



Discussion Guide

Season 3.0, 2011

Nora (Zimbabwe), 35 minutes

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Introduction

This guide contains suggested discussion questions to orient viewers and discussion facilitators on how best to frame conversations about the films featured in AfroPoP: The Ultimate Cultural Exchange, Season 3 (2011).

First there is a short list of general discussion questions that can be used to initiate a discussion of all the films after the screening or broadcast. These general questions provide a solid platform for channeling the immediate emotional response of the audience into a collective experience or narrative.

After the General Discussion Questions, each of the AfroPoP films contains content for a discussion guide to frame the historical, aesthetic and emotional reactions of the viewer in a participatory way.

GENERAL DISCUSSION QUESTIONS

Prior to screening the film, remind the audience that there will be a discussion afterwards (with the filmmaker if s/he is in attendance). It's generally a good idea to start the discussion immediately after the film with a few broad questions.

Following are some suggestions:

- What are your immediate reactions to this film?
- What did you learn from this film?
- Describe a moment in the film that you found particularly moving. What was it about that scene that was especially compelling to you?



NORA

A Film by Alla Kovgan, David Hinton & Nora Chipaumire

<http://www.movementrevolutionafrica.com/nora/>

TIME: 35 minutes

Targeted Audience

- Zimbabwean exiles living in the US
- African Immigrants
- Dance community
- African-American intellectuals.

Film Summary

Nora is based on true stories of the dancer Nora Chipaumire, who was born in Zimbabwe in 1965. In the film, Nora returns to the landscape of her childhood and takes a journey through some vivid memories of her youth. Using performance and dance, she brings her history to life in a swiftly moving poem of sound and image. The result is a film about family dramas, difficult love affairs and militant politics, which moves back and forth between the comic and the tragic, the joyful and the mournful. It is a film about a girl who is constantly embattled - struggling against all kinds of intimidation and violence - but who slowly gathers strength, pride and independence. Shot entirely on location in Southern Africa, “Nora” includes a multitude of local performers and dancers of all ages, from young schoolchildren to ancient grandmothers, and much of the music is specially composed by a legend of Zimbabwean music.

For Discussion

- In this film there are many challenges to conventional definitions of gender, narrative, even time. What were the ways that the film asked you to participate in seeing things in a new way?
- Born at a pivotal dawning of conflict in Zimbabwe’s political struggles, how does Nora’s personal history operate as a vehicle for a larger story of independence and the quest for self-determination?
- At one point in the film, Nora shares that she grew up surrounded by women when it was her father who was raising her. What do you think she means?
- What are the more universal aspects of Nora’s particular personal history that beckon viewers’ engagement?
- Nora states that she was a dance born “by the side of the road.” In the metaphorical

sense, where was this “road” leading? Did she eventually embark on it? Where did it take her?

- Who were the key figures in Nora’s life as she was growing up? In what ways did they influence the kind of person Nora became?
- Describe the elements of contrast in Nora’s telling of the relationship with the bishop’s son. For example, there are peaceful and serene flowers along with an obvious violent struggle. How do the contrasts construct a drama of emotions?