

14-13a.

LSC Use Only Proposal No: _____	UWUCC Use Only Proposal No: 73-470	Senate Action Date: App 2/3/15
LSC Action-Date: App 12/4/14	UWUCC Action-Date: AP 1/20/15	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Mary Beth Leidman	Email Address mbleid@iup.edu
Proposing Department/Unit Communications Media	Phone 7-2492

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

<input type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input checked="" type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input checked="" type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: COMM 380 The History of African Americans in Film

Proposed course prefix, number and full title, if changing: _____

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input type="checkbox"/> Knowledge Area	<input type="checkbox"/> Global and Multicultural Awareness	<input type="checkbox"/> Writing Across the Curriculum (W Course)
<input checked="" type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input checked="" type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

3. Other Designations, as appropriate

<input type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
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4. Program Proposals

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input checked="" type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	4/10/13
Department Chairperson(s)	<i>[Signature]</i>	4-10-13
College Curriculum Committee Chair	<i>[Signature]</i>	5-21-13
College Dean	<i>[Signature]</i>	5-22-13
Director of Liberal Studies (as needed)	<i>[Signature]</i>	12-4-14
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sechrist</i>	1-20-15

Received

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JAN 21 2015

DEC 4 2014

MAY 24 2013

Liberal Studies Liberal Studies

Liberal Studies

I. Cover Page

Part II

I. Catalog Description

COMM 380: The History of African Americans in Film 3c-01-3cr

Traces the historical development of the roles of African Americans in film.

Examines the early stereotypic portrayals of this group, the origins of these stereotypes, and the ongoing changes, positive and negative, that have occurred regarding the media representation through research, film, and archetypal analysis, observation, and discussion. The new generation of African American filmmakers and their creative efforts to promote more realistic portrayals are analyzed.

II. Course Outcomes and Assessments (Expected Undergraduate Student Learning Outcomes -- EUSLO)

Objective 1: To explain and analyze the origin and development of stereotypes from the antebellum period to the present.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to demonstrate an understanding of the historical precedents which act as a background for images portrayed in media and film.

Objective 2: To identify the archetypal roles assigned to African Americans and give past and present examples in film.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to develop a critical, working knowledge of role portrayals seen in media and film as well as be able to articulate characteristics and categories.

Objective 3: Develop improved basic research and writing skills.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to develop web based and library based academic research skills and organize writing to reflect finding.

Objective 4: Develop the ability to work in small groups.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to share information about topics collegially and develop consensus to share information within a large group setting.

Objective 5: Describe the basic concepts of cooperative education

Expected Student Learning Outcome 5:

Informed Learners, Empowered Learners

Rationale: Assignments require students to work cooperatively to communicate and share information with each other to accomplish in-class goals related to analysis criticism

Objective 6: Develop improved ability to articulate and explain stereotypes.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to identify and explain racial stereotypes, how they are perpetuated in Hollywood cinema, and how they may impact perceptions of race.

Objective 7: Describe the basics of market forces which balance economics and creative endeavors.

Expected Student Learning Outcome 1, 2:

Informed Learners, Empowered Learners

Rationale: Assignments require students to analyze the necessity for audience acceptance and attendance and support of media and film.

Objective 8: Discuss the relationship(s) between cultural diversity and American Society

Expected Student Learning Outcome 1, 2, 3:

Informed Learners, Empowered Learners, Responsible Learners

Rationale: Assignments require students to understand the underpinnings of American Society the many racial and ethnic groups, including African Americans which are portrayed in media and film.

III Detailed Course Outline

A. Course Introduction (1 hour)

B. Reading: Bogle Chapter 1: *Black Beginnings: from Uncle Tom's Cabin to The Birth of a Nation* (3 hours)

1. The Tom
2. The Coon
3. The Mammy
4. The Tragic Mulatto

View: *Birth of a Nation*

C Reading: Bogle Chapter 2: *Into the 1920s the Jesters* (3 hours)

The Jazz Singer

1. Allen Hoskiss
2. Black Jester
3. Blackface fixation
4. *Heart of Dixie*
4. Nina Mae McKinney

View: Excerpts from: *Our Gang*

D Reading: Bogle Chapter 3: *The 1930s: The Servants* (3 hours)

