Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: COMM 380: The History of African-Americans in Film

Instructor(s) of Record: Dr. Mary Beth Leidman

Phone: 724-357-2492   **Email:** mbleid@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. **How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?**
   Dr. Leidman specializes in the use of media for the purposes of education and holds certification as an Instructional Technology Specialist through the Pennsylvania Department of Education. Additionally, Dr. Leidman has extensive experience in the television industry and has been the lead instructor for COMM 380 for more than 10 years.
   Additionally, the College of Education's Distance Learning Technician will be providing support, training, and advisement to Dr. Leidman in her development and teaching of the course. This will be done through weekly phone contact/meetings and the development of a course facilitator's manual, which will assist the instructor in prepping and implementing the course.

2. **How will each objective in the course be met using distance education technologies?**
   In addition to the content presented through course texts and film resources, this course makes extensive use of WebCT and its features, including tests/quizzes, assignments, discussions, and content modules. WebCT features have been supplemented by Turnitin, anti-plagiarism software, and StudyMate, software used to create interactive study tools. The content modules provide content overviews to engage the students, detailed lesson outlines to clearly convey the expectations for each week's activities, and opportunities for students to review and work with or practice concepts and skills they have learned in each lesson.

   A more detailed explanation of how each course objective will be met using distance education technologies is provided in the following items:

   1. *Trace the origin and development of stereotypes from the Antebellum Period to the present.*— The course content modules and course texts and films will introduce students to this material. The concepts presented will be reinforced through class discussions held through LMS discussion boards and StudyMate review exercises. Student learning will be assessed using discussions, online tests, and the term essay project.

   2. *Identify the five archetypal roles assigned to African-Americans and give past and present examples in film and television of each.*—The course content modules and text will introduce students to this material. The concepts presented will be reinforced through class discussions held through LMS discussion boards and StudyMate review exercises. Student learning will be assessed using discussions, online tests, and the term essay project.

   3. *Develop/improve basic research and writing skills.*—The term essay project has been designed to assist students in developing research writing skills. Students will complete the term essay in parts and submit them for instructor and peer review. This process will use discussion boards, chats, e-mail, and other methods as needed to conduct peer review and to provide feedback to students with regard to research. Turnitin will also be used to assist student in improving their writing.

4. *Develop/improve public speaking skills.*—Students will be given instruction for completing the presentation component and expectations through online content modules. Students will create a presentation in audio (minimum requirement) or video and upload it to WebCT for instructor evaluation. The instructor will provide feedback regarding student performance on the presentation.

5. *Develop/improve their ability to work cooperatively in groups and solve problems.*—Students will be asked to work in groups throughout the semester to prepare of discussion and through peer review. The method of this interaction will be determined by the students. The means to conduct these interactions via computer-mediated means will be provided in the design of the online course and may include e-mail, discussions, and chat. Students may also choose to communicate via telephone or other means. Outcomes of this group work will be measured through the group contribution in leading discussion topics and peer review work.

3. **How will instructor-student and student-student, if applicable, interaction take place?**
Throughout the course, students will carry on interaction with the instructor through discussions in which the instructor will provide elaboration and feedback regarding student observations and knowledge creation. The instructor will also provide feedback on module writing assignments to assist students in preparing for the term essay. Finally, the instructor will interact with students by offering online office hours and scheduled phone/chat sessions or e-mail correspondence with students as needed by appointment.

Students will be required to interact with one another through the weekly discussions designed to review introductory material. Students will also participate in small group projects, including group discussion preparation and peer review of writing.

4. **How will student achievement be evaluated?**
Student achievement will be evaluated using a variety of evaluation techniques that include the following:

Discussions—Students will be required to post to discussion boards. Discussions are designed around key topics in the course and texts and films. Student participation and expectations for posting have been outlined in the course syllabus. Course discussions are also designed to allow students to receive feedback regarding course content.

Group Projects—Students will collaborate in groups to generate material for class discussions and will be charged with organizing the discussion and selecting key points to discuss with guidance from the instructor.

Tests—Students will take WebCT tests as a means of assessing their understanding and acquisition of the basic concepts of from the texts and films presented in the course.

Weekly Homework Assignments—Students will complete weekly homework assignments and participate in discussion based on these assignments in order to receive feedback to further expand their understanding of the issues of race in film history.

The Color Purple Report/Presentation—Students will complete a report consisting of two parts. Part 1 is an analysis of Alice Walker's *The Color Purple*. Part 2 will examine the differences between the book and the film. Between these two projects, students will be asked to develop a five-minute video presentation in which they highlight one of the following components of the book—character analysis, plot analysis, construction analysis, and historical analysis.

Term Essay—Students will apply their knowledge of race in film history to prepare draft materials and a 15-18-page culminating project that examines an element of this history.

5. **How will academic honesty for tests and assignments be addressed?**
Students will be reminded of IUP's policies regarding academic integrity and honesty at the onset of the course through a printed policy included in the course syllabus and a "signed" commitment in the form of a WebCT survey in the course prework.

