF SHUDDER'S ANTHOLOGY FILM *HORROR NOIRE*. THEY ALSO CO-WROTE THEIR UPCOMING BLACK HORROR GRAPHIC NOVEL *THE KEEPER*, ILLUSTRATED BY MARCO FINNEGAN. DUE AND BARNES CO-HOST A PODCAST, "LIFEWITING: WRITE FOR YOUR LIFE!"

A LEADING VOICE IN BLACK SPECULATIVE FICTION FOR MORE THAN 20 YEARS, DUE HAS WON AN AMERICAN BOOK AWARD, AN NAACP IMAGE AWARD, AND A BRITISH FANTASY AWARD, AND HER WRITING HAS BEEN INCLUDED IN BEST-OF-THE-YEAR ANTHOLOGIES. HER BOOKS INCLUDE *GHOST SUMMER: STORIES*, *MY SOUL TO KEEP*, AND *THE GOOD HOUSE*. SHE AND HER LATE MOTHER, CIVIL RIGHTS ACTIVIST PATRICIA STEPHENS DUE, CO-AUTHORED *FREEDOM IN THE FAMILY: A MOTHER-DAUGHTER MEMOIR OF THE FIGHT FOR CIVIL RIGHTS*. SHE AND HER HUSBAND LIVE WITH THEIR SON, JASON.



VICARIA FRANKENSTEIN?

DIRECTOR BOMANI J. STORY CITES THE ANGRY BLACK GIRL AND HER MONSTER AS A MODERN-DAY SPIN ON THE CLASSIC SCIENCE-FICTION HORROR STORY FRANKENSTEIN. VICARIA, A GIRL OBSESSED WITH CURING DEATH, EMBARKS ON A JOURNEY TO BRING HER BROTHER BACK TO LIFE AFTER BEING MURDERED. WE LEARN THAT VICARIA HAS BATTLED WITH THE IMPACT OF DEATH IN HER FAMILY FOR AS LONG AS SHE CAN REMEMBER, FURTHER DRIVING HER NEED TO CURE IT. LIKE MARY SHELLEY'S WRITING OF FRANKENSTEIN, WE SEE THAT VICARIA POSITIONS HERSELF BETWEEN LIFE AND DEATH TO USHER PEOPLE BACK TO THE SIDE OF THE LIVING.

IN DOING SO, SHE SETS OFF A CHAIN REACTION IN WHICH HER BROTHER CHRIS, DOES NOT RETURN TO LIVE IN HIS FORMER GLORY BUT THAT OF A MONSTER OR WHAT HE HAS BELIEVED HIMSELF TO BE. CHRIS BEGINS TO HAUNT THE NEIGHBORHOOD THROUGH HIS MURDEROUS KILLING SPREE, ALLOWING THE DISEASE OF DEATH TO CONTINUE TO SPREAD. THIS PROMPTS VICARIA TO QUESTION WHAT SHE HAS CREATED AND WHETHER DEATH IS TRULY CURABLE, ESPECIALLY WITH HER AT THE HELM OF ITS SPREAD THROUGH HER RECREATION OF CHRIS.

UNLIKE DR. VICTOR FRANKENSTEIN, IN SHELLEY'S STORY, VICARIA, DOES NOT GO AGAINST THE GRAIN OF LIFE AND DEATH FOR FAME OR GLORY BUT TO PROVE THAT THE INCESSANT AMOUNT OF DEATH SHE AND OTHER PEOPLE IN HER COMMUNITY HAVE ENDURED CAN BE HALTED.

THESE CONTINUOUS MOMENTS OF DEATH ARE DEPICTED IN THE FILM THROUGH POLICE VIOLENCE IN BLACK COMMUNITIES, LACK OF RESOURCES IN UNDERDEVELOPED NEIGHBORHOODS, AND COMMUNITY VIOLENCE. THESE DEPICTIONS ALSO CHALLENGE VIEWERS TO RECONSIDER WHAT IT MEANS TO BE ALIVE AND UNDER WHAT CONDITIONS WE ARE EXPECTED TO KEEP GOING.