1. Louise Beavers

2. Clarence Muse
3. *Green Pastures*
4. Paul Robeson
4. Bill Robinson
5. Stepin' Fetchit

View: Excerpts from: *The Littlest Rebel*

E. Exam 1 (2 hours)

1. Review Session
2. Exam 1

F. Reading: Bogle Chapter 4: *The Interlude: Black-Market Cinema* (3 hours)

1. Race Movies
2. The economics of the Negro movie industry
3. Oscar Micheaux
4. Lincoln Motion Picture Company
5. Edna Morton
6. Reol

View: Excerpts from : *Within Our Gates and Midnight Rambles*

G. Reading: Bogle Chapter 5: *The 1940s: the New Negroes, and the Problem People* (3 hours)

1. The Negro Entertainment Syndrome
2. The New Negroes
3. Huckfinn Fixation
4. The Problem Picture Period
5. Lena Horne
7. *Pinky*

View excerpts from: *Song of the South* and *Home of the Brave*

H. Reading: Bogle Chapter 6: *The 1950s: Black Stars*:(3 hours)

1. Ethel Waters
2. Dorothy Dandridge
3. Sidney Poitier
4. *Member of the Wedding*
5. *Porgy and Bess*

View: Excerpts from *Stormy Weather* and *Carmen Jones*

I. Reading: Hansberry *A Raisin in the Sun* (3 hours)

1. Character Analysis
2. Plot Analysis
3. Reflection of the decade

View: *A Raisin in the Sun*

J. Exam 2 (2 hours)

1. Review Session
2. Exam 2

K. Reading: Bogle Chapter 7: *The 1960s: Problem People into the Militants* (3 hours)

1. Ossie Davis
2. Jim Brown: Black Buck Hero
3. The New Style Black Film
4. Black Like Me
5. *One Potato, Two Potato*
6. The Headstrong Militants

View excerpts from *Putney Swope*

J Reading: Bogle Chapter 8: *The 1970s: Bucks and a Black Movie Boom* (3 hours)

1. Melvin Van Peebles
2. Cicely Tyson
3. Richard Pryor
4. Blaxploitation
5. Urban Buck Drama
6. Crossover film
7. Black Athlete

View excerpts from *Super Fly* and *Shaft*

K. Reading: Bogle Chapter 9: *The 1980s: Black Superstars and the Era of Tan* (3 hours)

1. Age of the Hybrid Stereotype
2. Era of Tan
3. Interracial Buddy Pictures
4. Multinational
5. Louis Gossett
6. Eddie Murphy
7. Gene Wilder and Richard Pryor
8. Whoopi Goldberg

View excerpts from *Silver Streak* and *Stir Crazy*

L. Reading: Walker *The Color Purple* (3 hours)

1. Character Analysis
2. Plot Analysis
3. Reflection of the decade

View: *The Color Purple*

M. Reading: Bogle Chapter 10: New Stars, New Filmmakers, a New African Cinema (3 hours)

1. Spike Lee
2. Shondra Rhimes
3. *Boyz N the Hood*
4. *Jungle Fever*
5. Tyler Perry

View excerpts from : *Bamboozled*, *Do The Right Thing*, *Grey's Anatomy*

N. Review (1 hour)

O. Culminating Activity (2 hours)

1. Final Exam

IV. Evaluation Methods

1. Three examinations (45% total; 15% for each exam): two during the semester and a third during final exam week. Exams are objective and include True/False and Multiple Choice questions.

Information Literacy – EUSLO II – Informed Learner and Responsible Learner

2. Book Analyses: (20% total; 10% for each essay) Students are required to write two (2) analyses, one each about *Raisin in the Sun* and another about *The Color Purple*. They are to be three (3) pages and explore the characters in the texts, how they are portrayed and the narrative development as it pertains to the image(s) of African Americans in the times represented.

Information Literacy – EUSLO II – Informed Learner and Responsible Learner

3. Attendance/Participation (5%): Class includes class discussion and group activities on a weekly basis. Attendance and participation in class activities is crucial to understanding and application of course concepts. Students are expected to share information and ideas about topics collegially and develop consensus to share information within a large group setting.

