

Sent 4/8/08 [initials]

**The Ohio State University
Colleges of the Arts and Sciences Course Change Request**

African American and African Studies

Academic Unit
African American and African studies

Book 3 Listing (e.g., Portuguese)

Course Number: 571

Summer Autumn Winter X Spring Year 2009

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/Off-Campus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

- Present Course**
- Book 3 Listing: AA/Am&AfrStds
 - Number: 571
 - Full Title: Images of Black People in Mass Media Production
 - 18-Char. Transcript Title:
 - Level and Credit Hours 05
 - Description: The historical background of Black Drama in the media; development of new models for monitoring programming; the writing and production of drama. (25 words or less)
 - Qtrs. Offered:
 - Distribution of Contact Time: Day 1-2hrs, Day 2-2hrs (e.g., 3 cl, 1 3-hr lab)
 - Prerequisite(s):
 - Exclusion: freshmen and sophomores (Not open to...)
 - Repeatable to a maximum of 0 credits.
 - Off-Campus Field Experience:
 - Cross-listed with:
 - Is this a GEC course? no
 - Grade option (circle): Ltr (X) SU
P
If P graded, what is the last course in the series?
 - Is an honors version of this course available? Y N
Is an Embedded Honors version of this course available? Y N
 - Other general course information:

Changes Requested

-
-
- Images of Black People in Film and Popular Media
-
-
- Historical and theoretical study of Black representation in film and popular culture in the US.
- Winter
- Day 1-3hrs, Day 2-2hrs
-
-
-
-
-
- Yes
-
- No
- No

COMPLETE ONLY THOSE ITEMS THAT CHANGE

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
NA

2. Does this course currently satisfy any GEC requirement, if so indicate which category? Social Diversity in the USA and Section 5 Arts and Humanities; Section B Analysis of texts and Works of Art; 2 VPA
NO

3. What other units require this course? Have these changes been discussed with those units?

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.

5. Is the request contingent upon other requests, if so, list the requests?
NO

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to accurofc@osu.edu)

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
major(s)/minor(s) Required on major(s)/minor(s) A choice on major(s)/minor(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. H.E. NEWSUM 4/7/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____ _____
Academic Unit Graduate Studies Committee Chair Printed Name Date

3. Kenneth W. Boinger 9-7-08
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 180 West 17th Ave. or fax it to 688-9676. Attach the syllabus and any supporting documentation in an e-mail to accurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. _____ _____
COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. _____ _____
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. _____ _____
Graduate School (if appropriate) Printed Name Date

8. _____ _____
University Honors Center (if appropriate) Printed Name Date

9. _____ _____
Office of International Affairs (study tours only) Printed Name Date

10. _____ _____
ACADEMIC AFFAIRS Printed Name Date

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. **Academic Unit(s) Submitting Request**
Department of African American and African Studies

2. **Book 3/Registrar's Listing and Number** (e.g., Arabic 367, English 110, Natural Resources 222)
African American and African Studies 571

3. **GEC area(s) for which course is to be considered** (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Social Diversity in the USA and Section 5 Arts and Humanities; Section B Analysis of texts and Works of Art; 2 VPA

4. **Attach:**

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. **Proposed Effective Date** Winter 2009

6. **If your unit has faculty members on any of the regional campuses, have they been consulted?** NA

7. **Select the appropriate descriptor for this GEC request:**

Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. **Approval Signatures**

Academic Unit	Date
College Office/College Curriculum Committee	Date
Colleges of the Arts and Sciences Committee on Curriculum and Instruction	Date
Office of Academic Affairs	Date

**African American and African Studies 571:
Images of Black People in Film and Popular Media
Rationale/Assessment Plan**

The Department of African American and African Studies currently offers African American and African Studies 571: Images of Black People in Mass Media Production, but requests to make the course available to a broader GEC audience. The course will be taught in a 25-student lecture format with one professor, two meetings per week. The first class of the week will last 2 hours and 48 minutes (viewing time); the second class will last 1 hour and 48 minutes.

African American and African Studies 571 is ideally suited for inclusion in the General Education Curriculum (Social Diversity in the USA and Section 5 Arts and Humanities; Section B Analysis of texts and Works of Art; 2 VPA) which has the following Goals/Rationale and Learning Objectives:

GEC Goals/Rationale:

The course will foster an understanding of the pluralistic nature of institutions, society and culture in the United States. Students evaluate significant writing and films. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing media representations and reflecting on that experience.

GEC Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in mass media production and the cinematic criticism.
2. Students describe and interpret achievement in mass media, cinema, and related literature.
3. Students explain how works of popular/mass/visual media and related literature express social and cultural issues.
4. Students explore the roles of such categories as race, gender, class, in film/cultural reproduction.
5. Students are encouraged to recognize the role of social diversity in shaping the students' own attitudes and values regarding appreciation, tolerance, and equality of others.