Honor Statement

- *I, the student taking these quizzes, am properly registered for this course and am the student who has permission to access these quizzes.*
- *I acknowledge that during the time I am taking any quiz I have no outside help from any other person in developing my answers to the questions.*
- *I understand that I am permitted to use only the materials named by my instructor in completing these quizzes.*
- *I will not print all or part of any quiz.*
- *I also agree that while taking and after completing and submitting these quizzes I will not share information about them, including the questions, with anyone else.*
- *I further agree that if I violate any aspects of this code, either in form or spirit, that I am subject to a failing grade on the quiz or quizzes and/or a failing grade in the course. In addition, the instructor may file charges against me with the Indiana University of Pennsylvania Judicial Board.*

- Written Work and Term Essay—At the onset of the course, students are asked to complete an informal written activity. This activity is used as a baseline writing sample for the purposes of comparison throughout the semester.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

PLEASE NOTE: The following have been attached to accompany the proposal:
- The most current copy of the syllabus of record. (Note: This is in an older format than the one currently required by UWUCC).
- Online version of the syllabus
- Screen capture of the COMM 380 WeCT course homepage
- Compiled sample of the first three COMM 380 WebCT lessons
- Mock-ups of the COMM 380 StudyMate activities (to be introduced in the later modules of the course).

Step Two: Departmental/Dean Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

_____   9-24-08
Signature of Department Designee   Date

Endorsed: _____   9-24-08
Signature of College Dean   Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: ☒ Positive (The objectives of this course can be met via distance education)

☐ Negative

Gail S Sechrist   10/14/08

Signature of Committee Co-Chair   Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

☒ Approved as distance education course   ☐ Rejected as distance education course

Signature of Provost   Date

Forward form and supporting materials to Associate Provost.

Online Syllabus

COMM 380
The History of African-Americans in Film

Instructor: Dr. Mary Beth Leidman
Office Number: G-16A Stouffer Hall
Office Address: 1175 Maple St.
Indiana, PA 15705
Phone: 724-357-5763
E-Mail: mbleid@iup.edu

Online Office Hours:

Course Description | Course Objectives | Texts and Materials | Required Technology Skills and Software |
Technical Support | Participation Requirements |
Grading | Student Evaluation | Course Schedule | Bibliography | Appendix-Student Outcomes Assessment Matrix

Course Description
Title: The History of African-Americans in Film
Credits: 3 credits
Prerequisites: N/A
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.
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Course Objectives
At the end of this course, the student should be able to

1. Trace the origin and development of stereotypes from the Antebellum Period to the present.
2. Identify the five archetypal roles assigned to African-Americans and give past and present examples in film and television of each.
3. Develop/improve basic research and writing skills.
4. Develop/improve public speaking skills.
5. Develop/improve their ability to work cooperatively in groups and solve problems.

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Texts and Materials
Required

Bogle, D. (2003). *Toms, coons, mullatoes, mammies, and bucks: An interpretive history of blacks in american films.* New York: Continuum Publishing.
Walker, A. (1985). *The color purple.*
Pugliese, D.J. (Director), & Newsom, T. (Producer). (2003). *A century of black cinema* [Motion picture]. United States: Passport Video.
Computer Microphone and/or web cam--We will be using these to record your presentation later in the course.
Sound recording software is required; video capture software is optional.
Access to the following videos: *Birth of a Nation, The Jazz Singer* (1927), *The Littlest Rebel, The Green Pastures* (1936), *Midnight Rambles, Within Our Gates, Song of the South, Home of the Brave, A Raisin in the Sun, Carmen Jones, Porgy and Bess, Putney Swope, Shaft, Blazing Saddles, Silver Streak, The Color Purple, Malcolm X, Bamboozled.*

Required Technology Skills and Software
Technology Skills
Students enrolled in this course should possess the following technology skills:

   Include list of required technology skills to be successful in the course. You will want to determine this based on the technologies used in the course. Some examples are included below:
   The ability to acces information via the Web
   The ability to use WebCT system and associated tools, including discussion/chat, quizzing, and assignment submission features
   The ability to use word processing software and to save in desired formats
   The ability to use Internet communication tools
   The ability to demonstrate netiquette (appropriate online conduct)

Software
The following software is required in order to view course content and to participate in planned course activities. If you do not have this software currently loaded on your computer or are unsure, you can download the software for free by clicking on the following links:

Adobe Reader
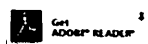
Flash Player

Technical Support
To obtain technical support for computer issues related to this course, please contact Indiana University of Pennsylvania's student helpdesk at 724-357-4000 between 7 a.m. and 6 p.m. Eastern Time. You should be prepared to give specific details regarding your technical issue(s), including what you were doing before the error occurred and the exact text of any error messages received.
If you experience issues outside of the normal helpdesk hours, you can also submit your error via e-mail at it-support-center@iup.edu or via electronic form available online at http://www.iup.edu/itsupportcenter/lmshelp/default.aspx.

Participation Requirements
Course Participation
Because this is an online course, we will be making extensive use of the online learning management system (WebCT). Course modules will be assigned on a weekly basis according to the Course Schedule and include objectives, lesson guide, and expectations for completing homework assignments and other assessments. You are expected to actively participate in all aspects of the course. This includes completion of assigned readings, homework assignments, and tests or quizzes and participation in online discussions. Course weeks run Saturday through Friday, with *Friday at midnight Eastern Time*
as the deadline for making postings/submitting the week's assignments. All work assigned during the weekly course module(s) must be turned in by this deadline; *late work will not be accepted.* It is suggested that you read through all course content in the week's assigned module(s) to get a feel for that is expected during the course week and to help you plan your time wisely.