Information Literacy – EUSLO II – Informed Learner and Empowered Learner

4. Analytic Essay (20%): Students are required to develop and write a critically, and historically-based 12-14 page term essay that which explores a complex issue arising from this course. By complex it is meant that students may do a biography of an individual but they can expect no more than a “C” for such an effort. A good example of a complex topic is “The Growth of Opportunities for African –American Actresses in the 1990s,” or a comparison of stereotypes seen in mainstream films, etc. You will be required to develop a topic and an overview before starting on the actual essay.

The essay must contain at least six different sources, three of which cannot be taken from the Internet. Do not expect that you can Google all of your sources or just blindly list sources. Each source must be footnoted at least twice within the body of the paper. Your opinions and observations count. The instructor wants to learn something new from reading your essay.

Information Literacy – EUSLO II – Informed Learner, Empowered Learner, and Responsible Learner.

5. Reflection Assignments: (10%) Occasional written homework that require students to reflect on the content and relevance of particular African American Films.

Grading Scale

Assignment/Activity/Exam	Percentage of Grade
Exams	45%
Book Analyses	20%
Analytic Essay	20%
Informal Homework Assignments	10%
Attendance/Participation	5%

V. Example Grading Scale

All assignments follow a standard grading scale:

A	90-100%
B	80-89%
C	70-79%
D	60-69%
E	Below 60

VI. Undergraduate Course Attendance Policy

The University's attendance policy as outlined in the Undergraduate Catalog will be followed,

VII. Required Textbook(s), Supplemental Books and Readings.

Textbook:

Boggle, D. *Toms, Coons and Mullatoes, Mammies and Bucks* (2003)
Continuum Publishing, New York. ISBN 0-8264-0578-9

Supplemental Texts:

Hansberry, L. *A Raisin in the Sun* (1958) Random House, New York
Note: Any edition is acceptable

Walker, A. *The Color Purple*, (1985) Pocket Books, New York.
Note: Any edition is acceptable

VIII. Special Resource Requirements

None.

IX. Bibliography

Berger, J. (1988). *Ways of seeing*. London: Pelican.

Berry, T.S. & Berry, V.T. (2001). *The 50 most influential black films: A celebration of african-american talent, determination, and creativity*. New York: Kensington Publishing Corp.

Bogle, D. (2003). *Toms, coons, mulattoes, mammies, & bucks: An interpretive history of blacks in american films* (4th ed.). New York: Continuum.

Entman, R.M. & Rojecki, A. (2000). *The black image in the white mind: Media and race in america*. Chicago: The University of Chicago Press.

Hansberry, L. (1988). *A raisin in the sun*. New York: Signet.

MacDonald, J.F. (1992). *Blacks and white tv: African-americans in television since 1948* (2nd ed.). Chicago: Nelson-Hall Publishers.

Sterin, J. Charles. *Mass media revolution*. Pearson, 2011.

Vivian, John. *The media of mass communication*, 10th ed. Pearson, 2010).

Part III.

1. Summary Of Proposed Revisions

1. Objectives: revised course objectives to align with the Expected Undergraduate Student Learning Outcomes (EUSLO) for Liberal Studies Electives focused on Information Literacy.
2. Updated required textbook to reflect most recent edition of title currently in use.
3. Updated non-textbook reading to commonly used text.
4. Updated bibliography to reflect most recent titles/editions.
5. Updated course outline to reflect texts currently in use, and to address recent developments in media technology.

2. Justification/Rationale for the Revision

The course is currently approved as a Liberal Studies Elective, and is being revised to meet the new curriculum criteria for this category.

The course meets literacy objectives by teaching students to critically engage with film, particularly in regard to how film represents race and ethnicity, understanding the rationale for such representations, and how they impact audiences. In addition, course readings, films, and lectures emphasize the relationship between media and society, noting how changes in social, cultural, and political values are often reflected in film's representations of race.

