

Epilogue



Faith Sangoma; photo by Wadia L. Gardiner

The Role of Religion In Violence Against Women

by Gwendolyn Zoharah Simmons, Ph.D.

Religious feminists/womanists often say: "Women have been loyal to religion but religion has not been loyal to them." A slightly altered version of this same idea is their statement: "Women love religion, but religion does not love them." Why is this said? Because much of the violence against and the oppression and repression of women, historically and contemporarily, have been either implicitly or explicitly condoned or justified in religious texts like the Hebrew Bible, the New Testament, the Qur'an, and the Hadith (Sayings and Actions of the Prophet Muhammad). Such condoning and justifying have been amplified in the male interpretations of these texts that have come down to us over the millennia. This is true in the texts of the three monotheistic faiths (Judaism, Christianity, and Islam) as well as in some of the earlier religious traditions that preceded them.

Religion's overt and covert approval of the oppression of women and its concomitant sanctioning of violence against women is a very serious matter because religion affects us deeply, both individually and collectively. Age-old beliefs about sex or gender roles, the "natural superiority" of the male, and the requisite subordination of the female are deeply engrained in each of these traditions and transferred to all of our subconscious minds. Because of these embedded ideas about the naturalness of female subordination to males, many women as well as most men believe that this is the divine gender pattern ordained by God. This is still true even in so-called modern, secular Western societies like the one here in the U.S. and those in Europe. Religion still gives meaning to our existence even for those who claim to be atheist or secular because it has become an indelible and often indistinguishable part of our culture, where it influences our conscious and unconscious thoughts about so many things, particularly about sex roles and responsibilities.

Religion in the African-American community has been a conscious and everlasting part of the armor Black people reinforced themselves with in order to survive the hardships and horrors of slavery, the Jim Crow era, and the Civil Rights/Black Power era. They were a deeply spiritual people in Africa, be they African traditional religionists or Muslims, as many of them were. Religion remains perhaps the most important institution in our communities today. As Juan Williams has noted in his companion book to the PBS Series *This Far by Faith* of the same title, "Religion in the African-American tradition is still both a tool of survival and an inspiring 'terrible swift sword' of Justice. All life is spiritual and every breath is full of faith in God as an all-powerful ever-present force. Truly amazing is the reach of [religion] across class lines in Black America to this day."¹²

While few would question the immensely liberating and sustaining role that religion has played in the collective life of African-Americans, it has been doubled edged in the African-American woman's life. On the positive side, it has been that "Balm in Gilead that set the captive free," for Black women as it has been for Black men. Black woman's lives from the harrowing Middle Passage until now have always been beset with racism as well as sexism, and some times the weight of these twin oppressions has been greater than at others. Black women have relied on their spirituality and their membership in the church and now the mosque to sustain them through good times and bad. Delores Williams in her powerful volume, *Sisters in the Wilderness*, writes Black woman have "accounted their perseverance on the basis of their faith in God who helped them 'make a way out of no way.'"¹³ Yet as Williams notes, Black women's faith has been used against them by the men in their



Gwendolyn Zoharah Simmons; photo by Wadia L. Gardiner

¹² Juan Williams & Quinton Dixie, *This Far by Faith*, (Harper Collins, 2003).

¹³ Delores S. Williams, *Sisters in the Wilderness: The Challenge of Womanist God-Talk*, (Orbis Books)

churches and in their mosques. She calls it "a colonization of the female's mind and culture."¹⁴ In our churches and in our mosques, a patriarchal and andocentric theology and practice has been enshrined as the orthodox (or correct) version of our religions and any attempts made by women to change this thought and these practices have been seen as a rebellion against God's divine plan for hierarchal gender relations. Such engrained notions have covertly justified male violence against women as men's right as heads of their households, to rule with an iron fist (literally and figuratively) and to chastise "head strong and disobedient wives and girlfriends," often depicted as loud mouth "Sapphires" and "ball-busters."

Ministers and imams whom beat their wives have been ignored and these men have been accepted as leaders within our religious institutions, without calling these men to account for their behavior. Male lay and clergy in the congregations who are known to be abusive to their wives, girlfriends, and children are permitted to function as "upstanding" members of the community and as "role models" within our houses of worship without being publicly denounced and forced to get counseling or other forms of help for their unacceptable behavior. Even incest, sexual assault, and charges of rape are hushed up and swept under the rug while the victims are silenced and made to feel guilty for "provoking such attacks" by their "improper dress and behavior." ("What was she doing out at night?" "Why did she go to his room?" "Her skirt was too short.")

Why are the practices of spousal abuse, sexual assault, incest, and rape of Black women by Black men permitted within our communities and religious institutions without eliciting rage and condemnation? Why do these practices continue? Unfortunately in the three Abrahamic faiths, (Judaism, Christianity and Islam) woman has been projected as a "sexual being" that represents a threat or a danger to man. The Story of Adam and Eve in the Garden of Eden found in the Book of Genesis and the Hadith texts of the Muslims are a beginning point theologically for the oppression of women. First Eve is depicted as being created from a rib of Adam. She is a derived being created as an afterthought, for Adam to use as a "helpmate."¹⁵ Secondly and perhaps more importantly, Eve is portrayed as being the source of evil and suffering in the world. It is Eve whom Satan seduced (often hinted at as being a sexual seduction) and who convinced her to entice Adam to eat of the forbidden apple after she first ate the fruit. It is this act that these scriptures say caused human beings to be ejected from Paradise and sets sin loose in the world. Eve's punishment was to bear children in pain and to be *subject* to her husband in all things, according to these texts.¹⁶

This of course sets up the patriarchal and hierarchical gender relations' paradigm, which many, if not most, of us believe in today. Even when we do not consciously believe the Adam and Eve story to be a factual one, it is still deeply embedded in our subconscious, and influences our thoughts and our behavior as a part of our religion-cultural heritage. Anthropological studies show that people in every culture maintain and transmit ideas about the rules that women and men perform, the rights they have in relation to each other, and the values associated with their activities. Gender is a social category with a social interpretation. Religion plays a significant role in determining these gender roles. One's gender role is learned as it is transmitted to a child almost from birth. The child observes early the allotment of privileges such as the right to speak and be heard, to make decisions, and who wields the power in the home, in the political realm and in the religious institutions.



Photo of candles by Scheherazade Tillet, courtesy of A Long Walk Home, Inc.

¹⁴ Delores S. Williams, *Sisters in the Wilderness: The Challenge of Womanist God-Talk*, (Orbis Books)

¹⁵ It is important to note that the Qur'an, Islam's holiest text does not say that Allah (God) created the first family in this way. But it is in the books of the Hadith that one finds these hierarchical creation of man and woman accounts taken directly from the Biblical story of the first couple.

¹⁶ Here again this account is not found in the Qur'an but is found in the Hadith, which are widely read by Muslims and considered authoritative by most.

WHAT CAN BE DONE?

Until the twentieth century, men have been the sole interpreters of our sacred scriptures. It is the men in our traditions who have defined our religions for us. Women have been silenced, marginalized, and made invisible, theologically. This means that only one-half of humanity's voice has been heard in the creation of our religious dogma, institutions, and practices. This must change and is slowly changing. Religious feminist/womanist scholars are centering women's experiences as the basis for a new theology and religious understanding of our scriptures. They are affirming women's experiences, insights, and knowledge as the basis for new interpretations of our religions. In the Christian tradition, African-American women have fought their way into the leadership structures of the various denominations and are fighting to stay there. Muslim women are beginning to do the same. But Christian and Muslim women must do more. Muslim women must demand entry into their mosques, not just for salat (prayer), but also as leaders of their mosques and communities, as speakers, imams, teachers and heads of school committees and the like. Muslim women must demand equality of space within these mosques and refuse to be marginalized and relegated to balconies and side rooms where they cannot be seen or heard.

Religious women must be seen in authoritative roles in their religious institutions. Women must struggle against and change these awful stereotypes that posit women as secondary or derived creatures who are essentially sexual beings, and that this defines our totality. This nonsense must be debunked as it encourages men to be abusers and to see women solely as sexual objects, baby making factories, and domestic slaves that they possess. Concurrent with this thinking is the idea that if and when a woman displeases them, they have a right to beat her¹⁷ and to force her to fulfill their misogynistic desire.

The veils of ignorance as they exist in and about our religions must be challenged. Women must take the lead. Progressive men must follow and support our leadership. It is the oppressed that must define the contours and substance of their liberation in any struggle against domination and oppression. This is as true for women in our efforts to achieve full human rights (including our religious rights) as it has been for all other groups who have fought for their God given inalienable rights. Women must use the women-friendly scriptures and our heroic religious foremothers' stories to educate the men and women in our traditions of the need for gender justice and the outlawing of all forms of violence, including rape, incest and sexual assault by Black men against Black women and girls. This is the only route to establish true peace and harmony in our families, our homes and our communities.



Photo of alter by Scheherazade Tillet, courtesy of A Long Walk Home, Inc.

QUESTIONS FOR REFLECTION AND ACTION:

1. What has been the result of andocentric interpretations of religious scriptures on women's lives?
2. How can women and men develop women friendly and supportive interpretations of texts that may be misogynistic in their literal meanings?
3. What kinds of classes and workshops should women and men organize in their churches and mosques that will change the patriarchal and hierarchical mindset in our religious institutions?
4. How can men be enlisted to change their beliefs and help to create women-affirming ideas in our churches and mosques?
5. What kinds of educational materials should each house of worship own that teach men how to stop abusing women and girls?

¹⁷ Unfortunately, more and more men are killing women who displease them or try to get out of abusive relationships in shocking numbers here in the United States.



Rev. Reanae McNeal, Tamara L. Xavier and Faith Sangoma; photo by Wadia L. Gardiner

Dancing Mind and Body Back from Conflict

by Tamara L. Xavier, M.Ed.

NO! is, among other things, a social history of African-American women at the end of the 20th century. People of every race, religious background, sexual orientation and walk of life participated in the making of this work. Influenced by the Black Arts Movement of the 1960s, and in keeping with the likes of Mary J. Blige, Prince, The Roots, Tori Amos and a multitude of artists who successfully crafted anthems of resistance, Aishah Shahidah Simmons presents a diverse community that together and individually, epitomizes the axiom that if one looks within, one will find strength to see one's self as whole.



Tamara L. Xavier, M.Ed.; photo by Wadia L. Gardiner

The dance medium represents introverted survivors as well as the silent aspects of wellness. Three performance artists make statements—some searing and some tender—that evoke physical vulnerability, mental resilience and affective containment. Traditional African dance forms, yogic motifs, and avant-garde movements create a triptych of movement vignettes that reflect heterogeneous approaches to health. Heterogeneous in the sense that although one's body is the site of trauma, movement symbolizes traveling across emotionally debilitating states (e.g., heartbreak, depression, blind rage, etc.) in order to return to a magnificent and fresh sense of self that existed before any violation. Dance theorist Yvonne Daniel in *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé*, deciphers over twenty years of experience in three dance traditions while passing on warnings of the "doomed affair" some spiritual leaders say it is to write down dance practices. Thoughts expressed in words can be misunderstood – consider the difficulty in expressing thoughts without them; hence, the tumultuous endeavor to communicate some of the meanings within the documentary's dance sequences.

On the other hand, the late New York-based choreographer, dance company and studio director, Rod Rodgers used to say, "What dance looks like is usually what it means." The descriptions below are not meant to steer the viewer's own perception or be taken as the definitive interpretation of the vignettes. They simply describe major themes related to race, gender, and sexual identities that emerged over the eleven years of making *NO!* To some observers, the dances are abstract stews that bespeak the unspeakable. Many thanks to the singer/songwriters and musicians whose heartfelt and empathetic words provide a supplement to the motions adopted by the dancers and that, together, give a full picture of the survivors' struggle to achieve wholeness.