Specific Course Learning Objectives of African American and African Studies 571:

1. To foster an appreciation of the theatrical, literary and cinematic contributions of Black people.
2. To familiarize students with Black writers, literary scholars, film makers, historians, scholarly publications which deal with African American literature, film and drama and with research libraries, book collections and archives which are repositories of work by and about Blacks.
3. To examine films relevant and related to African American literature and experience within the context of American culture.
4. To explore the major themes of contemporary Black writing and film.
5. To analyze literature and film employing various methods of literary, cinematic and social criticism.

6. To encourage the articulation of ideas and opinions in an effective, objective, logical and well-organized manner.
7. To master various types of academic exercises: development of mass media portfolio, oral reports, critical response papers, research essay, note taking and bibliography.

Assessment Plan

An examination of the work students were required to complete for the course will serve as the assessment of whether the course objectives have been effectively executed.

Students' development as enlightened readers and viewers of African American images in mass media products, students' ability to describe and interpret the relationship between various representations of Black people in mass media, and their ability to explain the social and political role of mass media and popular culture in the Black experience will be assessed through a combination of critical and analytical essays, bibliographical research, mass media portfolio, and in-class presentations.

This course will be assessed by the Director of Undergraduate Studies and the Undergraduate Studies Committee, who will consult with the instructor of the course annually for input on how the course is performing and meeting expected goals.

We believe that sampling should provide us with an adequate assessment of whether or not this course is in fact living up to its goals. We will randomly sample (and duplicate) specific assignments and projects from a portion of the class. The AAAS Undergraduate Committee, or one of its representatives, in conjunction with the course instructor will evaluate sample assignments and projects to gauge how well the goals of the course seem to be reflected and communicate the findings to the department chair, the undergraduate committee, and the department student coordinator. The AAAS Undergraduate committee, or one of its representatives, in conjunction with the course instructor will also assess the improvement over time, comparing selected students' performance on assignments early in the term to their performance on the final project to see if improvement has in fact occurred, and communicate the findings to appropriate departmental personnel and committees.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, instructors of 571 will ask students to complete discursive evaluations that invite comments on both the course instruction and on their performance in relation to the learning objectives of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading assignments in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the assignment/task and the learning objectives it entails. As far as possible, the Undergraduate Committee will try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. Although we are most concerned with the latter case, we will also work on various strategies for increasing attendance if that seems to be a particular problem. When necessary, the Undergraduate Committee will work with individual instructors to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

- Weeks 1-3** Sampling of early assignments
- Weeks 9-10** Sampling of final projects
 Student assessment of course and their performance in it
- Week 11** Samples read and evaluated by Undergraduate Committee

The Undergraduate Committee will be responsible for making sure that instructors and students' overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the information we have collected to make what seem the appropriate adjustments to the course content and structure.

AAAAS 571: Images of Black People in Film and Popular Media

Winter 2009

Instructor: Dr. H.E. Newsum **Phone:**Hm. 337-2622/Off. 292-7524
Office:386C University Hall
Email: newsum.2@osu.edu (Do Not Submit Assignments by Email)

Course Description

GEC, Arts and Humanities VPA; Social Diversity in U.S.

This course will provide students the opportunity to closely examine the African-American presence through a comparative study of two genres (mediums), one being the written text - the critical essay, the novel and the play -and the other being film. All of the literary texts that will be studied in this course have been reproduced on film. The class will examine also literature by colorist (white) writers since they play an early role in the creation of Black stereotypes. These are works by Marc Connelly, Fannie Hurst, and Eugene O'Neill. Other authors and artists who will be studied in the course consist of Lorraine Hansberry, Gordon Parks, Marlon Riggs, D.W. Griffith, Douglas Sirk, Michael Roemer, Mweze Ngangura and Spike Lee (screen playwrights/directors). Being that he is the pioneer of Black film, we will also examine works of Oscar Micheaux. Some of the film scholars to be studied in the class are Donald Bogle, Jane Gaines, Richard Dyer, bell hooks, Manthia Diawara, J. Ronald Greene, and Ed Guerrero. Students will be asked to consider how representations of Black people operate in the broader American culture.

Rationale:

The course will foster an understanding of the pluralistic nature of institutions, society and culture in the United States. Students evaluate significant writings and films to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing visual texts and reflecting on that experience.

GEC Objectives:

1. To explore the roles of such categories as race, gender, class, in film/cultural reproduction.
2. To recognize the role of social diversity in shaping the students' own attitudes and values regarding appreciation, tolerance, and equality of others.
3. Students develop abilities to be enlightened observers or active participants in mass media production and cinematic criticism.
4. Students describe and interpret achievement in mass media, cinema, and related literature.
5. Students explain how works of popular/mass/visual media and related literature express social and cultural issues.