For course discussion, you must post at least twice to the discussion boards as required. You are also expected to read all postings for the week's discussions. The instructor will be assigning groups to serve as the weekly discussion leaders. These groups are responsible for beginning the discussion each week. This means prior to your group's assigned week, you will have to prepare your discussion items so that you are ready and can post to the discussion boards at the beginning of the course week.

Online Etiquette

Discussion, chat, and e-mail spaces within this course are for class purposes only unless otherwise stated. Please remember to conduct yourself collegially and professionally. Unlike in the traditional classroom setting, what you say in the online environment is documented and not easily erased or forgotten. The following netiquette guidelines should be followed for this course:

- Avoid using ALL CAPS, sarcasm, and language that could come across as strong or offensive.
- Read all postings before posting your responses to discussion topics so as to not repeat information.
- Keep chat comments brief and to the point. If longer comments are necessary, use <more> to indicate lengthy messages and <end> when you are finished.
- Focus on one topic at a time when chatting or posting to discussions.
- Remember that, unlike in face-to-face learning environments, what you say in discussions and chats is documented and can be revisited. Choose your words and discussion topics carefully.
- Course e-mail should only be used for messages pertaining to the course. Please refrain from sending forwards, jokes, etc. within course e-mail.

Students with Disabilities
If you are a student who has a documented disability and need special accommodations, the instructor will work with you to provide reasonable accommodation to ensure you a fair opportunity to perform in the class. Please advise the instructor in the first week of the semester regarding the disability and the desired accommodations.

Academic Integrity Policy
Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the instructor of this course and that you agree to follow the rules and expectations set up therein. Academic integrity means:

- Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.
- Using unauthorized materials and resources during quizzes and tests.
- Possessing course examination materials without the prior knowledge of the instructor.
- Plagiarizing which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge without attribution to their originators.
- Engaging behaviors that are disruptive or threatening to others.
- Using computer technology in any way other than for the purposes intended for the course.

Please note that IUP faculty uses a variety of technologies to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's full policy on academic integrity is available in the Undergraduate Catalog under Academic Policies or online at http://www.iup.edu/registrar/catalog/default.aspx.

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Student Evaluation
The following methods will be used to evaluate student performance:

Homework	10 X 20 = 200
Tests	3 X 200 = 600
The Color Purple Report/Presentation	1 X 200 = 200

Individual Term Essay	1 X 400 = 400	
Class Participation	1 X 100 = 100	
Total Possible Points	1500	

Grading

Grades are calculated by totaling the points received on all class participation and assignments and dividing the number by the total points possible. The resulting percentage determines the letter grade, based on the scale below:

90%-100% = A

80%-89% = B

70%-79% = C

60 %-69% = D

Below 60% = F

Incomplete Grades

Incomplete grades will only be granted only in the event of "major life crises." The instructor reserves the rights of judgment as to what qualifies as a "major life crisis."

Withdrawal Grades

According to IUP policy, if you wish to receive a wtihdrawl (W) grade for the course, you must do so by the University deadline for processing withdrawals, which can be found on the IUP URSA page in the academic calendar. Students who fail to withdraw by the deadline must file for a deadline waiver through the dean of his or her college and provide documentation of catastrophic circumstances preventing the student from completing the course/semester. In the event withdrawal would be required, failure to process a withdrawal will result in a failing grade for the course.

Disagreement with Awarded Grade

If you disagree with the awarded grade or feel an error exists in the grade calculation, please contact your instructor to arrange a conference regarding your grade.

Changes

Once earned grades have been recorded, they may be changed only in the case of clerical and/or calculation error or in the event of a successful grade appeal. It is not appropriate to change a grade based upon options, such as supplemental assignments, that are not equally available to all students. The deadline for corrections of clerical and/or calculation errors is the end of the next regular (fall/spring) semester after the grade has been awarded.

Course Schedule

Prior to course	Module 0: Introduction to COMM 380
Week 1	Module 1: Bias and the Communications Model and Module 2: Stereotypes
Week 2	Module 3: Black Beginnings and Term Essay Part 1: Group Brainstorm
Week 3	Module 4: The Decade of Prosperity
Week 4	Module 5: The Servants
Week 5	Module 6: The Servants
Week 6	Module 7: The Interlude: Black Market Cinema, Exam I, and Term Essay Part 2: Term Essay Proposal

Week 7	Module 8: The Entertainers; *The Color Purple* Introduction	COMM 380 Distance Education Proposal 10
Week 8	Module 9: The Black Stars	
Week 9	Module 10: Problem People and Militants and Term Essay Part 3: Term Essay Draft	
Week 10	Module 11: Bucks and Black Movie Boom	
Week 11	Module 12: Black Superstars and the Era of Tan	
Week 12	Module 13: New Stars, New Filmmakers, and a New African-American Cinema; *The Color Purple* Final Project	
Week 13	Module 14: The Present and Beyond	
Week 14	Exam III and Term Essay Part 4: Final Paper	

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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.

Walker, A. (1982). *The color purple*. New York: Pocket Books.