Vignette #1

INNER MIGRATION FROM WAR TO PEACE

Artist: Aminata

Myth: "I am alone."

Fact: As mentioned throughout this guide, there are numerous resources available for survivors today. Unfortunately, racist stereotypes about Black Americans can preclude survivors from disclosing their experiences in a public forum.

Synopsis: This movement vignette demonstrates one woman's externalization of deep psychic pain and ends with her being on her own two feet, reaching for the sun, and ready to face her future full-on.

Creative Context: According to Congolese choreographer, Zab Maboungou, in describing her dance "Incantation," "People say I'm a solo dancer, but in the African worldview, I'm not solo." In this same way, this dancer is releasing psychic pain through her body and communicating with the spirits around her. Her arms clear the energy around her and the earth holds her as she contracts and gives birth to her new self.

Vignette #2 IT TAKES TWO

Artists: Faith Sangoma and Tamara L. Xavier

Myth: "I am not a professional therapist. I can't help another."

Fact: Many hotlines and support centers are staffed by survivors and they have a particularly empathetic perspective. A sincere listener and kind word can do wonders.

Synopsis: The two seated figures are reminiscent of the blissfully meditative practices that have swept health and fitness programs. The devotion and self-awareness needed to hold one's being intact while embracing another dancer is exemplified in this short vignette.

Creative Context: Poet Sonia Sanchez once wrote, "Remember when the womb was cerebral." Law professor Patricia J. Williams in her landmark text, *The Alchemy of Race and Rights* masterfully weaves intellect and artistry. This movement vignette is an understated celebration in honor of our elders and ancestors who made all things work together and helped us banish fear, doubt, and loneliness forever.



Vignette #3 FOR WOMEN OF RAGE AND REASON

Artist: Tamara L. Xavier

Myth: "There are no progressive, non-violent means to end violence."

Fact: The current AIDS pandemic—a holocaust—demands frank and honest discussions about sex. One does not have to be a victim of sexual assault to be proactive and vigilant about determining what sexual health means to them.

Synopsis: This individual represents an archetypal figure in Haitian Vodou art. The Siren is sometimes pictured as a whale and usually appears to young children who are separated from their parents for a given length of time. She tells them a secret so that they can become who they were born to be.

Creative Context: Spiritual traditions that range from ecstatic to ascetic are referenced on the frame of this performer. Pre-Judeo-Christian and Islamic rhythmic and symbolic icons recall the masses of people whose words and ac-



tions embolden survivors to take the necessary steps toward self-determination. If dance, as an artistic medium, were to be distilled as a new metaphor for the "race" and/or "woman" questions of the past, then one might pay heed to African dance aesthetician Seónagh Odhiambo when she states:

I believe it is important to complicate the questions of body politics beyond discourses that isolate us into interest groups. The questions I ask through dance and writing are addressed to canonical discourses that separate and compartmentalize human beings, forcing us to form fractured communities of affirmations in response to overwhelming power.

QUESTIONS

1. How do you think a survivor would paint or otherwise communicate how they feel about being abused?
2. How would one choreograph a dance about betrayal?
3. How do the politics of race, class, gender, and sexual orientation affect one's decision to "go public" about one's experience of being raped?
4. How might society change to respect the privacy of the survivor who wishes to heal from her abuse without incriminating her perpetrator.

Vignette #1: Aminata C. Baruti; photo by Joan Brannon. Vignette #2: Tamara L. Xavier and Faith Sangoma; photo by Wadia Gardener. Vignette #3: Tamara L. Xavier/Moon Wisdom; photo by Aishah Shahidah Simmons

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Appendix



Gail Lloyd, Rehema Imani Trimiew and Joan Brannon; photo by Wadia L. Gardiner

Because we.....: A Statement on NO! by the UBUNTU Education Working Group

The UBUNTU Education Working Group has chosen to use *NO!*, Aishah Shahidah Simmons' groundbreaking film about sexual violence in African-American communities because it exemplifies, informs and pushes our struggle to create a world that is free of sexual violence and full of community accountability and a sustaining, transformative love.

This is our collective reasoning for using this film and our vision for its impact on our communities.

NO! Because we love this film.

Because this film is made up of warriors showing up for their own liberation, starting with Aishah Shahidah Simmons, a survivor who created this film through 11 years of sustained community work to raise awareness about rape.

Because the stories of survivors of sexual assault are powerful and sacred.

Because there are survivors here.

Because this story speaks to and for all of us.

Because this story pushes us beyond words.

Because this story has the power to heal.

Because men need to be aware of the effects of sexual assault.

Because this lets you know what you need to know fast.

Because you have shown up and you will recognize your own fears and experiences here with a new clarity.

Because you have shown up and you have survived and you are not alone.

Because this film will make you think about sexual assault in your own community and in your own life.

Because the history of sexual assault matters.

Because you have shown up and this film might provoke you to demand and create your own freedom.

Because this film can make you recognize your own situations and your own actions. Because this film will remind you that you can act.

Because this film is brave and honest about fear and asks us to be brave and honest with each other.

Because this film is real and encourages us to be real in this space.

Because this film can push us all to acknowledge and share our emotions.

Because this brings this issue home to all of us.

Because this film insists that all oppression is connected.

Because this film holds us all accountable for the world that we comply with and perpetuate.

Because this film encourages us to change the way we respond to sexual assault on an institutional level.

Because this film shows us how to hold our communities accountable without always buying into the flawed legal system.

Because this film is about responsibility and not blame.

Because this film teaches us something new every time.

Because this film shapes and propels our analysis and our action.

Because this film demands that we re-imagine the whole world.

Because we believe that the best place to make a new world is right here, together, with you.

So we challenge you as you watch this film to see yourself, your own fears and your own responsibility. This film is not about other people. This film is not about some pathology that is unique to the Black community. This film is a specific and necessary examination of the manifestations of sexual assault in Black women's lives, but it calls all of us to recognize our own survival, our own silence, our own complicity, our own violence and our shared responsibility to create a world that honors us.

love,

UBUNTU

UBUNTU is *Women of Color and Survivor-led*. This means that we emphasize people most affected by sexual violence as public representatives of the group (i.e., media, mobilizations, public meetings, events, etc.), and in the group's internal structure and processes (membership/composition, roles, and decision-making). This is our way of reclaiming power. The name UBUNTU reflects a commitment to a traditional sub-Saharan African concept of the same name, which roughly translated means "I am because we are." <http://iambecauseweare.wordpress.com/>

IDEAS FOR PERSONAL ACTION

Create a safe space for Black women at home, at work, and at school to help build a society that does not allow for misogynistic, sexually inappropriate, or violent comments to be made about women and does not objectify women's bodies. We can be aware of our own language in talking about other people's bodies and identities.

Believe survivors and offer a non-judgmental listening ear to those who want to come forward with their stories of sexual assault.

Talk about sexual violence directed toward women and name it for what it is in order to help young people and adults have the vocabulary with which to talk about any sexual abuse they may have experienced. It is important, too, to help ourselves to recognize what a healthy physical relationship looks like.

Have a one-on-one conversation with a man that you know about sexual assault and sexual violence toward women. Whether you are on a working coalition with men on your campus or in your community activism, and whether or not you have romantic and physical relationships with men, start a dialogue. Men obviously play a role in the issue of sexual violence against women and necessarily play a role in transforming our society into one that is not violent toward Black women. These kinds of conversations across gender lines are essential in educating ourselves and our communities about the impact that violence against women has on our society.

Volunteer at a rape crisis center to support those who are healing from sexual assault and sexual violence. Volunteer your time with organizations that are committed to ending sexual violence in our society.

Know your community resources so that you can guide others to those resources if necessary.

Take a class in self defense so that you can feel empowered and confident about protecting your own body from physical violence and sexual assault.

IDEAS FOR POLITICAL ACTION

Organize with other people who are committed to work that will change our society into one that is a positive for women and girls.

Hold religious, political, and community leaders accountable to provide clear and consistent messages that sexual violence is not acceptable; and to model healthy, equitable relationships and sexuality.

Publicly recognize and reward organizations and community leadership groups that work to prevent sexual violence.

Support and encourage opportunities for artistic expression that promote community understanding about and solutions to the problem of sexual assault.

Implement and enforce sexual harassment and sexual violence prevention practices in schools, workplaces, places of worship, and other institutions.

Make sure resources and materials that exhibit examples of a healthy sexuality are available to young people in middle schools and high schools, and that such resources address issues of sexual violence prevention.

Hold regular educational forums and discussions about the impact of sexual violence on your community. Create a safe space for ongoing dialogue that can lead to change.

Be vocal about the frequency of rape and sexual violence to draw attention to a problem that requires everyone in our society to be part of the solution. Campaign to bring attention to this issue in the communities in which you are a member.

Donate money and time to organizations that are doing work to prevent sexual assault or support sexual assault survivors. Remember that money matters to the success of non-profit organizations that serve our communities. Consider hosting a small fundraiser since every dollar matters.

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Media and Sexual Violence

"It's also important to emphasize how every subtle thing, or seemingly subtle things, contribute to a climate that creates an environment where women are much more easily raped."

— Aaronette M. White, Ph.D., Social Psychologist and Activist

Being aware of the images we consume and how they influence our actions, our assumptions about sexual interactions and our sexual desires, is essential to challenging a society that perpetuates violence against women of color. Teach yourself to recognize what images you consume in your daily life. Notice billboards, magazine ads, television commercials, films, and music videos. Actively identifying these images and critically engaging them is a way to resist the messages that they are sending out into the world. Talk to others, especially young people, about these negative messages. Contact companies, organizations and individuals that are producing violent and misogynistic media content and let them know that you and other men and women find it offensive and want it changed.

GENERAL DISCUSSION QUESTIONS

1. What images have you grown so accustomed to seeing that you have forgotten to be critical of them on a daily basis?
2. How are Black women portrayed in the media?
3. In what ways is Black women's sexuality represented and misrepresented in the media?
4. Where can you find positive images of Black women in the media?
5. How is sex portrayed in the media? Can you recall a recent media image of sexual assault? Of positive sexual interaction?
6. What recent cases of sexual violence that were covered in the news media can you recall? How was the victim portrayed?



Nikki Harmon and Gail Lloyd; photo by Wadia L. Gardiner

Group Activities

THE AGREE/DISAGREE LINE

1. Draw a line on the floor (outside with chalk, inside with tape or a string) or designate two people, two walls, two objects at opposite ends of the room: one direction will be where people head if they strongly agree with a statement, the other end will be where they will move to if they strongly disagree.

2. Read each of the statements on the right out loud, slowly and clearly, then ask participants to move to a point on the line that expresses whatever degree of agreement or disagreement with the statement that they feel. You may choose to add your own statements or decide to select only a few from the list. Any points along the middle of the line may reflect their agreement or disagreement with the statement.

3. After each statement is read, allow participants time to relocate then ask a few participants to explain why they are standing where they are. (Did they know where to move immediately? What did they notice about other people's choice of location? What did they think of the statement that was made?)

4. After the exercise is complete sit down with the group and discuss the statements that they found most difficult to hear, or those that there was a surprising response to, as well as those to which there was a varied response (Did women and men respond similarly to statements made?). Allow individuals time to respond to each other's comments.

"If a guy spends a lot of money on a date, he's entitled to sex."

"A woman who has more than one or two drinks is asking for sex."

"Women who dress provocatively invite being raped."

"If a woman goes to a man's dorm room at night she is probably interested in having sex with him."

"Black women are more interested in sex than White women."

"A woman who is drunk can still say 'no' to sex if she really isn't interested."