WHILE VICARIA'S INTENTIONS CAN BE DISTINGUISHABLE FROM THOSE OF DR. FRANKENSTEIN, BOTH CHARACTERS UNINTENTIONALLY RELEASE HORROR ON THE PEOPLE AROUND THEM THROUGH THEIR 'CREATIONS.' IN REALIZING THIS, BOTH CHARACTERS STRUGGLE TO ACCEPT WHAT THEY HAVE CREATED. THEIR CREATIONS ARE LEFT TO MAKE SENSE OF THEIR NEWFOUND LIVES INDEPENDENTLY. IS THIS THE WORK OF A 'MAD SCIENTIST' OR SOMEONE WHO WANTS TO TURN BACK THE HANDS OF TIME FOR SOMEONE THEY LOVED?

"I DO KNOW THAT FOR THE SYMPATHY OF ONE LIVING BEING, I WOULD MAKE PEACE WITH ALL. I HAVE LOVE IN ME THE LIKES OF WHICH YOU CAN SCARCELY IMAGINE AND RAGE THE LIKES OF WHICH YOU WOULD NOT BELIEVE. IF I CANNOT SATISFY THE ONE, I WILL INDULGE THE OTHER."

'THE CREATURE.' - MARY SHELLEY'S FRANKENSTEIN



REFLECTION QUESTION

WHAT ARE YOUR INITIAL THOUGHTS ABOUT VICARIA AS A CHARACTER?
HOW WOULD YOU DESCRIBE HER?

[illegible]

DEATH IS A DISEASE

WHEN THINKING OF THE PHRASE 'DEATH IS A DISEASE,' MANY THINGS COME TO MIND. CONSIDERING THE CONDITIONS VICARIA AND HER COMMUNITY LIVE THROUGH CALLS INTO QUESTION WHAT IS ALLOWING DEATH TO SPREAD SO OFTEN AND RAPIDLY. BEFORE READING THE ANALYSIS BELOW, TAKE A MOMENT TO READ THE DEFINITION OF DEATH ACCORDING TO DICTIONARY.COM AND THEN READ THE BREAKDOWN OF DEATH AS A DISEASE.

DEATH: THE ACT OF DYING; THE END OF LIFE; THE TOTAL AND PERMANENT CESSATION OF ALL THE VITAL FUNCTIONS OF AN ORGANISM; EXTINCTION; DESTRUCTION.

PUBLIC HEALTH: DEFINED BY THE CENTER FOR DISEASE CONTROL (CDC) THE BRANCH OF MEDICINE DEALING WITH PUBLIC HEALTH, INCLUDING HYGIENE, EPIDEMIOLOGY, AND DISEASE PREVENTION.

IN 2021, **CONGRESS** DECLARED RACISM TO BE A PUBLIC HEALTH CRISIS, IMPACTING THE LIVES OF "AFRICAN AMERICANS, LATINOS, NATIVE AMERICANS, AND OTHER PEOPLE OF COLOR;" WHO HAVE ENDURED A "LONGSTANDING HISTORY AND LEGACY OF RACISM, MISTREATMENT, AND DISCRIMINATION."

WHAT THIS INDICATES IS THAT AT A SYSTEMIC LEVEL, THERE HAS BEEN A GREAT AMOUNT OF DEATH AND DESTRUCTION THAT HAS IMPACTED MARGINALIZED COMMUNITIES.

ON A MENTAL AND PSYCHOLOGICAL LEVEL, THE DECLARATION OF RACISM AS A PUBLIC HEALTH CRISIS HAS LED TO A SERIES OF HEALTH DISADVANTAGES AS DESCRIBED BY CONGRESS:

"WHEREAS RESEARCHERS HAVE DEVELOPED THE ANALYTICAL FRAMEWORK OF "WEATHERING" TO DESCRIBE HOW THE CONSTANT STRESS OF RACISM LEADS TO POOR HEALTH OUTCOMES FOR BLACK AMERICANS; WHEREAS THE DAILY EXPERIENCE OF RACISM IS ASSOCIATED WITH STRESS, DEPRESSION, AND ANXIETY AND MAY CAUSE PHYSIOLOGICAL REACTIVITY OR CONTRIBUTE TO CHRONIC HEALTH CONDITIONS; WHEREAS RACISM IS LINKED TO MENTAL HEALTH CHALLENGES FOR CHILDREN AND ADOLESCENTS;"

ON A PHYSICAL LEVEL, THE DECLARATION OF RACISM AS A PUBLIC HEALTH CRISIS HAS LED TO A SERIES OF HEALTH DISADVANTAGES AS DESCRIBED BY CONGRESS:

"WHEREAS SEVERAL FEDERAL PROGRAMS HAVE BEEN ESTABLISHED TO ADDRESS SOME, BUT NOT ALL, OF THE HEALTH OUTCOMES THAT ARE DISPROPORTIONATELY EXPERIENCED BY COMMUNITIES OF COLOR, INCLUDING SICKLE CELL DISEASE, TUBERCULOSIS, INFANT MORTALITY, AND HIV/AIDS; WHEREAS LIFE EXPECTANCY RATES FOR BLACK AND NATIVE AMERICAN PEOPLE IN THE UNITED STATES ARE SIGNIFICANTLY LOWER THAN THOSE OF WHITE PEOPLE IN THE UNITED STATES;"

PUTTING THE PIECES TOGETHER

ACTIVITY ONE

LIKE DR. FRANKENSTEIN, VICARIA REANIMATES CHRIS USING THE BODY PARTS OF OTHER VICTIMS IN HER NEIGHBORHOOD. BUT WHAT HAPPENS TO A PERSON'S SOUL WHEN THE MEMORIES AND EXPERIENCES OF OTHER PEOPLE ARE KEPT WITHIN THE BODY PARTS USED TO KEEP THEM ALIVE? ACCORDING TO AN ESSAY WRITTEN BY MITCHELL B. LIESTER IN [SCIENCE DIRECT](#), PATIENTS WHO RECEIVED HEART TRANSPLANT OPERATIONS EXPERIENCED A SERIES OF PERSONALITY CHANGES. IN THE ESSAY, IT NOTES:

"TWO TYPES OF EMOTIONAL CHANGES ARE REPORTED FOLLOWING HEART TRANSPLANTATION. FIRST, SOME RECIPIENTS EXPERIENCE SPECIFIC EMOTIONS THAT THEY IDENTIFY AS ORIGINATING FROM THE DONOR. SECOND, RECIPIENTS' TEMPERAMENT, OR EMOTIONAL REACTIVITY TO STIMULI, IS SOMETIMES ALTERED."

CONSIDERING THAT WE HAVE ALL EXPERIENCED TRAUMA THAT MAY HAVE GONE UNRESOLVED IN OUR LIVES AND HAS BEEN STORED AWAY IN OUR BODIES, IT CALLS INTO QUESTION HOW MUCH CONTROL DID CHRIS AND DR. FRANKENSTEIN'S CREATION HAVE OVER THEMSELVES. ACCORDING TO SAMHSA (SUBSTANCE ABUSE AND MENTAL HEALTH ADMINISTRATION) OF THE U.S. DEPARTMENT OF HEALTH & HUMAN SERVICES, TRAUMA IS DEFINED AS:

"SAMHSA DESCRIBES INDIVIDUAL TRAUMA AS AN EVENT OR CIRCUMSTANCE RESULTING IN PHYSICAL HARM, EMOTIONAL HARM, AND/OR LIFE-THREATENING HARM. THE EVENT OR CIRCUMSTANCE HAS LASTING ADVERSE EFFECTS ON THE INDIVIDUAL'S: MENTAL HEALTH, PHYSICAL HEALTH, EMOTIONAL HEALTH, SOCIAL WELL-BEING, AND/OR SPIRITUAL WELL-BEING."

DIRECTIONS

- READ THE DESCRIPTIONS ON THE NEXT PAGE AND MATCH THEM TO THE BODY ORGAN THAT BEST DESCRIBES IT.
- TAKE A MOMENT AND DISCUSS WITH YOUR CLASSMATES WHAT YOU HAVE LEARNED ABOUT HOW TRAUMA SHOWS UP IN THE BODY.

PUTTING THE PIECES TOGETHER

ACTIVITY ONE

- ACTIVATES THE SYMPATHETIC NERVOUS SYSTEM WHEN IT IDENTIFIES A POTENTIAL THREAT.
- SPINAL CORD
- SHRINKS OVER TIME IF CONSTANTLY IN STATE OF HYPER-ACTIVITY OR RESPONSE. STRESS MAKES IT HARD TO HAVE EMOTIONAL REGULATION.
- AMYGDALA
- IT CAN FEEL TIGHT, TENSE, OR THE SENSATION THAT SOMETHING IS PULLING IF THERE IS NO RELEASE OF THE TRAUMA OR STORED EMOTIONS.
- HIPPOCAMPUS
- CAN RESULT IN CHRONIC PAIN, STIFFNESS, AND TIGHTNESS IF TRAUMA GOES UNRESOLVED.
- HIP FLEXORS