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Appendix—Student Outcomes Assessment Matrix

COE&ET Conceptual Framework	Program Objectives	Course Objectives	Assessment Technique
1,2,3	1,2,3,4	1	Homework, Class Discussion/Participation
1,2,3	1,2,3,4	2	Tests, Book Report, Class Discussion/Participation
1,2,3	1,2,3,4	3	Homework, Individual Term Essay
1,2,3	1,2,4	4	Presentation
1,2,3	1,2,4	5	Class Discussion/Participation

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Syllabus of Record

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. (1994). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of blacks in American films.* (New 3rd 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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CATALOG DESCRIPTION:

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.

PURPOSE OF THE COURSE:

The primary purpose of this course is to create an awareness of the stereotypes and their origins of African Americans in film and T.V. from the antebellum period to the present. Additionally, the course provides an opportunity for students to develop and enhance their research, analytical, and writing skills by completing assignments in and out of class. Participation in small and large group discussions, in addition to the 30 minute presentation will enable students to develop/improve their ability to speak in front of a group.

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.

CLASS ATTENDANCE:

You are strongly advised to attend *all classes and actively participate*. You are responsible for all assignments due and given in your absence. You are also expected to be on time for class. Punctuality is extremely important so please make a sincere effort to be on time.

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. 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 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. 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 sterotype.

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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 con-
trasting 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.

THE FINAL EXAM WILL BE GIVEN DURING FINALS WEEK.

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
Final Exam	100 points
Participation	25 points

TOTAL POINTS POSSIBLE   500

The following standard grading scale will be used:

90% and above	A
80% – 89%	B
70% – 79%	C
60% – 69%	D
59% – below	F

PLEASE BE ADVISED THAT I RESERVE THE RIGHT TO REVISE THE COURSE
AT ANY TIME.

CLASS SCHEDULE

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SEPTEMBER	1	INTRODUCTION TO THE COURSE *ETHNIC NOTIONS*
	6/8	CHAPTER 1 *BIRTH OF A NATION*
	13/15	CHAPTER 2 *LITTLE RASCALS/AMOS 'N ANDY*
	20/22	CHAPTER 3 *JUDGE PRIEST*
	27/29	CHAPTER 3 CONTINUED *IMITATION OF LIFE*
OCTOBER	4/6	CHAPTER 4 *LYING LIPS*
	11/13	CHAPTER 5 *STORMY WEATHER*
	18/20	CHAPTER 6 *CABIN IN THE SKY*
	25/27	CHAPTER 7 *A RAISIN IN THE SUN*
NOVEMBER	1/3	CHAPTER 8 *SUPERFLY*
	8/10	CHAPTER 9 *SOLDIER'S STORY*
	15/17	*DAUGHTERS OF THE DUST*
	22/24	NO CLASS--HAPPY THANKSGIVING!
	29	ANALYSIS OF CURRENT TELEVISION PROGRAMMING
DECEMBER	1/6/8	GROUP PRESENTATIONS 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.

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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 Filmaker'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.

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Stone, A. (Director). (1943). Stormy weather (Film). Los Angeles, CA: Fox Home Video, Distributor.

9.

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New York: Bantam Doubleday Dell Publishing Group, Inc.

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fiction in contemporary hollywood (pp. 5-9). Trotter Institute
Review, 4.

Van Peebles, M. (Director). (1991). New jack city [Film].
Burbank, CA: Warner Brothers, Inc.

Vidor, K. (Director). (1929). Hallelujah [Film]. Los
Angeles, CA: MGM/UA Home Video and Turner Entertainment.

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in Uncle Tom's cabin and the early Afro-American. In E. J.
Sundquist (Ed.), New essays on uncle tom's cabin (p. 46).
Cambridge: Cambridge University Press.

Sample Modules

2. Overview

Overview

Welcome to COMM 380: The History of African-Americans in Film and Television (HAAFT). This course is designed to introduce you to the sizable contributions which the Black Community has made to the world of media and how television and film reflected their roles in American Society. My name is Mary Beth Leidman, and I will be your professor for this course.

HAAFT endeavors to explore the societal underpinnings which has resulted in the sometimes dearth of media material accurately depicting African-Americans. The student is encouraged to question, research, and make judgments about how stereotypes were established and are presently being destroyed in films and television. We examine the history of individual eras, both internal and external to the African-American communities and then attempt to understand the significance of the resulting media. There are no absolute answers as to "why" something happened. However, there are often questions which make rise to other questions, somehow leading the student down the path to thoughtful intellectual inquiry and observations. HAAFT is a course exploring and understanding the development of American society through understanding the pivotal roles which African-Americans have interwoven in our societal culture.

As we begin HAAFT, you will need to complete this introductory module to become familiar with the course expectations and policies as well as to gain a better understanding of what we have planned in the coming weeks.

Welcome, and I look forward to working with you.

Sincerely,

Mary Beth Leidman

3. Objectives

Introduction to COMM 380

Objectives

At the completion of this unit, the student will

- Demonstrate an understanding of the course syllabus.
- Commit to the expectations set forth in the syllabus and course introduction.
- State his or her goals and expectations for the course.

4. Lesson

Introduction to COMM 380

Lesson Guide

Prior to the first day of class, you will want to familiarize yourself with the course policies and expectations. I am aware that just as I have expectations for you, you have expectations and goals for what you would like to accomplish as part of this course. The sections below summarize what you need to do to inform yourself of course policies and to let me know how I can best assist you in meeting your goals for this course. This lesson must be completed prior to the first official day of classes.