"It is possible to give nonverbal consent for sex."

"A man or woman can interrupt a sexual intimacy at any point if they decide they do not want to have intercourse."

"It is unfair for a woman to say 'no' to her boyfriend when he wants to have sex. If she really loves him, she'll have sex with him, to make him happy."

"Women are taught to say 'no' to sex, even if they want it. They need help saying yes."

"If I don't have sex on the first or second date I will look bad."

"If I do have sex on the first or second date I will look bad."

"Attractive women have to worry more about being sexually assaulted."

"Black men are more sexually aggressive than White men."

ANONYMOUS STATEMENTS

Have students anonymously complete the following sentences (to the right) on individual pieces of paper. Collect the papers and read some of them aloud to the group. Ask for responses and reactions to statements made. What do our assumptions and expectations tell us about our society or about limited communication about sex?

"I am owed sex when . . ."

"Someone is giving me a sexual come-on when..."

"I know my sexual advances are being rejected when..."

"When I am not interested in having sex with someone I let them know this by..."

"When I want to have sex with someone I let them know this by..."

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Group Activities

VIEWING PRINT ADVERTISING CRITICALLY

1. Have participants bring in images of women from fashion magazines or other mainstream publications. Alternately, the facilitator might bring in a collection of fashion magazines to share with the group. Have each person select one image of a woman that they can present to the group.
2. In presenting the image, have participants consider some of the following questions to get them starting in talking about the image and looking critically at how women are represented.

- Does the image present a woman who is weak?
- How does the image present the woman's body?
- Is the image violent?
- Is the woman in the image being preyed upon or dominated? If so, by whom?
- What does the angle of the photograph convey?
- Who is the audience for the image or advertisement?
- Is the woman's body being used to sell something?
- Is the woman presented as a victim or as empowered? What empowers her? What victimizes her?
- What beauty standards are being upheld by the image?
- How are Black women depicted differently than White women?
- What stereotypes does the image use that we might be expected to recognize?

WOMEN IN MUSIC VIDEOS

1. There exists a proliferation of music videos that dehumanize and objectify women and women's bodies. Have group participants identify music videos across all genres that they recognize as harmful to women or as negatively influencing how we think about women in our society.
2. Most music videos can now be viewed on the internet. Set up a screening of several of these different music videos for the group to discuss and deconstruct. Either watch particular videos that have been suggested by members of the group or have the facilitator select a few provocative videos for viewing at the beginning of the discussion.

DISCUSSION QUESTIONS:

- How are women depicted as victims or sexual objects in music videos?
- Do these videos portray violent or misogynistic relationships?
- Who benefits from the perpetuation of these images? Who suffers?
- What messages do the videos send to young people
- about sex and sexuality?
- What does it convey about men's expectations of women in our society?
- What does it say about male and female gender identities?
- What does it convey about Black men and Black women?

3. For documentary films that deconstruct media representations of women take a look at the following documentaries:

- *Killing Us Softly III: Advertising's Image of Women* (2000) Producer/Director – Available from California Newsreel. www.newsreel.org
- *Hip Hop: Beyond Beats and Rhymes* (2006) Producer/Director Byron Hurt – Available from the Media Education Foundation. www.mediaed.org
- *Silence: In Search of Black Female Sexuality in America* (2005) Producer/Director Mya B. – Available from The National Film Network. www.nationalfilmnetwork.com

National Rape and Sexual Assault Resources

RESOURCES¹⁸

The *NO!* Supplemental Educational Video, which will feature highlighted in-depth excerpts from the thirty plus hours of footage that didn't make it into the final version of *NO!* will be available for purchase through AfroLez® Productions.

This educational audio/visual training tool will include:

- Additional testimonies from women who are multiple survivors
- Deconstructing Racist/Sexist Rape Myths
- The role of religion, from Christian and Islamic feminist/womanist perspectives, in stopping rape
- Examining the ways men can stop rape from the perspectives of male anti-rape activists
- The relationship between violence against women and the prison industrial complex

For more information about the *NO!* Supplemental Educational Video, please visit www.NOtheRapeDocumentary.org

NATIONAL RAPE, SEXUAL ASSAULT AND DOMESTIC VIOLENCE RESOURCES AND COMMUNITY ORGANIZATIONS

A Long Walk Home, Inc. www.alongwalkhome.org	I Will Survive www.lorirobinson.com	National Organization of Sisters of Color Ending Sexual Assault (860) 693-2031 www.sisterslead.org	SARA The Sexual Assault Resource Agency (434) 295-7273 Hotline: (434) 977-7273 www.sexualassaultresources.org
Adults In Action, Inc. www.voices-action.org	ILERA www.ileram.com	National Online Resource Center on Violence Against Women www.vawnet.org/index.php	Sista Il Sista www.sistaaisista.org
Adult Survivors of Child Abuse www.ascasupport.org	INCITE! Women of Color Against Violence www.incite-national.org	National Sexual Violence Resource Center (877) 739-3895 www.nsvrc.org	SHakti PRODUCTIONS, LLC www.shaktiproductions.net
After Silence www.aftersilence.org	Imani Revelations www.rmccneal.com	National STD/HIV Hotline (800) 227-8922	Stop the Silence: Stop Child Sexual Abuse www.stopcsa.org
AVP: New York City Anti Gay & Lesbian Violence Project www.avp.org	Institute on Domestic Violence in the African-American Community www.dvinstitute.org	National Teen Dating Abuse Helpline (866) 331-9474	The Street Harassment Project www.streetharassmentproject.org
The Audre Lorde Project, Inc. www.alp.org	Men Against Sexual Violence www.menagainstsexualviolence.org	National Women's Alliance, Inc. www.nwaforchange.org	Ubuntu (A Women of Color and Survivor-led Collective) http://iambecauseweare.wordpress.com/about/
Child Abuse Hotline (800) 4-A-CHILD (422-4453) www.childhelpusa.org	Men Can Stop Rape www.mencanstoprape.org	No Secrets No Lies www.robinstone.com	V Day: Until the Violence Stops www.vday.org
The Black Church and Domestic Violence Institute www.bcdvi.org	Men Stopping Violence, Inc. www.menstoppingviolence.org	NYC-Safe Streets www.nyc-safestreets.org	Violence in the Lives of Black Women www.drcarolynwest.com
The Black Woman's Rape Project www.womenagainstrape.net	My Sistahs www.mysistahs.org	Rape, Abuse, Incest National Network (800) 656-HOPE (4673), Confidential 24/7 www.rainn.org	Women of Color Network (800) 537-2238, ext. 137 http://womenofcolornetwork.org
Communities Against Rape and Abuse www.cara-seattle.org	The National Domestic Violence Hotline (800) 799-SAFE (7233), Confidential 24/7 TTY: 800-787-3224 www.ndvh.org	RightRides www.rightrides.org	Youth Out Loud Writing, Arts and Action 647-23-YOUTH (96884) www.youth-out-loud.org
The Dinah Project www.monicaacoleman.com	National Hopeline Network (800) SUICIDE (784-2433) www.hopeline.com		
God Bless the Child Productions, Inc. www.bhurt.com			

18 This is not an all inclusive list. There are more resources and organizations than those that are listed.

NO!

The Rape Documentary Study Guide

www.NotheRapeDocumentary.org • contact@notherapedocumentary.org

Rape and Sexual Assault Organizations by State

Alabama Coalition Against Rape
207 Montgomery Street
Montgomery, AL 36116
(334) 264-0123

Alaska Network on Domestic Violence and Sexual Assault
130 Seward, Rm 209
Juneau, Alaska 99801
(907) 586-3650
www.andvsa.org

Arizona Sexual Assault Network (AzSAN)
12 West Madison
Phoenix, Arizona 85013
(602) 258-1195
www.azsan.org

Arkansas State Coalition Against Sexual Assault
215 North East Avenue
Fayetteville, AR 72701
(866) 63-ACASA (22272)
www.acasa.ws

California Coalition Against Sexual Assault
1215 K Street, Suite 1100
Sacramento, CA 95814
(916) 446-2520
www.calcasa.org

Colorado Coalition Against Sexual Assault (CCASA)
P.O. Box 300398
Denver, CO 80203
(877) 37-CCASA (22272)
www.ccasa.org

Connecticut Sexual Assault Crisis Services, Inc.
(888) 999-5545 (English, 24/7)
(888) 568-8332 (Español, 24/7)
www.connsacs.org

D.C. Rape Crisis Center
P.O. Box 34125
Washington, D.C. 20043
(202) 333-RAPE (7273) (24/7)
(202) 232-0789
www.dcrcc.org

Florida Council Against Sexual Violence
1311 A Paul Russell Road
Tallahassee, FL 32301
(800) 956-RAPE(7273)
www.fcasv.org

Georgia Network to End Sexual Assault
619 Edgewood Avenue SE, Suite 102
Atlanta, GA 30312
(678) 701-2700
www.gnesa.com

Hawaii Coalition for the Prevention of Sexual Assault
741-A Sunset Avenue, Room 105
Honolulu, HI 96816
(808) 733-9038

Idaho Coalition Against Sexual & Domestic Violence
815 Park Boulevard, Suite 140
Boise, ID 83712-7738
(208) 384-0419
www.idvsa.org

Illinois Coalition Against Sexual Assault (ICASA)
100 North 16th St.
Springfield, IL 62703
(217) 753-4117
www.icasa.org

Indiana Coalition Against Sexual Assault, Inc. (INCASA)
55 Monument Circle, Ste. 1224
Indianapolis, IN 46204
(317) 423-0233
www.incasa.org

Iowa Coalition Against Sexual Assault (Iowa CASA)
2603 Bell Street, Suite 102
Des Moines, IA 50321-1120
(515) 244-7424
www.iowacasa.org

Kansas Coalition Against Sexual and Domestic Violence
220 SW 33rd Street, Suite 100
Topeka, KS 66611
(785) 232-9784
www.kcsdv.org

Kentucky Association of Sexual Assault Programs, Inc.
P.O. Box 602
Frankfort, KY 40602-0602
(502) 226-2704
www.kasap.org

Louisiana Foundation Against Sexual Assault (LaFASA)
P.O. Box 40
Independence LA 70443-0040
(985) 345-5995
www.lafasa.org

Maine Coalition Against Sexual Assault
83 Western Ave, Suite 2
Augusta, ME 04330
(207) 626-0034
www.mecasa.org

Maryland Coalition Against Sexual Assault
1517 Gov. Ritchie Highway
Suite 207
Arnold, MD 21012
(800) 983.RAPE (7273); (410) 974.4507
www.mcasa.org

Jane Doe Inc., The Massachusetts Coalition Against Sexual Assault and Domestic Violence
14 Beacon Street
Boston, MA 02108-3704
(617) 248-0922
www.janedoe.org

Michigan Coalition Against Domestic & Sexual Violence
3893 Okemos Road, Suite B-2
Okemos, MI 48864
(517) 347-7000
www.mcadsv.org

Minnesota Coalition Against Sexual Assault
420 N. 5th Street Suite 690
Minneapolis, MN 55409
(800) 964-8847; (612) 313-2797
www.mncasa.org

Mississippi Coalition Against Sexual Assault
P.O. Box 4172
Jackson, MS 39296
(888) 987-9011
www.msCasa.org

Missouri Coalition Against Sexual Assault
107 West Main Street, Suite 100
Jefferson City, MO 65110
(573) 636-8776
www.mssu.edu/missouri/mocasa/mocasa.htm

Montana Coalition Against Domestic and Sexual Violence
PO Box 633
Helena, MT 59624
(406) 443-7794
www.mcadsv.com