3. Old Syllabus of Record

LSC Use Only
Number: 192
Submission Date: _____
Action Date: _____

UNIVCO USE Only
Number: 94-74
Submission Date: App 4/11/95
Action Date: Senate App 5/2/95

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Gwendolyn Willis, Ph.D Phone 357-2492
Department Communications Media

II. PROPOSAL TYPE (Check All Appropriate Lines)

 COURSE Suggested 20 character title

New Course* CM 380 The History of African Americans In Film
Course Number and Full Title and Television

 Course Revision Course Number and Full Title

Liberal Studies Approval + CM 380 The History of African Americans In
Course Number and Full Title Film and Television

 for new or existing course

 Course Deletion Course Number and Full Title

 Number and/or Title Change Old Number and/or Full Old Title

New Number and/or Full New Title

 Course or Catalog Description Change Course Number and Full Title

PROGRAM: Major Minor Track

 New Program* Program Name

 Program Revision* Program Name

 Program Deletion* Program Name

 Title Change Old Program Name

New Program Name

III. Approvals (signatures and date)

Department Curriculum Committee Department Chair

College Curriculum Committee College Dean

+Director of Liberal Studies (where applicable) *Provost (where applicable)

*revised
4-3-95*

COURSE ANALYSIS QUESTIONNAIRE

Section A: Details of the Course

A1. CM 380 The History of African Americans in Film and Television is proposed for inclusion in the Liberal Studies course list and is designed for students in any major. The course is the only one of its kind in the entire university that is an indepth examination of the history and contributions of African Americans in mass communication, specifically film and television. The academic needs are fulfilled by this 'cultural exposure' and adding 'cultural diversity' to the list of Liberal Studies offerings. Each time the course has been offered in its experimental form, I have witnessed the students' enthusiasm and fascination with the subject. Most students, and in some cases all, have never heard of people like Nina Mae McKinney, Spencer Williams, and Bill 'Bo Jangles' Robinson, nor have they seen movies like Oscar Micheaux's Lying Lips, or Lena Horne in Cabin in the Sky. This course exposes students to the part of film and television history that is usually never told.

A2. CM 380 does not require changes in the content or catalog descriptions of other courses.

A3. The course was offered in Spring '94, Fall '94, and is currently being offered (Spring '95). It is a CM 481 Special Topics course and was/is offered to determine, as well as generate, student interest in the topic and to correct any flaws in course design and/or methodology.

A4. The proposed new course is not a dual-level course.

A5. CM 380 can not be taken for variable credit. It is designed as a three (3) credit course.

A6. After checking Peterson's Guide I could find no evidence of a course offered whose content covers a complete history of African Americans in film and television. Additionally, no institution within commuting distance of IUP offers such a course. Pitt offers a course titled Black Film, but it is not an interpretive history.

A7. Neither the content nor the skills of the proposed course are recommended or required by a professional society, accrediting authority, law or other external agency.

Section B: Interdisciplinary Implications

B1. The course will be taught by one instructor.

B2. On February 28, 1995 I met with Dr. Tom Slater of the English Department regarding CM 380. He reviewed the proposed syllabus and is very excited about the course. He enthusiastically supports the course and will be sending the

committee a letter of support in the very near future.

B3. Seats in this course will be made available to students in the School of Continuing Education.

Section C: Implementation

C1. Adequacy of Resources

Faculty: The course can be taught by faculty members with advance preparation.

C2. Space: No additional space is needed.

Equipment: The only equipment required are a VCR and television monitor. These are available within the department or through Media Resources.

Laboratory Supplies and Other Consumable Goods: N/A.

Library Materials: Library holdings include some of the movies and texts used for this course. I have already submitted requisitions for several texts and video tapes. I also use movies from my personal collection which I have been building for the past year.

Travel Funds: N/A.

C3. None of the resources for this course are grant funded.

C4. I am hoping that one (1) section will be offered each semester. The first time the course was offered (Spring 1993/94), it was offered as a special topics course with 22 students enrolled. Since it was a CM offering, many students outside of the department were not aware that the course was open to them as well. This past semester (Fall, 1994), the course was inadvertently omitted from the Scheduling Catalog making enrollment dependent on signs that were placed in the halls of Stouffer. Eighteen (18) students were enrolled and I have received very positive student feedback. I am confident that the course will generate a great deal of interest and enthusiasm as a Liberal Studies offering (See Attachments).

C5. See C4.