Course Policy Review
Read the syllabus by clicking this link (will open in a new window) or by clicking syllabus link in the Course Menu on the left-hand side of the COMM 380 WebCT course page (will open the file in the WebCT window). Please read carefully and note any questions you may have regarding course policies and expectations, schedules, etc. Any questions you have should be sent to your instructor via IUP e-mail. At the completion of this module, you will be asked to commit to course policies.

Course Goal Statement
Begin thinking about what you would like to accomplish in this course. At the completion of this module, you will be asked to write and submit to me a goal statement detailing what you would like to get out of the course. More details for what to include in the assignment, the format, and how to submit it will be included at the end of the module.

Course Materials
If you have not done so, you should purchase the course materials listed in the course welcome letter and/or course syllabus. Special instructions for purchasing some material may be included in these documents as well.

5. Assessment

Introduction to COMM 380

Assessment

Prior to the first official day of class, complete the following items:

Commitment to Course Policies
The activity in this section can be accessed by clicking on the Tests/Quizzes link on the Course Menu at left or by clicking on the Quiz link in the Action Menu above. The syllabus represents a contract between you and the instructor. Your response is not being graded, this is simply a way for you to sign off that you understand the policies set forth in the syllabus and that you agree to follow them. If you have any questions regarding this procedure, please feel free to contact the instructor by the method set forth in the course syllabus.

Written Goal Statement
This activity will assist the instructor in helping to facilitate your learning throughout the semester. The paper should be at least three paragraphs consisting of at least three sentences each and should address the following questions:

- Why did you choose to take this class?
- What do you hope to get out of this class?
- What do you think you will get out of the class?

Papers should be typed and saved in Rich Text Format (.rtf). The file should be named using the following naming convention [last name and first initial]goal (i.e., SmithJgoal).

Submit papers via the Assignment drop box. The Assignment drop box area can be accessed by clicking the Assignment link in the course menu at left or by clicking on the Assignments icon on the course's main page. The assignment is listed as Module 0: Goal Statement.

Getting to Know You
Post a brief introduction of yourself to the course discussion board. In this introduction, speak about yourself in ethnic terms and discuss your heritage.

Bias and the Communication Model

Overview

True Story
Three students, two American and one Saudi, met at a local restaurant. The students conversed about a variety of topics. During the conversation, one American student referred to the Middle East. The other American student, the girlfriend of the Saudi student, pointed out the use of the term "Middle East" and noted that the term might be inappropriate. The subject of the conversation then turned to the term and why it might be inappropriate.

The Saudi student pointed to the American student and asked a series of questions:

Saudi: Where is the Middle East?

American: East of here. East of the United States?

Saudi: Where is it for me? Am I from the United States?

American: No.

Saudi: Where am I from?

American: Saudi Arabia.

The conversation blossomed into a discussion. For the American, Saudi Arabia was east of the United States. The Saudi pointed out that Saudi Arabia could either be east or west of the United States. He also pointed out that for Saudi's no such thing as the Middle East existed because their country was neither east nor west of the region referred to as the Middle East located within the region. What the Saudi student was pointing out was a bias. What the American student was demonstrating was a bias that assumed that all of the world referred to as the region surrounding Saudi Arabia as the Middle East, when, in fact, the Middle East is a term that defines a region of the world in relation to the positioning of the United States, rather than by defining its location in terms that could be universally defined no matter where one was situated in the world. For example, a better way of defining the location of Saudi Arabia might be stating "Asia:" or more specifically "Southwest Asia".

The use of the term Middle East is a bias that is prominent in American media. We hear or read about the Middle East in the news, even our textbooks refer to this region of southwestern Asia. What other biases might be reproduced in the media? How is it that some biases that can be so obvious are able to slip under our radars? In this module we will discuss the elements of communication and attempt to determine where in this process bias might occur.

3. Objectives

Bias and the Communication Model

Objectives

At the completion of this unit, the student will

- Define bias.
- Demonstrate an understanding of of the Transactional Communication Model.
- Summarize how cultural beliefs and differences influence communication.
- Analyze an example of biased communication.

4. Lesson (Page 1 of 2)

Bias and the Communication Model

Lesson Guide (Page 1 of 2)

This module consists of a series of activities to help us understand bias and the communications model. Our aim to begin to think of bias in terms of communication, how bias can affect communication, and how we might begin to short-circuit the process. This exploration can be divided into three main questions:

- What is bias, and from where does it come?
- How does bias impact communication?
- Where can bias enter into the communications process?

The following sections describe the different steps in the process by which we will explore the answers to these questions.

Step 1: What Is Bias?
For this step, you may do a simple search on the Web. Remember to locate the information on at least three sources to assist you in building a more accurate defintion. Among the things you will want to identify through this search is not just a definition of bias but types of bias and ways in which bias can manifest itself. This will help you to come to a more complete definition of bias. You will be using this definition in the evaluation activities of this module.

5. Lesson (Page 2 of 2)

Bias and the Communication Model

Lesson Guide (Page 2 of 2)

Step 2: Review the Communication Model
Communication models provide a simplistic way of explaining the complex process of communication. These simplistic explanations of the process can help us to dissect a communication to determine why it was or was not effective and where the communication went wrong. For this step in the process, we will examine and review communication models. As you do so, think about where in the process the bias, according to your definition, might arise and affect the communication.