Nebraska Domestic Violence & Sexual Assault Coalition (NDVSAC)
825 M Street, Suite 404
Lincoln, NE 68508
(800) 876-6238 (in NE); (402) 476-6256
www.ndvsac.org

Nevada Coalition Against Sexual Violence
PO Box 530103
Henderson, NV 89053
(800) 656-HOPE (4673); (702) 914-6878
www.ncasv.org

New Hampshire Coalition Against Domestic and Sexual Violence
P.O. Box 353
Concord, NH 03302-0353
(800) 852-3388

New Jersey Coalition Against Sexual Assault - NJCASA
2333 Whitehorse Mercerville Road, Suite B
Trenton, NJ 08619
(800) 601-7200; (609) 631-4450
www.njcasa.org

New Mexico Coalition of Sexual Assault Programs, Inc.
4004 Carlisle, NE, Suite D
Albuquerque, NM 87107
(505) 883-8020
www.swcp.com/nmcsaas/about.html

New York State Coalition Against Sexual Assault
63 Colvin Avenue
Albany, NY 12206
(518) 482-4222
www.nyscasa.org

NYC Alliance Against Sexual Assault
27 Christopher Street, 3rd Floor
New York, NY 10014
(212) 229-0345 (English)
(212) 229-0345 x306 (Espanol)
www.nycagainstrape.org

North Carolina Coalition Against Sexual Assault (NCCASA)
4426 Louisburg Rd, Suite 100
Raleigh, NC 27616
(919) 431-0995; (888) 737-CASA (2272)
www.nccasa.org

North Dakota Council on Abused Women's Services
418 East Rousser #320
Bismarck, ND 58501-4046
(800) 472-2911 (in ND); (701) 255-6240
www.ndcaws.org

SARNCO – The Sexual Assault Response Network of Central Ohio
4041 N. High Street, Suite 410
Columbus, OH 43214
(614) 268-3322; (614) 267-7020 (24/7)
www.ohiohealth.com/body.cfm?id=980

Oklahoma Coalition Against Domestic Violence and Sexual Assault
2525 NW Expressway, Suite 101
Oklahoma City, OK 73112
(405) 848-1815; (800) 522-7233
www.ocadsva.org

Oregon Coalition Against Domestic and Sexual Violence (OCADSV)
659 Cottage Street NE
Salem, OR 97301
(503) 365-9644; (800) 622-3782
www.ocadsv.com

Pennsylvania Coalition Against Rape (PCAR)
125 Enola Drive
Enola, PA 17025
(800) 692-7445 (in PA); (717)-728-9740
www.pcar.org

Day One - Sexual Assault and Trauma Resource Center
300 Richmond Street, Suite 205
Providence, RI 02903
(401) 421-4100; (800) 494-8100 (24 hrs.)
www.satrc.org

PeeDee Coalition Against Domestic and Sexual Assault
P.O. 1351
Florence, SC 29503
(800) 273-1820 (24 hrs.)
www.peedeecoalition.org

South Dakota Coalition Against Domestic Violence and Sexual Abuse
P.O. Box 2000
Eagle Butte, SD 57625
(605) 964-7233
www.southdakotacoalition.org

Tennessee Coalition Against Domestic and Sexual Violence
P.O. Box 120972
Nashville, TN 37212
(615) 386-9406; (800) 289-9018 (8am-5pm M-F)
www.tcadsv.org

Texas Association Against Sexual Assault (TAASA)
6200 La Calma Drive, Suite 110
Austin, TX 78752
(512) 474-7190
www.taasa.org

Utah Coalition Against Sexual Assault (UCASA)
284 W. 400 N.
Salt Lake City, UT 84103
(801) 746-0404; (800) 421-1100 (in UT)
www.ucasa.org

Vermont Network Against Domestic Violence and Sexual Assault
P.O. Box 405
Montpelier, VT 05601
(802) 223-1302; (800) 489-7273 (in VT)
www.vtnetwork.org

Virginia Sexual & Domestic Violence Action Alliance
1010 N. Thompson St. Ste 202
Richmond, VA 23230
(804) 377-0335
www.vsdvalliance.org

Washington Coalition of Sexual Assault Programs
2415 Pacific Ave. SE #10-C
Olympia, WA 98501
(360) 754-7583
www.wcsap.org

West Virginia Foundation for Rape Information & Services
112 Braddock Street
Fairmont, WV 26554
(304) 366-9500
www.fris.org

Wisconsin Coalition Against Sexual Assault (WCASA)
600 Williamson Street, Suite N-2
Madison, WI 53703
(608) 257-1516
www.wcasa.org

Wyoming Coalition Against Domestic Violence & Sexual Assault
441 South Center
Casper, WY 82602
(307) 235-2814
www.wyomingdvsa.org

Recommended Reading¹⁹

• Sexual Harrassment, Sexual and/or Domestic Violence, and Gender Issues •

Joe-Ellen Asbury, "African-American Women in Violent Relationships: An Exploration of Cultural Differences" in Robert L. Hampton (Ed.) *Violence in the Black Family: Correlates and Consequences* (Lexington Books, 1987)

Ronet Bachman, "Violence against Women: A National Crime Victimization Survey Report," NCJ-145325. Washington, D.C.: Bureau of Justice Statistics, U.S. Department of Justice, 1994.

Ronet Bachman and Linda Saltzman, "Violence against women: Estimates from the Redesigned Survey," NCJ-154348. Washington, D.C.: Bureau of Justice Statistics, U.S. Department of Justice, 1995.

Toni Cade Bambara (Ed.), *The Black Woman: An Anthology* (Washington Square Press, Reprint, 2005)

DeShannon Bowens, *Hush Hush: An African American Family Breaks Their Silence About Sexuality and Abuse*, 2007
www.iler.com/hushhush

Thema Bryant-Davis, *Thriving in the Wake of Trauma: A Multicultural Guide* (Praeger/Greenwood, 2005)

Maryviolet C. Burns (Ed.), *The Speaking Profits Us: Violence in the Lives of Women of Color*, (Seattle, WA: Center for the Prevention of Sexual and Domestic Violence, 1996)

Rudolph P. Byrd and Beverly Guy-Sheftall (Eds.), *Traps: African-American Men on Gender and Sexuality* (Indiana University Press, 2001)

Pearl Cleage, *Mad At Miles: A Black Woman's Guide to Truth* (Cleage Group, 1990)

Johnnetta Betsch Cole and Beverly Guy-Sheftall, *Gender Talk: The Struggle for Women's Equality in African-American Communities* (One World, 2003)

Patricia Hill Collins, *From Black Power to Hip Hop: Racism, Nationalism, and Feminism* (Temple University Press, 2006)

Patricia Hill Collins, *Black Sexual Politics: African-Americans, Gender, and the New Racism* (Routledge Press, 2005)

Patricia Collins, *Black Feminist Thought: Knowledge, Consciousness, and Politics of Empowerment* (Routledge; Revised, 10th Anniv., 2nd edition, 2000)

Patricia Hill Collins, "The Sexual Politics of Black Women," in P. Bart & E. G. Moran (Eds.) *Violence Against Women: The Bloody Footprints. A Gender & Society Reader* (Sage Publications, 1993)

Kimberle Crenshaw, "The Marginalization of Sexual Violence Against Black Women," *National Coalition Against Sexual Assault Journal* (No. 2)

R. Emerson Dobash and Russell P. Dobash, *Women, Violence and Social Change* (Routledge, 1992)

Paula Giddings, *When and Where I Enter: The Impact of Black Women on Race and Sex in America* (Amistad, 1996)

Darlene Clark Hine, "Rape and the inner lives of Black women in the Midwest: Preliminary thoughts on the culture of dissemblance," *Signs* 14. 4 (1989): 912-920.

bell hooks, *Feminist Theory: From Margin to Center* (South End Press, 2000)

bell hooks, *Ain't I A Woman: Black Women and Feminism* (South End Press, 1999)

bell hooks, *Yearning: Race, Gender, and Cultural Politics* (South End Press, 1990)

bell hooks, "When brothers are batterers (African-Americans and domestic violence)," *Essence*, 25 (September 1994): 148.

INCITE! Women of Color Against Violence (Eds.), *The Color of Violence: The INCITE! Anthology* (South End Press, 2006)

Gail Garfield, *Knowing What We Know, African-American Women's Experiences of Violence and Violation* (Rutgers University Press, 2005)

Diane K. Lewis, "A response to inequality: Black women, racism, and sexism," in Micheline R. Mason et. al (Ed.) *Black Women in America: Social Science Perspective* (University of Chicago Press, 1990)

Audre Lorde, *A Burst of Light* (Firebrand, 1988)

Audre Lorde, *Sister Outsider: Essays and Speeches* (The Crossing Press, 1984)

Mary P. Koss, "Hidden rape: Sexual aggression and victimization in the national sample of students in higher education," in Maureen Pirog-Good and Jan E. Stets (Eds.) *Violence in Dating Relationships: Emerging Social Issues*, (Praeger Paperback, 1989)

Deborah Mahlstedt and Linda Keeny "Female Survivors of Dating Violence and their Social networks," *Feminism and Psychology* 3.3 (1993): 319-333

Clifton Marsh, "Sexual assault and domestic violence in the African-American community," *Western Journal of Black Studies* 17.3 (1993): 149-155.

Joan Morgan, *When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down*

¹⁹ This list does not represent an all inclusive list. There are many more resources than those that are listed.

(Simon & Schuster 1st Touchstone Edition 2000)

Toni Morrison (Ed.), *Race-ing Justice, En-Gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality* (Pantheon, 1992)

Athena Mutua (Ed.), *Rethinking Black Masculinities* (Routledge, 2006)

Mark Anthony Neal, *New Black Man: Rethinking Black Masculinity* (Routledge Press, 2006)

Jill Nelson, *Straight, No Chaser: How I Became a Grown-Up Black Woman* (Penguin Non Classics, 1999)

Helen A. Neville and Jennifer F. Hamer (Eds.), "Black Women's Activism" *The Black Scholar: Journal of Black Studies and Research* (Vol. 36, No. 1)

Maria Ochoa and Barbara K. Ige (Eds.), *Shout Out: Women of Color Respond to Violence* (Seal Press 2007)

Ewuare X. Osayande, *MISOGYNY and THE EMCEE: Sex, Race & Hip Hop*, 2007 www.osayande.org/books.html

Charlotte Pierce-Baker, *Surviving the Silence: Black Women's Stories of Rape* (WW Norton & Co, 1998)

Kevin Powell, *Who's Gonna Take the Weight: Manhood, Race, and Power in America* (Three Rivers Press, 2003)

Gwendolyn D. Pough, *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere* (Northeastern University Press 2004)

Beth E. Richie, *Compelled To Crime: The Gender Entrapment of Battered Black Women* (Routledge Press, 1996)

Beth E. Richie, "Gender entrapment: The link between gender identity, race/ethnicity, violence, and crime," in Alice Dan, Ed. *Reframing Women's Health* (Sage, 1994)

Lori Robinson, *I Will Survive: The African-American Guide to Healing from Sexual Assault and Abuse* (Seal Press, 2003)

Tricia Rose, *Longing to Tell: Black Women Talk About Sexuality and Intimacy* (Picador Reprint, 2004)

Ayanna Serwaa (Author), Leah Makeda (Illustrator), *Healing the Scars of Violence With Herbs and Essential Oils: A 'We Moon' Self Help Guide* (Self Published; ayannaaromas@hotmail.com, 2007) www.unltd.org.uk/directory_detail.php?ID=1003

T. Denean Sharpley-Whiting, *Pimps up, Ho's Down: Hip Hop's Hold on Young Black Women* (New York University Press, 2007)

Natalie J. Sokoloff and Christina Pratt (Eds.) *Domestic Violence At The Margins: Readings On Race, Class, Gender, And Culture* (Rutgers University Press, 2005)

Kimberly Springer, *Living for the Revolution: Black Feminist Organizations, 1968-1980* (Duke University Press, 2005)

Robert Staples, "Sexual harassment: Its history, definition, and prevalence in the Black community," *Western Journal of Black Studies* 17.3 (1993): 143-148.

