Daughters of the Dust (112 minutes) Daughters of the Dust tells the story of three generations of Gullah women at the turn of the 20th century and focuses on the family's migration from the Sea Islands, South Carolina to the American mainland. Against the wishes of the family matriarch, Nana, the younger Peazants are planning to leave the island for the mainland. Viola Peazant, who has turned her back completely on the African folk-ways still practiced by Nana, is elated at the family's decision to “cross-over” and has brought a photographer to capture the event for posterity. However, the going-away picnic draws two unexpected guests: Yellow Mary Peazant, who has been away in Cuba for many years, and her companion Trula. While the majority of the family does cross over to the mainland in the final scene, there is resolution in the syncretism of modernity with African ritual, and in the decision of several Peazants to remain behind with Nana.

Within our Gates (90 minutes) is a 1920 silent race film that dramatically expresses the racial situation in America during the violent years of Jim Crow, the Ku Klux Klan, the Great Migration, and the emergence of the “New Negro”. The story focuses on an African-American woman who goes North in an effort to help a minister in the Deep South raise money to keep a school open for poor Black children. Her romance with a black doctor eventually leads to revelations about her family's past that expose the racial skeletons in America's closet, most famously through the film's depiction of a lynching. Produced, written and directed by novelist Oscar Micheaux, it is the oldest known surviving film made by an African-American director.

Once upon a time...When We Were Colored (112 minutes) This film relates the story of a tightly connected Afro-American community informally called Colored Town where the inhabitants live and depend on each other in a world where racist oppression is everywhere, as told by a boy called Cliff who spent his childhood there. Despite this, we see the life of the community in all its joys and sorrows, of those that live there while others decide to leave for a better life north. For those remaining, things come to a serious situation when one prominent businessman is being muscled out by a white competitor using racist intimidation. In response, the community must make the decision of whether to submit meekly like they always have, or finally fight for their rights.

The Language You Cry In (52minutes) Tells an amazing scholarly detective story that searches for -and finds- meaningful links between African Americans and their ancestral past. It bridges hundreds of years and thousands of miles from the Gullah people of present-day Georgia back to 18th century Sierra Leone. It recounts the even more remarkable saga of how African Americans have retained links with their African past through the horrors of the middle passage, slavery and segregation. The film dramatically demonstrates the contribution of contemporary scholarship to restoring what narrator Vertamae Grosvenor calls the "non-history" imposed on African Americans: "This is a story of memory, how the memory of a family was pieced together through a song with legendary powers to connect those who sang it with their roots."