The Communication tutorial is available at http://pirate.shu.edu/~yatesdan/Tutorial.htm. The tutorial is a Flash presentation and requires Adobe Flash Player, which can be downloaded from http://www.adobe.com. A Text-Only Transcript of the Communication tutorial (pdf) is available by clicking here.

Step 3: Dissecting Bias in Communication
Based on the definition of bias that you developed in Step 1, think of a communication that you either participated in or witnessed. Make note of the answers to the following questions:

- What bias appeared in the communication? How did bias manifest itself in communication?
- In terms of the process of communication, where did this bias appear?

We will be using the material completed in the three steps previously described to begin our discussion of bias and stereotypes, themes which will carry through the remainder of the course. Details of what you will need to do with the information is provided in the Assessment section of this module.

6. Assessment

Bias and the Communication Model

Assessment

Bias Discussion
In this module, you should have completed the following:

- Developed a definition of bias.
- Developed your own personal example of bias in communication.
- Analyzed a communication in terms of the bias presented and attempted to locate the bias in terms of the communication model.

Using this information, you are expected to contribute at least three posts to the course Discussion Boards. The posts are as follows:

- Post 1--Share with the class your definition, brief narrative of your communication, and your analysis of where in the communication process.
- Posts 2 and 3--Respond to as at least two of the situations posted by your peers. In these posts, you may consider contributing to and/or commenting on the following:
    ○ How complete is his or her definition of bias? Does it fully take into account what bias is?
    ○ What insights can provide as to his or her analysis of the communication?
    ○ Do you agree with his or her assessment regarding where in the communication the bias occurs? Why or why not?

COMM 380: The History of African-Americans in Film
Communication Tutorial Transcript Handout

Communication is a process. It evolves. It is not static. It can further be defined as a system of component parts that can be studied. Models are one way to examine the different parts of the communication process. The parts interact with each other and are dependent on each other. They are also subject to the environment within which they exist. Cultures, individuals, and languages are in a constant state of flux—they evolve.

The communication process starts with communicators. Effective communication is not possible without a shared field of experience. Communicators must share common symbols for effective communication to take place. Communication will be affected by the participants' background elements. The background elements rest in the participants' shared field of experience and can include emotional and physical states, communication skills, self-concepts, gender, culture, expectations, attitudes, and memory.

Communication takes place within a context. The context is the physical setting, the relationship details, and the culture within which an exchange takes place. Along with the particular situation, these elements all influence the way messages are interpreted.

Communicators both send and receive messages. These messages are transmitted through a channel. The channel can refer to a vehicle for sensory perception, such as sound or light waves, or it can refer to the medium through which the message is delivered, such as TV, radio, or magazines. The message must travel through a channel to be perceived. This perception takes place through the five senses (sight, sound, taste, touch, smell)

Before a message can be sent (transmitted), the idea, thought, or feeling being communicated must be encoded. Through encoding, the sender transfers the meaning in his or her mind into a commonly understood set of symbols, such as letters, words, or visual signs or images.

The message is then transmitted verbally and non-verbally. Articulation, diction, pronunciation, as well as tone of voice, rate, and volume contribute to the effectiveness of the message.

NOTE: All behavior communicates. Communication can be intended and unintended. You cannot NOT communicate while being perceived by another person. Messages can be verbal or nonverbal. Messages include both content and relationship dimensions.

Once the message is perceived by the receiver, it must be decoded from the transmitted set of symbols into meaning in the receiver's mind. Although we rely on an agreed-upon set of symbols to communicate, meaning is not in the message but in the message user.

Communicators obtain feedback to ensure the message was received. Responding to a message can also be referred to as reaction or adaptation.

Noise is any interference with the message. Noise can be internal, such as when a person's mind starts to wander during a conversation or lecture. Noise can also be external. For example, distractions in the environment, such as the sound of an air conditioner, people talking in the background, or the sight of something happening outside a window. Noise can also be semantic. That is, something in the language that distorts the message for the receiver.

Linear communication is one-way communication, such as a book, TV, or a magazine ad, where no immediate feedback is possible. The linear communications model begins with the sender and receiver in a context surrounded by their respective fields of experience. The communicator (sender) takes the meaning, encodes it, and transmits it through a channel to the receiver. The receiver then perceives this message, decodes it, and derives the meaning from it. Noise can present itself at any point in this process preventing the message from being encoded or perceived correctly. The individual's field of experience also will influence the encoding and/or the decoding of the message.

Interactional communication is two-way communication, such as having a telephone conversation of exchanging instant messages. In these modes of communication, the messages are sent and received one at a time. In interactional communication, the sender and receiver takes turns in the roles of sender and receiver. The process begins with the communicators and their individual fields of experience in context. One communicator begins as the sender, taking meaning, encoding, and transmitting it as a message through a channel. The other communicator assumes the role of receiver and perceived the message, decodes it, and derives meaning from it. Once the receiver derives meaning from the message, he or she then becomes the sender encoding and transmitting a message that is sent back through a channel. This message is now called feedback. Once the other communicator receives the message, he or she perceives it, decodes it, and makes meaning out of it. The process then begins again and continues until the communication between the sender and receiver cease. Noise can present itself at any point in this process as well, preventing the message from being encoded or perceived correctly. Individual fields of experience also play a role in the encoding and/or decoding of the message.