C6. The course is designed to accommodate 25 students per section. The planned number is not limited by the availability of any resources. Any number greater than this would impact negatively on the course objectives and evaluation procedures.

C7. To my knowledge, there are no enrollment limits or parameters recommended for a course of this nature by any

professional society.

Section D: Miscellaneous

See proposed syllabus and Liberal Studies proposal.

CM 380 HISTORY OF AFRICAN AMERICANS
IN FILM AND TELEVISION

PROFESSOR: Dr. Gwendolyn Willis
129 Stouffer Hall
357-2492 (Secretary)
357-3779 (Office)

OFFICE HOURS: See office door

REQUIRED TEXTS:

Bogle, Donald. (1989). *Toms, coons, mulattoes, mummies, and bucks: An interpretive history of blacks in American films. (New Expanded Edition).* New York: The Continuum Publishing Company.

Dash, Julie. (1992). *Daughters of the dust (1st Edition).* New York: The New Press.

Jackson, Carlton. (1993). *Hattie (2nd Edition).* Lanham, MD: University Press of America.

SUGGESTED READING:

Bogle, Donald. (1980). *Brown sugar: Eighty years of black female superstars (2nd Printing).* New York: Da Capo Press, Inc.

Cripps, Thomas. (1993). *Making movies black: The Hollywood message movie from WW2 to the civil rights era (1st Edition).* New York: Oxford University Press, Inc.

Dates, J. L., & Barlow, W. (Eds.). (1990). *Split image: African Americans in the mass media (3rd Printing).* Washington, DC: Howard University Press.

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3cr
3c-ol-3sh

CATALOG DESCRIPTION:

CM 380 The History of African Americans in Film and Television
Prerequisite: None

Traces the historical development of the roles of African Americans in film and television. Students examine the early stereotypic portrayals of this group, the origins of these stereotypes and the ongoing changes, positive and negative, that have occurred regarding the media representation through research, film and archetypal analysis, observation, and discussion. The new generation of African American film makers and their creative efforts to promote more realistic portrayals are analyzed.

COURSE OBJECTIVES:

Upon completion of this course, students should:

1. be able to trace the origin and development of stereotypes from the antebellum period to the present.
2. be able to identify the five archetypal roles assigned to African Americans and give past and present examples in film and television of each.
3. have developed/improved basic research and writing skills.
4. have developed/improved public speaking skills.
5. have developed/improved their ability to work cooperatively in groups and solve problems.

METHOD OF INSTRUCTION:

The course is structured to facilitate dialog and the expression of opinions, ideas, and observations. The class will consist of lectures, readings, discussions, media analysis, research, writing assignments, group activities, a major group project, and a final examination.

ASSIGNMENTS:

All assignments must be typed, stapled (if more than one page) and handed in on time. **NO EXCEPTIONS!** If you miss a class, you are responsible for all information given and/or due. Late assignments **cannot** be accepted (without written verification) and a grade of F will be awarded for that assignment. All assignments are due at the **BEGINNING** of class. All quizzes will be given at the **BEGINNING** of class. Your quiz grade will be lowered by one letter grade if you are late. Students are expected to have read the assigned chapter(s) **BEFORE** class. **DO NOT SLIDE ASSIGNMENTS UNDER MY OFFICE DOOR.** Please identify all of your assignments with your name, SS#, course and assignment title.

There are seven assignments, six quizzes, and a final exam.

ASSIGNMENT #1 BIOGRAPHY

Each student is required to do research on a famous African American actor, actress, writer, or director in film or T.V. and write a 5-10 page biography. It should include personal background information, an analysis of roles with regard to archetype, and information regarding the societal climate/attitudes during that time. The paper should have at least 3 references. The required class texts can not be counted as one of the three references. 75 POINTS.

ASSIGNMENT #2 REACTION PAPER: HATTIE

You are required to read *Hattie: The Life of Hattie McDaniel* and write a 5 page reaction paper discussing the book's impact on your thinking, knowledge, and belief's regarding Hollywood and the movie making business. 50 POINTS.

ASSIGNMENT #3 REACTION PAPER: THE LITTLE RASCALS

Each student is required to view Hal Roach's *OUR GANG SERIES* and respond to the following using complete sentences and paragraph form.