PUTTING THE PIECES TOGETHER

ACTIVITY ONE

ANSWER KEY

- ACTIVATES THE SYMPATHETIC NERVOUS SYSTEM WHEN IT IDENTIFIES A POTENTIAL THREAT. • AMYGDALA
- SHRINKS OVER TIME IF CONSTANTLY IN STATE OF HYPER-ACTIVITY OR RESPONSE. STRESS MAKES IT HARD TO HAVE EMOTIONAL REGULATION. • HIPPOCAMPUS
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- CAN RESULT IN CHRONIC PAIN, STIFFNESS, AND TIGHTNESS IF TRAUMA GOES UNRESOLVED. • SPINAL CORD

DISCUSSION QUESTION

WHERE DO YOU NOTICE PAIN OR DISCOMFORT IN YOUR BODY AT THIS CURRENT MOMENT? TAKE A MOMENT TO COMPARE ANSWERS WITH SOMEONE. WHAT SIMILARITIES OR DIFFERENCES DO YOU NOTICE BETWEEN ONE ANOTHER?

BONUS: TAKE A MOMENT AND RESEARCH HOW TRAUMA CAN BE RESOLVED IN THE ORGANS MENTIONED IN THE ACTIVITY. WRITE DOWN SOME TIPS THAT YOU FEEL WOULD BE HELPFUL TO YOU.

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UNDERSTANDING THE MONSTER

ACTIVITY TWO

BEFORE HIS FINAL DEATH, VICARIA POSES THE QUESTION TO CHRIS, "WHY DID YOU DO THIS?" HE RESPONDS BY SAYING, "BECAUSE I'M A MONSTER." WHEN THINKING OF WHAT IT MEANS TO BE A MONSTER OR TO BE MONSTROUS, WHAT COMES TO MIND? WOULD YOU DEFINE CHRIS AS A MONSTER? WOULD YOU DEFINE VICARIA AS A MONSTER?

BELOW YOU WILL FIND AN EXCERPT FROM SALVATORE S. DIBONO WHO DISCUSSES "HOW MONSTROUS SUBJECTIVITIES AFFECT FUTURITY IN GOTHIC HORROR."

"THERE IS A FORM OF SUBJECTIVITY UNIQUE TO THE MONSTROUS WHICH SITUATES THE MONSTROUS AS BEING IN OPPOSITION TO THE HEGEMONY OF THE WHITE, PATRIARCHAL, HETEROSEXUAL, AND CAPITALISTIC AMERICAN IDEOLOGY. THIS "MONSTROUS SUBJECTIVITY IS NOT A VALORIZATION OR FETISHIZATION OF OTHERNESS, BUT RATHER A REIMAGINING OF THE SUBJECT POSITIONALITY OF THOSE WHO ARE CONSIDERED MONSTROUS AND A GIVING OF POWER TO THE MONSTROUS AS A FORM OF RADICAL RESISTANCE TO AN OPPRESSIVE HEGEMONIC STRUCTURE. INSTEAD OF VIEWING THE MONSTER AS A DISGUISE FOR IDEOLOGY IN ORDER TO KEEP ITS SUBJECTS IN LINE, WE SHOULD FOCUS ON HOW THE MONSTROUS ALSO FUNCTIONS AS A DIAMETRIC RESISTANCE TO DOMINANT IDEOLOGY, THUS BECOMING A SUBJECTIVITY THAT DEMANDS TO BE PERCEIVED IN A CONTEXT OF ITS OWN MAKING IN RESPONSE TO THE DOMINANT CULTURE.