Transactional models depict face-to-face communication where verbal and nonverbal messages can be sent and received simultaneously. The transactional model of communication is much the same process as interactional communication. Again, the communicators are in context and bring their fields of experience. Once communicator sends a message that is perceived, decoded, and is made meaningful by the other communicator who then encodes and transmits feedback. This process then continues until it is extinguished. The difference in the transactional model is that while the process is taking place, the communicators are also sending nonverbal messaged back and forth to one another.

Tutorial Quiz
Use the questions below to review the information presented in this tutorial.

Linear communication includes feedback.
A. True
B. False

Correct answer: B. False

Channel refers to the physical setting of the communication exchange.
A. True
B. False

Correct answer: B. False

Context can include relational and situational dimensions.
A. True
B. False

Correct answer: A. True

Meaning is in the message user.
A.   True
B.   , False

Correct answer: A. True

The process of creating language from meaning is called
A.   Encoding
B.   Decoding
C.   Transmission
D.   Channeling

Correct answer: A. Encoding

The communicator's background influences include which of the following?
A.   Context
B.   Channel
C.   Noise
D.   Culture

Correct answer: D. Culture

Noise can be internal, external, semantic.
A.   True
B.   . False

Correct answer: A. True

Interactional communication includes newspapers, books, and TV.
A.   True
B.   False

Correct answer: B. False

Messages can be transmitted both verbally and non-verbally.
A.   True
B.   False

Correct answer: A. True

Communicators obtain feedback to ensure the message was received.
A.   True
B.   False

Correct answer: A. True

Overview

Think for a moment about high school and movies about high school. In these films, there is often an array of stock character types. The character type might include jocks, nerds, preps, techers, stoners, gangstas, and rebels.

Just by the mention of each of character types above, most of them probably conjured up some image in your mind. The image you had is probably very similar to the image that at least one, probably even more of your classmates had. These terms and their associated qualities and characteristics make up what we call stereotypes. A stereotype is a general way to describe a group of people. This may include identifying a group with common character traits, common characteristics, and, in the case of this course, common images. In this module, we will discuss stereotypes, and particularly the stereotypes demonstrated throughout the history of African-American cinema.

Before continuing, take five minutes. In that time write down as many stereotypes of which you can think. We will be contributing these to the discussion at the end of this module. All stereotypes are fair game. The purpose of this activity is not to offend anyone. We are looking to explore our shared field of experience.

3. Objectives

Stereotypes

Objectives

At the completion of this unit, the student will

- Identify the different black stereotypes in early films.
- Characterize each stereotype by its common elements.

4. Lesson

Stereotypes

Lesson Guide

In this module, we will begin examining the African-American representations in film and the stereotypes that pervade these representations. As part of this module, complete the following activities:

Video and Study Guide
Watch *Black Hollywood: The Way It Was*. As you view the film, complete the study guide to accompany the documentary. You should type your responses in a word processing program. When saving the file, use the following file name [last name, first initial] BlackHollywood (e.g., SmithJBlackHollywood) and save the file in Rich Text Format (.rtf). This file will be submitted via the WebCT Assignment Dropbox under Black Hollywood Study Guide.

African-American Stereotypes List
Make a list of the stereotypes featured in the history of African-American cinema from *Black Hollywood: The Way It Was* along with some characteristics for each. We will be posting these lists to the discussion board to establish the different trends of stereotypes in the films.

5. Assessment

Stereotypes

Assessment

During this module, you completed activites examining various examples of stereotypes. Please complete the following activities:

Stereotypes Discussion Thread
In the overview to this module, you were asked to generate a list of stereotypes. Please contribute your list to the discussion thread labeled Stereotypes. Near the end of the course week check back and comment on the patterns that you see emerging in the list. Why is it important for us to be aware of the different stereotypes that exist?

Video Study Guide
Submit your word processed responses to the study guide for *Black Hollywood: The Way It Was*. When saving the file, use the following file name [last name, first initial] BlackHollywood (e.g., SmithJBlackHollywood) and save the file in Rich Text Format (.rtf). This file will be submitted via the WebCT Assignment Dropbox under Black Hollywood Study Guide.

African-American Stereotypes
While watching *Black Hollywood: The Way It Was*, you should have made note of the various African-American stereotypes presented throughout film history and some of their common characteristics. You should post your list of stereotypes and characteristics to the discussion board titled African-American stereotypes. We will use these to create a master list of stereotypes that we will revisit throughout the semester.

Throughout the course, we will be examining the history, status, and stereotypes surrounding African-Americans in the media, specifically film. While this course gives an overview of the history of African-Americans in film, there are multiple elements and areas within the long history of African-Americans in films that require more attention and can be further explored. The Term Essay is designed to allow you explore an area of your interest and to demonstrate your understanding of media research and criticism.

Four modules will be presented throughout the course to provide you guidance in completing each component of the Term Essay project. An overview of the term essay guidelines is available for download here. You may also access these at any point during the course in the Resources section under Student Tools on the WebCT course page.

3. Objectives

Term Essay Part 1: Topic Exploration

Objectives

At the end of this module, the student will

- Brainstorm possible topics for the Term Essay.
- Choose potential topics for the Term Essay.