Robin D. Stone, *No Secrets No Lies: How Black Families Can Heal from Sexual Abuse* (Broadway Books, 2004)

Andrea Smith, *Conquest: Sexual Violence And American Indian Genocide* (South End Press, 2005)

Barbara Smith, *The Truth That Never Hurts: Writings on Race, Gender, and Freedom* (Rutgers University Press, 2000)

Geneva Smitherman (Ed.), *African-American Women Speak Out on Anita Hill-Clarence Thomas* (Wayne State University Press, July 1995)

Carolyn West (Ed.), *Violence in the Lives of Black Women: Battered, Black, and Blue* (Haworth Press, 2003)

Aaronette M. White, "Racial and Gender Attitudes as Predictors of Feminist Activism Among Self-Identified African American Feminists" *Journal of Black Psychology* Volume 32 (2006): pp. 455-478.

Aaronette M. White, "Talking Feminist, Talking Black: Micromobilization Processes in a Collective Protest against Rape" *Gender and Society*, Vol. 13, No. 1, *Special Issue: Gender and Social Movements*, Part 2 (Feb., 1999): pp. 77-100

Aaronette M. White, Michael J. Strube, and Sherri Fisher. "A Black Feminist Model of Rape Myth Acceptance." *Psychology of Women Quarterly* Vol. 22, no. 2 (1998): pp. 157-175.

Evelyn C. White (Ed.), *The Black Women's Health Book: Speaking for Ourselves* (Seal Press, 1993)

Evelyn C. White, *Chain, Chain, Change: For Black Women in Abusive Relationships* (South End Press, 1995)

Gail Elizabeth Wyatt, *Stolen Women: Reclaiming Our Sexuality, Taking Back Our Lives* (Wiley, 1998)

Gail Elizabeth Wyatt, "The Sociocultural Context of African-American and White American Women's Rape," *Journal of Social Issues* 48.1 (1992): 77-91.

• Fiction on Intraracial Rape in Black Communities •

Maya Angelou, *I Know Why the Caged Bird Sings* (New York: Random House, 1969)

Ralph Ellison, *Invisible Man* (New York: Random House, 1952)
Thomas Glave, *Who's Song? And Other Stories* (San Francisco: City Lights Publishers, 2000)

Toni Morrison, *The Bluest Eye* (New York: Simon & Schuster, 1970)

Gloria Naylor, *The Women of Brewster Place* (Penguin, 1985)

Ann Petry, *The Street* (Boston: Houghton Mifflin Co., 1946)

Sapphire, *Push* (New York: Alfred A. Knopf, 1996)

ntozake shange, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* (San Lorenzo, CA: Shameless Hussy Press, 1975)

Alice Walker, *The Color Purple* (New York : Harcourt Brace Jovanovich, 1982)

Richard Wright, *Native Son* (New York and London : Harper & Brothers, 1940)

• Black Feminist/Womanist Perspectives on Christianity and Islam •

Saleemah Abdul-Ghafur (Ed.), *Living Islam Out Loud: American Muslim Women Speak* (Beacon Press, 2005)

Saleemah Abdul-Ghafur, "Reflections on the Wadud Prayer: Preaching from the Ashes: Reclaiming the Legacy of Freedom," www.pmuna.org/archives/2005/04/saleemah_abdul.php

Katie Geneva Cannon, *Katie's Canon: Womanism and the Soul of the Black Community* (Continuum Publishing, 1996)

Monica A. Coleman, *The Dinah Project: A Handbook for Congregational Response to Sexual Violence* (Pilgrim Press 2004)

Bettye Collier-Thomas, *Daughters of Thunder: Black Women Preachers and Their Sermons, 1850-1979* (Jossey Bass Press, 1997)

A. Elaine Brown Crawford, *Hope In The Holler, A Womanist Theology* (John Knox Press, 2002)

Kelly Brown Douglas, *Sexuality and the Black Church: A Womanist Perspective* (Orbis Books, 1999)

Jacquelyn Grant, "White Women's Christ and Black Women's Jesus: Feminist Christology and Womanist Response," *American Academy of Religion Academy, Series 64* (Oxford University Press, 1989)

Evelyn Brooks Higginbotham, *Righteous Discontent: The Women's Movement in the Black Baptist Church, 1880-1920* (Harvard University Press, 1993)

G. Winston James and Lisa C. Moore (eds.), *Spirited: Affirming the Soul and Black Gay/Lesbian Identity* (Red Bone Press, 2006)

Aminah Beverly McCloud, *African-American Islam* (Routledge, 1995)

Aminah Beverly McCloud, "The Scholar and the Fatwa: Legal Issues Facing African-American and Immigrant Muslim Communities in the United States," in *Windows of Faith: Muslim Women Scholar-Activists in North America*, Gisela Webb (Ed.) (Syracuse University Press, 2000)

Vashti M. McKenzie, *Not Without a Struggle: Leadership Development for African American Women in Ministry* (Pilgrim Press, July 1996)

Cheryl J. Saunders (ed.) *Intersection: Womanism and Afrocentrism in Theology* (Fortress Press, 1995)

Gwendolyn Zoharah Simmons, "Striving for Muslim Women's Human Rights – Before and Beyond Beijing," *Windows of Faith: Muslim Women Scholar-Activists in North America*, Gisela Webb (Ed.) (Syracuse University Press, 2000)

Gwendolyn Zoharah Simmons, "Are We Up to the Challenge: The Need for a Radical Re-Ordering of the Islamic Discourse on Women," in *Progressive Muslims: On Justice, Gender, and Pluralism*, Omid Safi (Ed.) (One World Press, 2003)

Gwendolyn Zoharah Simmons, "African-American Islam as an Expression of Converts' Religious Faith and Nationalist Dreams and Ambitions," in *Women Embracing Islam: Gender and Conversion In The West*, Karin van Nieuwkerk (Ed.) (University Press of Texas, 2006)

Cheryl Townsend Gilkes, *If It Wasn't for the Women...: Black Women's Experience and Womanist Culture in Church and Community* (Orbis Books, 2000)

Gloria Wade-Gayles, *My Soul Is a Witness: African-American Women's Spirituality* (Beacon Press, 1995)

Amina Wadud, *Qur'an and Woman: Rereading the Sacred Text from a Woman's Perspective* (Oxford University Press, 1999)

Amina Wadud, "Alternative Qur'anic Interpretation and the Status of Muslim Women," in *Windows of Faith: Muslim Women Scholar-Activists in North America*, Gisela Webb (Ed.) (Syracuse University Press, 2000)

Amina Wadud, "American Muslim identity: Race and Ethnicity in Progressive Islam," in *Progressive Muslims: On Justice, Gender, and Pluralism*, Omid Safi (Ed.) (One World Press, 2003)

Amina Wadud, *Inside the Gender Jihad: Women's Reform in Islam, London* (One World Press, 2003)

Renita J. Weems, *Battered Love: Marriage, Sex, and Violence in the Hebrew Prophets* (Overtures to Biblical Theology) (Augsburg Fortress Publishers, 1995)

Renita J. Weems, *I Asked for Intimacy: Stories of Blessings, Betrayals, and Birthings* (Innisfree Press, 1993)

Traci C. West, *Wounds of the Spirit: Black Women, Violence, and Resistance Ethics* (New York University Press, 1999)

Delores S. Williams, *Sisters in the Wilderness: The Challenge of Womanist God-Talk* (Orbis Press, 1993)

Learn More About Individuals Involved in the Film

Aminata C. Baruti, Ph.D., is choreographer and dancer of “Blues Migration Dance”. She has danced with the Urban Bush Women. She is active in presenting African and African-American dance forms and culture in universities, public schools, and local communities, and carries with her the message of healing through dance.

Samiya A. Bashir wrote and performed the poem “Treason” included in the film. She is author of *Where the Apple Falls: poems*, and co-editor, with Tony Medina and Quraysh Ali Lansana, of *Role Call: A Generational Anthology of Social & Political Black Literature & Art*. She has also authored two poetry collections and is a founding organizer of Fire & Ink, a writer’s festival for LGBT writers of African descent. www.samiyabashir.com

Elaine Brown, former chairperson of Black Panther Party, continues the struggle for Black liberation. She is author of *A Taste of Power: A Black Woman’s Story* and *The Condemnation of Little B*. She is co-founder of Mothers Advocating Juvenile Justice in Atlanta and the National Alliance for Radical Prison Reform, where she currently serves on their Board of Directors. She is also founder of Brunswick Women’s Association for Community Improvement. A classically trained musician, one of her two albums—*Seize the Time*, which includes The Black Panther Party National Anthem (The Meeting)—was re-released in January 2007 by Warner Bros. She is presently writing *Reasons of Race and Belief*, the biography of Jamil Abdullah Al-Amin (formerly H. Rap Brown) with Karima Al-Amin (for 2007 publication by Carroll & Graf). www.elainebrown.org

Johnnetta Betsch Cole, Ph.D., was the first Black female president of Spelman College and has recently completed her tenure as the president of Bennett College for Women, respectively, the only two colleges serving Black women in the U.S. With her Ph.D. in Anthropology, she is a celebrated public speaker who addresses issues pertaining to justice, diversity, the health and safety of women, children, and underserved populations worldwide. Her most recent publication is *Gender Talk: The Struggle for Women’s Equality in African-American Communities*, co-authored with Beverly Guy-Sheftall.

Adrienne Dale Davis, J.D., is currently the Reef C. Ivey II Research Distinguished Professor of Law at the University of North Carolina School of Law. Her work focuses on gendered and private law dimensions of American slavery and women, slavery, sexuality, and religion.

John T. Dickerson, Jr., of the Bluegrass Rape Crisis Center in Frankfort, Kentucky has been honored by the office of the governor of his state for his work educating of boys and young men in Central Kentucky about rape prevention. www.bluegrassrapecrisis.org

Ulester Douglas, M.S.W., is Director of Training for Men Stopping Violence. Certified as a relationship therapist he has worked with individuals, families and communities affected by violence. He has authored and co-authored articles and curricula on family violence and other human rights issues, and currently serves on the board of directors of the Washington, D.C.-based National Network to End Domestic Violence. www.menstoppingviolence.org

Farah Jasmine Griffin, Ph.D., is Professor of English and Comparative Literature and African-American Studies at Columbia University. Her major fields of interest are African-American literature, music, history and politics. She is the author of *“Who Set You Flowin’?” The African-American Migration Narrative* and *If You Can’t Be Free, Be a Mystery: In Search of Billie Holiday* and has also co-edited several publications.

Beverly Guy-Sheftall, Ph.D., is an author, historian, and Anna Julia Cooper Professor of Women’s Studies and English at Spelman College; and an adjunct professor at Emory University’s Institute for Women’s Studies where she teaches graduate courses. She is the founding director of the Women’s Research and Resource Center at Spelman, the first women’s studies program at a Historically Black College or University. She has published a number of texts within African American and Women’s Studies which have been noted as seminal works by other scholars. Her most recent publication is *Gender Talk: The Struggle for Women’s Equality in African-American Communities*, co-authored with Johnnetta Betsch Cole. www.spelman.edu/about_us/distinction/womenscenter/sheftall

Essex Hemphill (1957 – 1995) wrote and performed “To Some Supposed Brothers” in the film. His groundbreaking work focused much on the experience of being Black, gay, and male, while addressing issues of racism, sexism, heterosexism, ho-

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mophobia, and classism. His poetry appears in anthologies including *The Poet Upstairs: Natives, Tourists and Other Mysteries; Art Against Apartheid*. He is the author of *Ceremonies: Prose and Poetry* and the editor of *Brother to Brother: New Writings by Black Gay Men*. He also contributed to the award-winning documentaries *Tongues Untied* (Marlon Riggs); *Looking for Langston* (Isaac Julien), and *Black Nations/Queer Nations?* (Shari Frilot). His untimely death on November 4, 1995 was due to complications from AIDS.