Part I Railroading

1. Describe Farina in terms of the pickaninny stereotype.
2. Does this character have any redeeming qualities? If so, what are they?

3. In *Ethnic Notions*, Turner offers some very vivid descriptions of the media images of black children, as well as their psychological impact. Analyze Farina's dilemma with regard to Turner's interpretation.
4. Compare and contrast Farina with another archetype as defined by Bogle.

Part II A Lad and a Lamp

1. What are the negative stereotypes introduced at the beginning of this short and how are they reinforced?
2. What positive qualities, if any, does Stymie exhibit?
3. Explain Cotton's dilemma and why this would be offensive?

Part III

Do you agree or disagree that Hal Roach's treatment of African American children in his *Our Gang* series was "liberal"? Give evidence to support your opinion.
40 POINTS.

ASSIGNMENT #4 ARCHETYPAL ANALYSIS: LITTLE RASCALS (1994)

Each student is required to write a 5 page paper comparing and contrasting the current movie *Little Rascals* with Hal Roach's work in terms of archetypes.
50 POINTS.

ASSIGNMENT #5 REACTION PAPER

Each student is required to write a reaction paper to *IMITATION OF LIFE*. The paper should be no less than 3 pages long and should include an archetypic description of the major characters, the film's emotional impact on you, and the past and present societal implications. Use specific examples as evidence to support your opinion. 30 POINTS.

ASSIGNMENT #6 GROUP PROJECT

Each group is required to do a 30 minute presentation to the class about any aspect of the history of African Americans in film and T.V.. The presentation should reflect substantial research and knowledge regarding

the subject. Be as creative as you would like by using video, slides, role-play, discussion, readings audio, artifacts, etc. Each student will also be required to evaluate the group and the contributions of each member. 100 POINTS.

ASSIGNMENT #7 DOD CHARACTER ANALYSIS

Each student is required to write a paper which analyzes the main characters, comparing and contrasting them with the five archetypes. The paper should be no less than 3 pages in length. 30 POINTS.

REVISION

Each student has an opportunity to revise/edit one of the following assignments and resubmit it for an improved grade on that assignment: 1,2,3,4,5, or 7.

EVALUATION

Assignment 1	75 points
Assignment 2	50 points
Assignment 3	40 points
Assignment 4	50 points
Assignment 5	30 points
Assignment 6	100 points
Assignment 7	30 points
Quizzes	60 points
Final Exam	100 points

Since it has been my experience that students fail to keep up with the reading assignment, bi-weekly quizzes will be given.

TOTAL POINTS POSSIBLE 535

The following standard grading scale will be used:

481-535 points	A
428-480 points	B
374-427 points	C
321-373 points	D
320 and below	F

CLASS SCHEDULE (3 hours/week)

WEEK 1	INTRODUCTION TO THE COURSE ETHNIC NOTIONS	
WEEK 2	CHAPTER 1 BIRTH OF A NATION	QUIZ
WEEK 4	CHAPTER 2 LITTLE RASCALS/AMOS 'N ANDY	
WEEK 5	CHAPTER 3 JUDGE PRIEST	QUIZ
WEEK 6	CHAPTER 3 CONTINUED IMITATION OF LIFE	
WEEK 7	CHAPTER 4 LYING LIPS	QUIZ
WEEK 8	CHAPTER 5 STORMY WEATHER	
WEEK 9	CHAPTER 6 CABIN IN THE SKY	QUIZ
WEEK 10	CHAPTER 7 A RAISIN IN THE SUN	
WEEK 11	CHAPTER 8 SUPERFLY	QUIZ
WEEK 12	CHAPTER 9 SOLDIER'S STORY	
WEEK 13	DAUGHTERS OF THE DUST	QUIZ
WEEK 14	ANALYSIS OF CURRENT TELEVISION PROGRAMMING	
FINALS WEEK	GROUP PRESENTATIONS/FINAL EXAM COURSE WRAP-UP	