IN ORDER TO IDENTIFY WHAT CONSTITUTES A LITERARY FIGURE AS POSSESSING OR CLAIMING "MONSTROUS SUBJECTIVITY" IT IS IMPORTANT TO FIRST DEFINE THIS TERM. MOST IMPORTANT TO THIS UNDERSTANDING OF "MONSTROUS SUBJECTIVITY" IS THE CONCEPT OF HEGEMONY ORIGINALLY DEVELOPED BY ANTONIO GRAMSCI BUT FURTHERED BY THE ALTHUSSERIAN THEORY OF IDEOLOGICAL STATE APPARATUSES. HEGEMONY IS DEFINED AS A "SHORTHAND TO DESCRIBE THE RELATIVELY DOMINANT POSITION OF A PARTICULAR SET OF IDEAS AND THEIR ASSOCIATED TENDENCY TO BECOME COMMONSENSICAL AND INTUITIVE, THEREBY INHIBITING THE DISSEMINATION OR EVEN THE ARTICULATION OF ALTERNATIVE IDEAS" (ROSEMOND, BRITANNICA.COM). "MONSTROUS SUBJECTIVITY" IS THE REALIZATION OR THE CLAIMING OF SUBJECTHOOD OUTSIDE OF HEGEMONIC—OR, MORE PLAINLY, NORMATIVE—CONCEPTIONS OF SUBJECTHOOD. SUBJECTIVITY IS THE POSSESSION OF A CONSCIOUSNESS, PERSPECTIVE, EXPERIENCE, AND AGENCY, OR IN PLAINER TERMS BEING IN CONTROL OF ONE'S OWN INDIVIDUALITY."

AFTER READING THE EXCERPT FROM SALVATORE S. DIBONO'S ESSAY, HOW HAS YOUR UNDERSTANDING OF THE MONSTER SHIFTED? WHY OR WHY NOT? FEEL FREE TO USE TEXTUAL EXAMPLES TO SUPPORT YOUR STATEMENT.

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UNDERSTANDING THE MONSTER

WRITE A LOVE LETTER TO YOUR INNER 'MONSTER.' WHAT WOULD YOU SAY? WHAT DOES YOUR INNER 'MONSTER' NEED FROM YOU? BE PREPARED TO SHARE WITH THE GROUP.

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IN CASE YOU MISSED IT

PLEASE READ BELOW FOR A FEW FILM EASTER EGGS THAT YOU MAY HAVE MISSED TO ENHANCE YOUR VIEWING EXPERIENCE FOR A SECOND, THIRD, AND INFINITE WATCH.

- AISHA'S BABY IS NAMED AFTER DR. VICTOR FRANKENSTEIN IN MARY SHELLEY'S FRANKENSTEIN STORY.
- WHEN AISHA SAYS, "HE'S ALIVE" IT IS A NOD TO THE FAMOUS QUOTE "IT'S ALIVE" SPOKEN AFTER DR. FRANKENSTEIN BRINGS THE CREATURE TO LIFE.
- VICARIA'S NEIGHBORHOOD NICKNAME AS THE 'BODY SNATCHER' IS A NOD TO ANOTHER HORROR CLASSIC, INVASION OF THE BODYSNATCHERS.
- WHILE THE TROPE OF THE 'MAD SCIENTIST' AS WE KNOW HIM TODAY IS CREDITED TO MARY SHELLEY'S CREATION OF FRANKENSTEIN, IT IS BELIEVED THERE ARE EARLIER VERSIONS OF THIS TROPE THAT EMERGED IN GREEK MYTHOLOGY TO DESCRIBE PROMETHEUS, WHO STOLE FIRE FROM THE GODS TO GIVE TO MANKIND.
- VICARIA'S NAME COULD BE A POSSIBLE NOD TO THE WORD 'VICARIOUS' WHICH MEANS "EXPERIENCED IN THE IMAGINATION THROUGH THE FEELINGS OR ACTIONS OF ANOTHER PERSON." OR IN THE PHYSIOLOGICAL SENSE, "NOTING OR PERTAINING TO A SITUATION IN WHICH ONE ORGAN PERFORMS PART OF THE FUNCTIONS NORMALLY PERFORMED BY ANOTHER." THIS DEFINITION WOULD MAKE SENSE SEEING THAT CHRIS' REANIMATION RELIES ON THE HELP OF OTHERS' ORGANS TO KEEP HIM ALIVE AFTER HE IS BROUGHT BACK TO LIFE.
- BONUS: RESEARCH THE FOLLOWING NAMES AND BE PREPARED TO TALK ABOUT WHAT YOU FOUND.
 - VALERIE THOMAS
 - ALICE H. PARKER
 - SISTER ROSETTA THARPE

"LEARN FROM THE GREATS. ALL OF THEM."

THE ANGRY BLACK GIRL AND HER MONSTER

TO LEARN MORE ABOUT THE FILM, PLEASE VISIT THE
FILM'S OFFICIAL INSTAGRAM PAGE.

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