Audree Irons received her BA in Film and Video with a minor in African-American Studies. An active member of Atlanta's community for twenty years, she is involved in her community, often volunteering her time and talent in assisting those less fortunate than herself. She has worked in various aspects of the film and video industry for over 10 years. Audree is a staunch supporter of a number of grassroots youth, women, and arts based organizations, which have included Hosea Williams' Feed The Hungry, Inner Strength, the National Black Arts Festival, Image Film and Video, Tupac Shakur's Arts Center and the Grady's Rape Crisis Center. Presently Audree is the Administrative Coordinator of the Office of Student Life and Leadership at Georgia State University.

Honorée Fanonne Jeffers wrote and performed "that's proof she wanted it" in the film. She is an award-winning poet who is an Associate Professor in the English Department at the University of Oklahoma. She has published three critically acclaimed collections of poetry, *The Gospel of Barbecue*, *Outlandish Blues*, and the *Red Clay Suite*. She is presently at work on her first collection of fiction.

Rev. Reanae McNeal is the founder and president of Imani Revelations and Beauty For Ashes Ministries. She is an international performing artist, vocalist, motivational speaker, storyteller, and trainer whose work includes a Womanist theater that begins to address issues of rape, racism, domestic violence, sexism, AIDS, classism, breast cancer, and homelessness. She has toured extensively across the United States, Hungary, Italy and Russia, where she was a cultural ambassador in the performing arts under the special invitation of The Russian Ministry of Culture. www.rmccneal.com

Sulaiman Nuriddin, M.Ed., has been with Men Stopping Violence for two decades. He works intensively with the DeKalb County, Georgia court system, co-teaching ongoing classes for convicted and self-referred men involved in cases of domestic violence. He has worked to develop effective interventions with men of color who batter, leading trainings for the National Council of Churches, the Atlanta Police Department, and the U.S. Department of Justice, for which he has also served as a consultant. www.menstoppingviolence.org

Charlotte Pierce-Baker, Ph.D., is the editor of *Surviving the Silence: Black Women's Stories of Rape*. She is Professor of Women's and Gender Studies at Vanderbilt University as well as Professor of English. She is a participating member of Chicago's "Voices and Faces Project" on rape and sexual assault. Previously, as faculty in Women's Studies and English at Duke University, she was an active member of the school's Women's Center.

Loretta J. Ross is former Director, of the DC Rape Crisis Center. She is a co-founder and the National Coordinator of the SisterSong Women of Color Reproductive Health Collective, and was the Co-Director of the 2004 National March for Women's Lives in Washington D.C., the largest protest in U.S. history. She is also the co-author of *Undivided Right: Women of Color Organizing for Reproductive Justice*. www.sistersong.net

Gwendolyn Zoharah Simmons, Ph.D., is a feminist scholar of Islam and former SNCC Organizer. She is Assistant Professor of Religion at the University of Florida, where her primary academic focus is on Islamic law and its impact on contemporary Muslim women. She conducted research in Jordan, Egypt, Palestine and Syria on the Shari'ah's impact on women, contemporarily and the women's movements in those countries to change these laws. An author of several essays, which are featured in anthologies and journals, she is currently completing a manuscript for New York University Press whose working title is: *Muslim Feminism – A Call for Reform*.

Michael Simmons has been an international human rights and peace activist over 40 years. Beginning as an organizer for the Student Nonviolent Coordinating Committee during the sixties, Michael's work has taken him to Africa, Asia, Europe and Middle East. The issues he has worked on include organizing conferences and seminars in Europe and Africa on the impact of East-West Tension on the Third World; seminars on peace and reconciliation in Bosnia, Macedonia and Kosovo during and after the Balkan War; a regional conference on sex trafficking in the Balkans; and work with Roma in Central Europe on Roma

human rights issues. He has lectured on and written about US foreign and military policy, nuclear weapons, human rights, conflict resolution and all forms of violence against women, with an emphasis on trafficking of women and girls in the US, Africa and Europe. Michael also worked as the Creative Advisor to *NO! Living in Budapest, Hungary*, Michael is the Co-Director, with Linda Carranza, of the Raday Salon, <http://raday.blogs.com/>.

Barbara Smith is an African-American, lesbian feminist, independent scholar, and activist who has played a significant role in building and sustaining Black feminism in the United States. She, along with Audre Lorde, co-founded and published Kitchen Table: Women of Color Press, the first U.S. publisher for women of color. Author of a wide range celebrated publications, she edited three major collections about Black women: *Conditions: Five, The Black Women's Issue* (with Lorraine Bethel); *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies* (with Gloria T. Hull and Patricia Bell Scott); and *Home Girls: A Black Feminist Anthology*. Her recent publication is *The Truth That Never Hurts: Writings on Race, Gender and Freedom*. She is presently an elected member of the Albany Common Council in Albany, NY.

Salamishah Tillet, Ph.D., is the co-founder of A Long Walk Home Inc. and the writer and the program director of *A Story of a Rape Survivor (SOARS)*. She is an Assistant Professor of English at the University of Pennsylvania. She received her Ph.D. in the History of American Civilization Program at Harvard University in March 2007. She is a graduate of Brown University where she received a Masters of Art of Teaching in English (M.A.T.) in May of 1997. She is also a graduate of the University of Pennsylvania where she received a B.A. in English and Afro-American Studies in May of 1996. Dr. Tillet also worked as an associate producer and the director of archival research on *NO!* www.alongwalkhome.org

Scheherazade Tillet is the co-founder of A Long Walk Home, Inc. and the photographer and artistic director of *A Story of a Rape Survivor (SOARS)*. In May 2000, she received her B.A. from Tufts University. She studied photography at the Boston Museum School of Fine Arts and the Rutgers University Mason Gross School of Art. Scheherazade earned her Masters in Art Therapy (M.A.A.T.) from the School of the Art Institute of Chicago in 2004. Scheherazade was the production stills photographer for *NO!* She works as an art therapist and rape crisis counselor at the Chicago YWCA Rape Crisis Center. www.alongwalkhome.org

Rev. Traci C. West, Ph.D., is Associate Professor of Ethics and African-American Studies at Drew University Theological School. She is author of *Wounds of The Spirit: Black women, Violence, and Resistance Ethics* and *Disruptive Christian Ethics: When Racism and Women's Lives Matter*. She is an ordained elder in the New York Annual Conference of the United Methodist church and is a member of United Methodists of Color for a Fully Inclusive Church.

Aaronette M. White, Ph.D., is a Social Psychologist and Activist. She is assistant professor of Women's Studies and African and African-American Studies at Pennsylvania State University. Her research focus includes socio-political identity changes in adulthood, the psychology of collective action, and behavioral and attitudinal correlates of race, gender, and class consciousness cross-culturally. Dr. White was one of the five scholar-activist advisors to *NO!*

Janelle White, Ph.D., is the Executive Director of San Francisco Women Against Rape. She has been active in the movement to end violence against women for over ten years working with the University of Michigan Sexual Assault Prevention and Awareness Center, the YWCA Rape Crisis Program of Greater New Orleans, INCITE! Women of Color Against Violence, the Hate Crimes Project of the Lesbian and Gay Community Center of New Orleans, and as an Assistant Professor of Sociology at the University of New Orleans (UNO) and Director of the UNO Women's Center. She received her Ph.D. in Sociology from the University of Michigan. Her doctoral work examines U.S. based Black women's mobilization to confront sexual and domestic violence. Dr. White was one of the five scholar-activist advisors to *NO!*. She is excited to once again be connected to community-based organizing efforts to challenge violence against women.

Rosetta Williams is a visual artist, poet and mother who resides in Philadelphia, PA.

Tamara L. Xavier, M.Ed., is a choreographer and dancer who performs in both the Black Feminist Dance Statement and "For Women of Rage and Reason" in the film. She is an avant-garde dance artist who applies deep listening and positive consciousness to the fore. Currently based in Philadelphia, PA, where she is completing a Ph.D. degree in Dance at Temple University (she already holds a Masters in dance), Tamara choreographs innovative dance dramas that raise awareness of current human rights issues and harkens back to Afro-Caribbean mythopoetic imagery.

Film Credits

NO!™/USA/2006

Color/Digital Video/ 94 minutes

AfroLez® Productions, LLC – Production Company and Print Source

AfroLez® Productions & California Newsreel – Distributors

Women Make Movies, Inc. – Fiscal Sponsor

KEY PRODUCTION AND POST PRODUCTION PERSONNEL

Aishah Shahidah Simmons – Producer/Writer/Director

Tamara L. Xavier – Co-Producer/Director of Choreography

Gail M. Lloyd – Co-Producer/Contributing Editor

Joan W. Brannon – Associate Producer/Co-Writer/Director of Photography

Sharon M. Mullally – Editor

Wadia L. Gardiner – Associate Producer/Production Manager

Salamishah M. Tillet – Associate Producer/Director of Archival Research

Amadee L. Braxton – Associate Producer/Archival Researcher

Giscard (JEE EYE ZEE) Xavier – Original Score

Monica Dillon – *NO!* Song

Nikki Harmon – Assistant Director

Mishann Lau – Sound Editor and Re-recording Mixer

Kia Steave-Dickerson – Set Decorator

Scheherazade Tillet – Production Stills Photographer

Traci McKindra – *NO!* Logo Design/Webmaster

SCHOLAR/ACTIVIST ADVISORS

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Kimberly D. Coleman, Ph.D.

Charlotte Pierce-Baker, Ph.D.

Aaronette M. White, Ph.D.

Janelle White, Ph.D.

CREATIVE ADVISOR

Michael Simmons

POST PRODUCTION CONSULTANT

Tina Morton

LEGAL SERVICES

Tonya M. Evans-Walls, Esq., for TME Law

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Biographies of Contributors

PRODUCER/WRITER/DIRECTOR OF *NO!*

Aishah Shahidah Simmons is an award-winning African-American feminist lesbian independent documentary filmmaker, television and radio producer, published writer, international lecturer, and activist based in Philadelphia, PA. In 1992, Aishah founded AfroLez® Productions, an AfroLez®femcentric multimedia arts company committed to using the moving image, the written and spoken word to address those issues which have a negative impact on marginalized and disenfranchised people. Coined in 1990 by Aishah, AfroLez®femcentric defines the culturally conscious role of Black women who identify as Afrocentric, lesbian, and feminist. For three years she co-produced two monthly public television programs for a PBS affiliate in Philadelphia. Her internationally acclaimed short videos *Silence... Broken* and *In My Father's House*, explore the issues of race, gender, homophobia, rape, and misogyny. An incest and rape survivor, she spent eleven years, seven of which were full time, to produce/write/direct *NO! The Rape Documentary*.