HAVE A SAFE AND PROSPEROUS BREAK

SELECTED BIBLIOGRAPHY

- Burnett, C. (Director). (1990). To sleep with anger [Film]. Los Angeles, CA: Columbia Tristar Home Video.
- Campbell, L. (1983). Reinventing our image: Eleven black women film makers. Heresies, 4(2), 58-62.
- Canaby, V. (1989, January). Mississippi burning: A painful time. New York Times, p. 13.
- Collins, P. H. (1991). Black feminist thought: Knowledge, consciousness, and the politics of empowerment (pp. 67-90). New York, NY: Routledge, Chapman, and Hall, Inc.
- Dash, J. (Director). (1991). Daughters of the dust [Film]. New York, NY: Geechee Girls Productions.
- Ebert, R. (1991). Roger Ebert's movie home companion 1991 edition (p. 228). Kansas City: Andrews and McMeel.
- Ely, M. P. (1991). The adventures of Amos 'n Andy: A social history of an American phenomenon (pp. 215-216). New York: Macmillan.
- Gitlin, T. (1985). Inside prime time (p. 125). New York: Pantheon Books.
- Glenn, L. (1963, September). Hollywood change: Negroes gain in a new movie and elsewhere, New York Times.
- Greene, B. (1990, January). Audience will find the right movie (p. 1). Chicago Tribune.
- Hudlin, W. (Producer), & Oliver, D. (Co-producer). (1983). Colors [Film]. New York, NY: Black Filmmaker's Foundation.
- (1939). Judge Priest [Film]. Dallas, TX: Alternative Videos, Distributor.
- Kael, P. (1988, December). The current cinema. The New Yorker, pp. 73-75.
- (1994). The little rascals [Film].
- Mapp, E. (1973). Black women in films. Black Scholar, 4, (6-7), 42-46.
- Mapp, E. (1972). Blacks in American films: Today and yesterday (p. 68). Metuchen, NJ: Scarecrow Press.

Micheaux, O. (Director). (1939). Lying lips [Film]. North Hollywood, CA: Timeless Video, Inc., Distributor.

Minnelli, V. (Director). (1943). Cabin in the sky [Film]. Culver City, CA: MGM/UA Home Video, Inc. and Turner Entertainment Co.

Moses, W. J. (1993). Black messiahs and Uncle Toms: social and literary manipulation of religious myth (pp. 12-13). University Park: Pennsylvania State University Press.

Nelson, R. (1963, September). Considering the lilies of the field, New York Times.

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Catalog Description

Traces the historical development of the roles of African Americans in film and television. Examines the early stereotypic portrayals of this group, the origins of these stereotypes, and the ongoing changes, positive and negative, that have occurred regarding the media representation through research, film, and archetypal analysis, observation, and discussion. The new generation of African American filmmakers and their creative efforts to promote more realistic portrayals are analyzed.

Answers to Liberal Studies Course Approval General Information

1. Across instructors and sections, course objectives for COMM 380 remain consistent. Syllabi are collected each semester and available for faculty to view in departmental office. Other resources (classroom activities, assignments, etc.) are readily shared among instructors. When taught by graduate teaching assistants, TAs meet regular with a faculty mentor to ensure oversight and consistency.
2. Throughout the course, readings and discussions address issues related to women, and minorities and to the diversity in American society. These include: portrayals and perpetuation of racial stereotypes in mass media; how media has acted as a conduit for both the perpetuation and the dispelling of racial stereotypes through advertising and other media, populations disenfranchised by lack of access to technology; historical treatment of minorities by the entertainment industry; and importance of diverse voices in mass media.
3. Current supplemental text is *Blacks and white TV: African Americans in television since 1948* by J. Fred MacDonald. The book examines the history of African Americans on broadcast television and the difficulties encountered throughout the past 60 years. The book complements course content in two ways. First, it is historical in its organization and descriptions of television programming development. Secondly, it gives concrete examples of how African Americans were finally able to make inroads on television both in front and behind the camera.
4. COMM 380 addresses both audiences (a general student audience and majors). To accommodate both groups the course is offered to the general population but most often taken by juniors and seniors. That being the case, the typical student is a Communications Media major with approximately 10% being Pan-African Studies minors as well as others simply interested in the topic. This audience was taken into consideration in designing the course initially and in this revision as regards appropriate content, evaluation, and objectives.