4. Lesson

Term Essay Part 1: Topic Exploration

Lesson Guide

The complete guidelines for the term essay project are available for download here. You should read them and acquaint yourself with the complete requirements of the project.

This activity has been designed to assist you in finding topics for exploration for the Term Genre essay.

Step 1: Brainstorm List
Take about 10 minutes. Make a list of questions to which you would like to find the answers as we go through the course. The questions can be anything. The trick is to let your curiosity run wild and to keep writing for the 10 minutes. In the next step, the more topics and questions you have, the easier it is going to be to come up with good research questions.

Step 2: Suggested Research Questions
Using the list of questions you developed. Pick three questions that you think would make excellent research questions. Remember that writing a biographical paper or something similar is not acceptable. However, an example of a good research question might be "Where are the growth opportunities for African-Americans in 1990s television?" or "In the movie industry of the present, how do depictions of African-American characters differ in productions directed by African-American Directors versus those directed by white directors?".

Step 3: Group Brainstorm Posting
Once you have derived your three research questions, post them to the class discussion for Term Essay Group Brainstorm.

5. Assessment

Term Essay Part 1: Topic Exploration

Assessment

Term Essay Part 1: Topic Exploration Checklist
The following checklist has been provided to review the necessary components of Genre Essay Part 1. Please check to make sure you have done the following:

- Conduct a 10-minute brainstorm of questions related to the topic you would like to explore.
- Further develop three of the questions into research questions.
- Post your three research questions to the course discussion Term Essay Group Brainstorm.

COMM 380: African-Americans in Film History
Term Guidelines

Throughout the course, we will be exploring the changing role of African-Americans in film history, and you will be asked to demonstrate the ability to critically think about a topic related to the course content. To assist you in the successful completion of the project, it has been divided into four parts—Group Topic Brainstorm, Term Paper Proposal, Rough Draft, and Final Paper. All papers should be saved in Rich Text Format and submitted via the Assignment Dropbox in WebCT. The file naming convention for each component is included in the section for each component below. Deadlines for each individual component of the Term Genre Essay are included in your course syllabus.

Term Essay Part 1: Group Topic Brainstorm

We will work as a group to identify potential topics for the Term Essay. This project will be done via the course discussion board. For this assignment, provide a list of at least 10 potential topics pertaining to African-American roles in the media. Topics should not simply be the biography of an African-American actor or actress, for example. The topics should dig deeper. A research question, such as "What have been the opportunities for growth in television in the 1990s for African-Americans?" would be more acceptable. From this list of topics, we hope to be able to assist you in selecting a viable topic for your paper.

Term Essay Part 2: Paper Proposal

Write a two-page overview of your term essay based on the research you have conducted to date. Include a third page that includes at least three bibliographic sources with a paragraph presenting an overview of the resource and describing how you will be using it in the essay. The file name for this assignment should be [last name, first initial]380tepart2 (e.g., SmithJtepart2).

Term Essay Part 3: Rough Draft

During the course of the semester, you must submit a rough draft of your Term Essay. The purpose of this submission is to provide an opportunity for you to obtain feedback on your essay and to assist you in further developing your topic. When submitting your draft, you should include the following in the same file as the rough draft:

- Your approved essay topic.
- Your essay proposal.
- List of sources used to date.

The file name for this assignment should be [last name, first initial]gepart2 (e.g., SmithJ380tepart3).

Term Essay Part 4: Final Paper

Your project must meet the following requirements:

- Twelve to 14 pages in length.
- Include at least 6 different sources from a variety of sources (in other words, don't use just online sources).
- Write an introduction.
- Incorporate arguments and conclusions from a variety of sources in support of your thoughts.
- Include complete bibliography, and either footnotes, endnotes, or in-text citations.
- Include all previous components to the Term Essay Project (Topic, Proposal, and Rough Draft) in the same file with your final paper.

The file name for this assignment should be [last name, first initial]gepart4 (e.g., SmithJ380tepart4).

Screen Captures

myWebCT   Resume Course   Course Map   Check Browser   Log Out   help

COMM 380-DE Hist of African-Amer in Film

Homepage

Homepage
Syllabus
Announcements
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COMM 380

The History of African-Americans in Film

Syllabus and Orientation
(Start Here)

Announcements

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IUP

Quiz   **EXIT**

Read the question and click the letter that corresponds with the correct answer

Chapter 1: Mass Media Literacy

The mass media inform through

A) demassification.
B) news stories and advertisements.
C) recorded music and radio.
D) conglomeration.
E) globalization.

Select Answer: A B C D E   1 of 10

[Next Question] [Reset] [Shuffle] [Help]   StudyMate by Respondus

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CHALLENGE!   **EXIT**

Select a topic and point value. Read the question and click the answer that corresponds with the correct answer

Chapter 1: Mass Media Literacy

Mixed Topics-1	Mixed Topics-2	Mixed Topics-3	Mixed Topics-4	Mixed Topics-5
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

Total Score: 0

How do mass media bind communities together?

A) distorting reality to disgust the audience
B) manipulating audiences to accept the big lie
C) denying people the information they need at election time
D) focusing on segment audiences within the population
E) creating common experiences among audience members

Select Answer: A B C D E

[Show Answer] [Reset] [Help]   StudyMate by Respondus

Screen captures StudyMate review activities