Aishah is the recipient of numerous grants and awards including the 2007 International Federation of Black Prides Award; the 2007 Institute on Domestic Violence in the African-American Community Media Award; the 2006 D.C. Rape Crisis Center's Visionary Award; a 2006 grant from the Ford Foundation to support the international educational marketing and distribution of *NO!*; 2006 National Award for Outstanding Response to and Prevention of Sexual Violence from the National Sexual Violence Resource Center; Leeway Foundation's 2005 Transformation Award; an Artist-in-Residency at Spelman College's Digital Moving Image Salon; and several production/post production grants from the Valentine Foundation, the Bread and Roses Community Fund, Astraea Lesbian Foundation for Justice, the Delaware Valley Legacy Fund of the Philadelphia Foundation, and the Gloria Steinem Fund of the Ms. Foundation for Women.

Aishah's essays have been published in several anthologies and journals in the United States, France, and Italy. She has screened her work, lectured on the impact of the intersections of oppressions on women of African descent, and facilitated workshops on how to use cultural work to educate about and heal from sexual violence; and the process of making grassroots social change documentaries to racially and ethnically diverse audiences at community centers, colleges and universities, high schools, juvenile correctional facilities, rape crisis centers, battered women's shelters, and conferences, across the United States, in Hungary, Croatia, France, Italy, The Netherlands, England, South Africa, Kenya, Mexico, and Spain.

AUTHORS OF THE STUDY GUIDE

PRIMARY AUTHOR

Salamishah Tillet, Ph.D., is the co-founder of A Long Walk Home Inc. and the writer and the program director of *A Story of a Rape Survivor (SOARS)*. She is an Assistant Professor of English at the University of Pennsylvania. She received her Ph.D. in the History of American Civilization Program at Harvard University in March 2007. She is a graduate of Brown University where she received a Masters of Art of Teaching in English (M.A.T.) in May of 1997. She is also a graduate of the University of Pennsylvania where she received a B.A. in English and Afro-American Studies in May of 1996. In addition to her work on the Study Guide, Dr. Tillet is also an associate producer and the director of research of *NO!*

www.alongwalkhome.org

SECONDARY AUTHOR

Rachel Afi Quinn has taught students of all ages over the last thirteen years, with a particular commitment to underserved youth. Most recently, she has led college students in service learning programs abroad in Ghana, Ukraine and El Salvador. Since graduating from Wesleyan University in 1999, Rachel spent a year living in West Africa, then several years in San Francisco where her passion for diversity in education led her to documentary film distribution with California Newsreel. Rachel assisted in film promotion and development for the African American Perspectives Collection and the Library of African Cinema and she did outreach to high schools, college campuses, academic organizations and community groups. Currently, Rachel is getting her Ph.D. in the Program in American Culture at the University of Michigan. Her work is on social constructions of race in the African Diaspora, specifically the US and Latin America. She is focused on and committed to diversity in education.

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CONTRIBUTING ESSAYISTS

Gwendolyn Zoharah Simmons, Ph.D., is a feminist scholar of Islam and former SNCC Organizer. She is Assistant Professor of Religion at the University of Florida, where her primary academic focus is on Islamic law and its impact on contemporary Muslim women. She conducted research in Jordan, Egypt, Palestine and Syria on the Shari'ah's impact on women, contemporarily and the women's movements in those countries to change these laws. Dr. Simmons also teaches on the topics of African-American religious traditions and race, religion, and rebellion. She is currently completing a manuscript for New York University Press whose working title is: *Muslim Feminism – A Call for Reform*. Dr. Simmons has a thorough grounding in Sufism (the mystical stream in Islam) having studied for seventeen years with the contemporary Sufi Mystic, Shaykh M.R. Bawa Muhaiyadeen. In addition to her academic and spiritual studies she has a long history in the area of civil rights, human rights and peace work, which includes being a member of the staff of the American Friends Service Committee, a Quaker-based, international peace and justice non-governmental organization for twenty three years.

Tamara L. Xavier, M.Ed., is an avant-garde dance artist who applies deep listening and positive consciousness to the fore. Currently based in Philadelphia, PA, where she is completing a Ph.D. degree in Dance at Temple University. Tamara choreographs innovative dance dramas that raise awareness of current human rights issues and harkens back to Afro-Caribbean mythopoetic imagery. She was initiated into the world of experimental dance films via her collaboration with award-winning filmmaker Tina Morton in Morton's *If You Call Them*. As Director of Choreography for the documentary film *NO!* and Choreographer/Performer in the documentary film *Enemy on the Inside: Who holds you accountable?*, Tamara has had the opportunity to create narrative movement vignettes for Aishah Shahidah Simmons and Grace Poore, respectively, two award-winning women of color film directors and activists committed to breaking the silence around sexual violence endured by women and children. She has performed with maverick artists such as The Hydrogen Jukebox, Leah Stein, Ju-Yeon Ryu, Victoria Rothstein, Monica McIntyre and is showcased in Academy Award®-winning filmmaker Wendy Weinberg's documentary *The Art of Activism*. Her dream choreographic assignment would be to make a dance work with the phenomenal dancers of Urban Bush Women set to lyrics written by Mary J. Blige.

GRAPHIC DESIGNER

Kavita Rajanna is a freelance graphic designer, with a focus on using design as a tool of resistance and storytelling in support of social change. A South Indian with roots across the US South (from Selma to Atlanta) and the Global South (Bangalore), she has extensive experience with community-based and cultural work, having lived and worked in Atlanta, GA and New York City. She currently lives in Philadelphia where she is involved in community-based/solidarity work that supports grassroots movement building.

NO! LOGO DESIGN/WEBSITE DESIGNER

Traci McKindra graduated from Drake University in 2002 with a B.A. in Graphic Design and a specialized minor in Arts Management (with advertising, marketing and management coursework). She is senior art director in the Midwest offices of Integer Group in Des Moines, IA. Traci also freelances as a logo and web designer for Lori Robinson (LoriRobinson.com), Aishah Shahidah Simmons (NOtheRapeDocumentary.org) and National Organization of Sisters of Colors Ending Sexual Assault (SistersLead.org). As a member of St. Paul A.M.E. Church, she serves as a Sunday School teacher, Unity Choir and Praise Team member, and attends the Women's Ministry. Traci (with partner Alesha Hartin) has also done some freelance print design work for the St. Paul A.M.E. Church Transformation Center, a half-way house and social service agency being sponsored by her church. Traci also works in the community as a member of Alpha Kappa Alpha Sorority, Inc. and a spiritual advisor to the Drake Gospel Choir.

COPY EDITOR

Paul Farber is a cultural critic whose writing has appeared in Vibe, Blender, Complex, Philadelphia Weekly, Strut, and Mass Appeal, and on the internet on America Online and Outsports. He is currently a doctoral student in the Program for American Culture at the University of Michigan.

LEGAL SERVICES

Tonya M. Evans-Walls, Esquire, is the managing attorney and principal of TME LAW. She practices in the areas of public finance, intellectual property, literary law, and estate planning. The firm is listed in the Red Book. She is also adjunct professor at York College of Pennsylvania, teaching Music Licensing, Publishing, and Copyright. Ms. Evans-Walls is a poet and the author of Literary Law Guide for Authors: Copyright, Trademark, and Contracts in Plain Language, Seasons of Her and SHINE! Her short story, Not Tonight appears in an anthology titled Proverbs for the People, published by Kensington. www.tmelaw.net

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Aishah is also very appreciative of the hard work and support of the people behind the making of *Unveiling the Silence: NO! The Rape Documentary Study Guide*.

As the primary author, Salamishah Tillet worked tirelessly on the content of this guide, while addressing all of Aishah's requests and editorial comments, under some fairly stringent deadlines. As the secondary author, Rachel Afi Quinn, also worked diligently on the content of the guide, while also participating with the design of the guide. With Aishah's direction and editorial supervision, Salamishah and Rachel created an invaluable resource that enhances *NO! The Rape Documentary* because this study guide serves as a tangible "hands on" educational-activist discussion tool that really encourages viewers to challenge their thinking about heterosexual rape and other forms of sexual violence, while giving a road map on how one can become an active participant in the movements to end all forms sexual violence.

The scholar-activist contributions of Gwendolyn Zoharah Simmons and Tamara L. Xavier added two important components on the critical roles of religion and dance/movement in ending sexual violence. Their contributions are also of special significance to Aishah because, in addition to being Aishah's mother, and comrade in the global movement to end violence against women, Zoharah was the first woman who agreed to be interviewed in *NO!*; and Tamara has been involved with *NO!*, as a co-producer, since its conception in October 1994. Additionally, as the director of choreography of *NO!*, Tamara is responsible for the inclusion of dance in *NO!*

Kavita Rajanna's political artistic eye brought another important dimension to the beautiful look and feel of the design of this study guide.

Paul Farber's editorial pen provided critical assistance to both Salamishah and Aishah as they prepared the guide for final delivery to Kavita.

Tonya Evans-Walls', Esquire, legal expertise and advice made sure that every single legal "T" was crossed and "I" was dotted before this Study Guide went into production.

Traci McKindra's *NO!* logo design; and *NO!* website design and ongoing maintenance gives *NO!* a distinct artistic look and powerful presence in the cyber universe and the real world.

Among many things, were it not for Cornelius Moore, Co-Director of California Newsreel, and Rahdi Taylor formerly Director of Marketing and Communications at California Newsreel at California Newsreel, and presently the Associate Director of Sundance Documentary Film Program; Aishah would not know much less have the pleasure of working with Rachel Afi Quinn.

Wadia L. Gardiner's administrative, logistical, organizational, and managerial support, were invaluable resources and priceless gifts to Aishah.

Monica Dillon's marketing strategies, and more importantly her consistent shoulder to lean on and ear to listen to, were precious gifts to Aishah.

The financial support of Tyree Cinque Simmons aka "DJ Drama", Aishah's brother and ninth birthday present, helped Aishah to give *NO!* the final push across the finish line.

Since *NO!* conception in 1994, Michael Simmons has played a pivotal role in the development, evolution, completion, and international promotion of *NO!*, as the creative advisor, a featured interviewee, and equally as important as Aishah's father and comrade in the global movement to end violence against women.

Since 1992, Dr. Clara Whaley-Perkins has been a critical guide on Aishah's journey called life. Dr. Whaley-Perkins' support created a road map for Aishah to develop compassion and empathy for herself as a survivor and by extension for all women who are survivors.

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*In December 1994, during a scriptwriting workshop at Scribe Video Center, Toni Cade Bambara encouraged Aishah to channel her rage and pain about the rape and sexual assault of women of African descent in the United States of America to images on paper. This channeling enabled Aishah to dig deep into her psychic ancestral memory to create "A State of Rage," a choreopoem, which served as the critical roadmap from which NO! was created. Toni's physical transition happened ten years before Aishah was able to get NO! across the finish line. However, through her invaluable lessons and priceless gift, Toni's Black*feminist*revolutionary*cultural worker*Spirit was with Aishah every step of the way.*

The making of *NO!* has been a hardcore collaborative effort under Aishah's leadership and vision. It literally took an international village to make *NO!* an award-winning, internationally celebrated reality. There are so many women and men who have given their creative, technical, scholarly, activist, and legal expertise behind the *NO!* camera lens. *NO!* would not exist without the support of numerous individuals and institutions. While it is literally impossible to list every single institution and individual who played a role, in one way or another in the making of *NO!* it is very important to Aishah that she list many of the funders and supporters, on both sides of the Atlantic Ocean that played a role in helping her to get *NO!* across the finish line.

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Ras Baraka	Dr. Ibrahim Abdurrahman	Sulaiman Nuriddin	Alvin Starks
St. Clair Bourne	Farajaje'	Jeffrey O. G. Ogbar	Brook Stephenson
Tyree Cinque Simmons/ DJ Drama	Thomas Glave	Eternal Polk	Kalamu Ya Salaam
Ulester Douglas	Byron Hurt	Kevin Powell (Founder)	Yemi Toure
Michael Eric Dyson	Christopher C. Logan	Marcus Reeves	Cheo Tyehimba
Alfred A. Edmonds, Jr.	Erik McDuffie	Michael Simmons	
	Mark Anthony Neal	Tyrone Smith	

NEW YORK CITY NO!™ BENEFIT RECEPTION AND SCREENING

Brookdale Auditorium, Hunter College October 24, 2003

Members of the National Host Committee:

Ta'Juanna D. Anderson	Thomas Glave	C. Nicole Mason	Michael Simmons
Joy Bostic	Farah Jasmine Griffin	Leith Mullings	Barbara Smith
Amadee L. Braxton (Chair)	Beverly Guy-Sheftall	Jill Nelson	Alvin Starks
Farai Chideya	Kim F. Hall	Kathy Perkins	Sister Scholars, NYC
Judy Claude	Linda J. Holmes	Dianne Pinderhughes	Salamishah M. Tillet
Johnnetta Betsch Cole	Del R. Hornbuckle	Kevin Powell	Aaronette M. White
Dana Ain Davis	Gerald Horne	Beth E. Richie	Janelle White
Ulester Douglas	Robin D. G. Kelley	Lynn Roberts	Traci C. West
Michael Eric Dyson	Valentine R. H. King	Tricia Rose	
Torkwase Madison Dyson	Manning Marable	Gwendolyn Zoharah Simmons	

VERY SPECIAL AND COUNTLESS THANK YOU'S

Very special and countless thank you's to all of the featured courageous survivors who entrusted us with their rape and sexual assault testimonies; and to the scholars and activists who generously shared their research, writings, scholarship, and activism both in front of the camera, and behind the camera. (Both listings are in alphabetical order by first name.)

SPECIAL THANKS:

Michael Simmons	Gail Lloyd & Angela Gillem	Rahdi Taylor
Gwendolyn Zoharah Simmons	INCITE! Women of Color Against Violence	Robert J. Brand & Liz Werthan
Monica Dillon	Inelle Cox Bagwell & Pat Clark	Salamishah Tillet &
Tyree Cinque "DJ Drama" Simmons &	Janelle White	Solomon Steplight
Soyini Thwaites	Joan Brannon	Sarah Neuburger
...	Jocelyn Jones-Arnold	Scheherazade Tillet
Aaronette M. White	Joo-Hyun Kang	Sharon LaCruise
Black Men In Support of the Film <i>NO!</i>	Kevin Powell	Tamara L. Xavier
Christie Balka	Linda Perkins	Tina Morton
Clara Whaley-Perkins	Lisa Gilden	UBUNTU
Cornelius Moore	Louis Massiah	Wadia L. Gardiner
Debra Zimmerman	National Host Committee for <i>NO!</i> Benefit	Walidah Imarisha
Dwight Williams	Orlando Bagwell	Yvonne Welbon

COUNTLESS THANKS:

Aaron Burrison	Carla Thompson	Elisa Natali	Joan Morgan
Adenike Walker	Carol Dean	Elsa Barkley Brown	Joanne Vannicola
Adrienne Davis	Carole Crawford	Erik & Marlah McDuffie	John Ali
Ahmeenah Young	Cassandre Xavier	Esohe Aghatise	Johnnetta Betsch Cole
Alexis Pauline Gumbs	Catarina Lizzano	Esperanza Anderson	John T. Dickerson, Jr.
Alice Walker	Celeste A-Re	Etang Inyang	Jules Faloquet
Alicia Beatty	Charlene Gilbert	Evelyne Laurent-Perrault	Julie Dulani
Amadee L. Braxton	Charlotte El Amin	Farah Jasmine Griffin	K. Brent Hill
Anne Cremieux	Charlotte Pierce-Baker	Felicia Webster	K. Maori Holmes
Ashara Ekundayo	Clara Wright	Frederica Massiah-Jackson	Kagendo Murungi
Audree Irons	Clarence Lusane	Friedarika Santaner	Kara Lynch
Ayanna Serwaa	Corey "Spice" Spicer	Gayle Olson	Karen Baker
Ayoka Chenzira	Cristine Bond	George Tomaccio	Karen Singleton &
Bahamadia	Dana Ain-Davis	Gerald Horne	Suraiya Baluch
Barbara Kigozi	Darlene Jordan	Giscard (JEE EYE ZEE) Xavier	Karen Smith
Barbara Kopple	Daviná Stewart	Glenda Gracia	Kavita Rajanna
Barbara Smith	Deborah Coy	Gloria Steinem	Kia Steave Dickerson
Beandrea T. Davis	Deborah Poland	H. Tia Juana Malone	Kim Mayhorn
Bernice Johnson Reagon	Deborah Wyse	Harvey Finkle	Kim Rose
Beth Richie & Cathy Cohen	Delilah Rumburg	Heather Griffin	Kimberly Clark-Carlton
Betty White	Denise Brown	Heba A. Nimr	KJ Mohr
Beverly Guy-Sheftall	Denise C. Jones	Honorée Fanonne Jeffers	Klancy Miller
Bryan Proffitt	Dianne Forte	Jacqui Patterson	Kristina Palmer
Byllye Avery	Dina H. Portnoy	Jaimie Pyle	Larry Olomofe
C. Nicole Mason	Donald White	Jami Sanders	Linda Carranza
Cara Page	Elaine Brown	Janine Spruill	Linda J. Holmes

Lisa Bowleg
Loretta Brown
Loretta Ross
Lori Robinson
Lula Christopher
Lynn Roberts
Madeline Lim
Marcia Pemberton
Marie Ali
Marilyn Robinson
Maristela Smith
Mark Anthony Neal
Marsha Thorne
Men Stopping Violence, Inc.
Michael Hinson
Michele Gibbs
Michelle Coe
Michelle Parkerson
Mishann Lau
Mojisola Sonoiki
Monica Pietrangeli
Monty Yellock
Nadine Houtpankin
Nadine Patterson

Nancy Schwartzman
Nassira Hedjerassi
Nationwide Women's
Program, American Friends
Service Committee
Nia Wilson
Nicole A. Childers
Nikki Harmon
Oliver J. Williams
Oyatunde Amakisi
P. Sagwa Chabeda
Paule Marshall
Philadelphia Independent
Film/Video Association
Rachel Afi Quinn
Rachel Harding
Reanae McNeal
Rebecca Alpert
Reynelda Ware-Muse
Roberta Padovano
Robin Stone
Rosetta Williams
Roxanna Walker-Canton
Ruby Sales &

Cheryl Blakenship
Samiya A. Bashir
Sande Smith
Sandra Lubjinkovich
Sarah Poindexter
Serena Reed
Shannone Holt
Shari Frilot
Sharon Mullally
Shay Mané & Tania Petit
Skye Ward
Sonia Sanchez
Stacey Tolbert
Suheir Blackeagle
Sulaiman Nuriddin
Sylvia Wright
Tamara K. Nopper
Tatiana Houtpankin
Thema Bryant-Davis
Theresa Jaynes
Theresa M. Lewis-King
Third World Coalition,
American Friends
Service Committee

Thomas Glave
Tiona McClodden
Toni Brown
Tonya Evans-Walls
Torkwase Madison Dyson
Traci McKindra
Tracy Sharpley-Whiting
Trina Jackson
Tyrone Smith
Ulester Douglas
Vanessa Agard-Jones
Veruska Bellistri
Veterans of Hope Project
Victoria Robertson
W. Jelani Cobb
Wanda R. Moore
Willie L. Chapman
Women In The Life
Yes to NO! Committee
(Fort Wayne, IN)
Yvonne Bynoe
Zakiya T. Luna
Zami (Atlanta, GA)
Zeinabu irene Davis

IN MEMORY OF:

Lucy Goldsby
Hattie Goldsby Temple
John Temple
"Mother" Robinson
Zebede Robinson
Whitney Simmons
Rhoda Bell Temple Robinson
Hudson Douglas
Jackson Waldo White, Sr.
Henderson Cranford
Mattie Garrett Cranford
Rebecca Garrett Wilson
John W. Simmons
Alice Bostic Simmons
Maggie Pagan White
Major Robinson
Reginald Gennett Simmons
Willie Simmons
Wesley Cranford

Jessie Neal Hudson
Lula Simmons Thompson
Corinne Simmons Trumpler
Ollie B. Smith
Clarence Thompson
Charlie Brown
Mattie Simmons Brown
Lillie Bell Hall
Elizabeth White Paterson
Rebecca White Simmons
Chapman
Helen White
Emma Reid
Cristina Simmons
...
Clara Carter Allison
Wanda Alston
Ella Baker
Toni Cade Bambara

Shani Baraka
Ida Wells Barnett
Rosemary Cubas
Ossie Davis
Maria Carla Gerbasi
Sakia Gunn
Fannie Lou Hamer
Saralee Hamilton
Lorraine Hansberry
Rosemarie Freeney Harding
Essex Hemphill
Billie Holiday
Jacquetta Holley
Rayshon Holmes
Joan Howard
Zora Neale Hurston
Dorothy "Dottie" Jones
Maggie Jones
June Jordan

Coretta Scott King
Roz Leonard
Audre Lorde
William "Bill" Meek, Sr.,
Barbara Moffett
Vernon James Morris
Jane Motz
Pat Parker
Ma Rainey
Beah Richards
Marlon T. Riggs
Beverly Robinson
Ruby Doris Smith Robinson
Tyree Scott
Nina Simone
Bessie Smith
Harriet Tubman
Sojourner Truth
Shelley Zinzi Taylor

Notes



The Rape Documentary Study Guide

www.NoTheRapedocumentary.org • contact@notherapedocumentary.org



Notes

WHAT PEOPLE ARE SAYING ABOUT **NO!**:

If the Black community in the Americas and in the world would save itself, it must complete the work this film begins.

– Alice Walker, Pulitzer Prize Winning Author, *The Color Purple*

I have seen a lot of documentaries about sexual violence in my 15 years as a film programmer, and '**NO!**' is by far the most well made, riveting, and poignant... The strength of '**NO!**' in reaching its viewers is significant, it's scope and ability to compel are astounding – all women can relate to this film.

– KJ Mohr, Film & Media Arts Programmer, National Museum of Women in the Arts

This DVD helps raise awareness about sexual assault and violence. Especially useful for counselors working with high-school and college students facing similar pressures and situations.

– Booklist

The notion "speaking truth to power" has been a hallmark of Black political struggle in the United States, but it has been increasingly clear that "speaking truth" was often solely reserved for Black men, especially when Black men themselves were the subject of scrutiny. In the spirit of women like Anna Julia Cooper, Mary Church Terrell, Zora Neale Hurston, Audre Lorde, Toni Cade Bambara, Pat Parker, June Jordan and Michele Wallace, filmmaker Aishah Shahidah Simmons dares to "speak truth to power" with the emphatic power that the very exclamation **NO!** is intended to convey.

– Mark Anthony Neal, Scholar and Author, *New Black Man*

The Power of **NO!** lies not just in regaining lost voices, but in re-visioning and repositioning Black women's history and current reality... One of the strengths of the film is that it does not show the women broken. They come across as whole human beings with agency and insight.

– Walidah Imarisha, *Left Turn Magazine*

Given the level of violence against women in this country, we owe it to ourselves and to future generations not to turn our backs on this film. For in ignoring this film we would once again be ignoring the voices of women.

– Kevin Powell, Activist and Author, *Who's Gonna Take the Weight: Manhood, Race and Power in America*

With the eye of a poet and the rigor of a sociologist, Aishah Shahidah Simmons exposes an ugly reality of sexual violence. This is cinematic activism at its finest, as it is both a call to action and an expertly constructed documentary.

– Gerald Horne, Scholar and Author, *Race Woman: The Lives of Shirley Graham DuBois*

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