Course Objectives:

6. To foster an appreciation of the theatrical, literary and cinematic contributions of Black people.
7. To familiarize students with Black writers, literary scholars, film makers, historians, scholarly publications which deal with Afro-American literature, film and drama and with research libraries, book collections and archives which are repositories of work by and about Blacks.
8. To examine films relevant and related to Afro-American literature and experience within the context of American culture.
9. To explore the major themes of contemporary Black writing and film.
10. To analyze literature and film employing various methods of literary and social criticism.
11. To encourage the articulation of ideas and opinions in an effective, objective, logical and well-organized manner.
12. To master various types of academic exercises: oral reports, critical response papers, research essay, note taking and bibliography.

Required Texts

1. Course Reader, Zip Publishing (SBX)
2. Toms, Coons, Mulattoes, Mammies and Bucks, Donald Bogle (SBX)

Note: The Course Reader contains plays by O'Neill and Connelly, and criticisms of most of the literary texts and films covered in the class.

Other Texts Which May Be Useful:

Kate Turabian, A Manual For Writers of Term Papers, Theses, and Dissertations (most current edition), or MLA Handbook, or APA Handbook.

Note: Free Handouts on Turabian, MLA and APA available in Library at Reference Desk, first floor.

Attendance Policy

Each student is allowed three unexcused absences. Absences in excess of this number will adversely affect a student's grade. Students are expected to rent or borrow (Public Library) films they miss seeing because of an absence in class. See 4 below.

Course Requirements

1. Students will be expected to attend all classes, and to read assigned material on E-Reserve or in the course Reader and make notations in a journal, and be prepared for classroom discussions.

2. Students must submit a journal/portfolio, an annotated bibliography and a final research paper by the end of the term.
3. No make-up work will be given, and late assignments will adversely affect a student's grade.
4. Because this class deals mainly with films/videos, and because they must be viewed, **attendance is mandatory**. Excused absences will be given only for (a) serious illness requiring medical attention, (b) court visit, and (c) death in the family. A student is allowed 3 excused absences. A fourth absence will result in a loss of 10 percentage point (from an overall 100 percentage points). Thereafter the student will lose one percentage point for each day they are absent.

Course Evaluation:

1. **Mid-Term: Due Week 5. Annotated Bibliography, 20%:** the annotated bibliography must have no more or no less than ten (10) entries, listed in alphabetical order according to authors' last names. Each annotation must consist of four (4) complete sentences. The annotation should cover three main points from the source and the authors thesis or conclusions about the subject at hand. This assignment will utilize criticisms in the Reader and other secondary references, which will be used toward the student's final research paper. (See open reserve in Fine Arts Library.)
2. **Media Journal/portfolio (film criticism) 30%. Due Week 8.** Students must develop daily notes (minimum of one double-spaced page) on the films they view and the corresponding critical literature in the Course Reader, respectively. Discuss the authors thesis – what is at stake. Discuss three main points of each assigned reading. The journal must include at least one visual example of Black images from each of the following: magazines, newspapers, commercial products, the Internet, television (sitcoms, drama, music video, news, etc.), radio (e.g., Tom Joiner), forms of advertisement. (e.g., the cover of a well-known pancake mix) and a brief critical analysis of these examples. Cutouts from print media or printouts from the Internet, as well as videos, CDs, and DVDs must be accompanied by written, critical explanations. Since the journal is due in Week 8, journal entries on Rhyme and Reason, Paris Is Burning, Pieces of Identity, and Bamboozled, will pertain to written sources only, and will not be based on the viewing of these films. Above all the journal must demonstrate the student's knowledge of the assigned readings for each film as indicated in this syllabus. Most of the videos screened in class are available at the Public Library.
3. **Final Research Paper, 30%:** the final paper must be no more and no less than fifteen (15) pages, beginning with the cover sheet and ending with the last page of the bibliography. Margins in the paper must adhere to the rules of APA, Turabian or MLA. Due final class meeting of Week 10. The paper requires documentation (citations) and a bibliography (not annotated). The paper should address the

representation of Black people in media production, offering a theoretical or philosophical framework for understanding visual representation that takes into account class and cultural subjectivities that might shape individual and group perceptions over time.

4. **Oral Presentations, 20%:** Students will be required to lead a class discussion of one or more scholarly articles or book chapters by a specific author (film critic) who is assigned for that day's discussion. Students will prepare a 2 to 4 page, double-spaced handout (for instructor and fellow class members) that includes the following information:

A.) The argument/thesis of the essay **IN YOUR OWN WORDS**, citing important passages (quotations) and page numbers in the text. B.) Why is this text important? C.) Why is it problematic? D.) What's at stake? and E.) 3 substantive questions about the reading.

I expect presenters to be responsible for facilitating classroom discussion for a substantial portion of the class. (Depending on the enrollment of the class, it is possible that a person may present two or three times.) The presentation grade will be evaluated based upon the presenter's understanding of the material, ability to link the reading to previous readings and class discussions, and original and creative application of texts to the films viewed and to other issues and concepts related to the class.

SCHEDULE OF READINGS, FILM/VIDEO, PRESENTATIONS

- Week 1** Introduction of course content, course expectations, and overview of course subject matter.
1. -Hall, "The Spectacle of the 'Other,'" *Representation* (E-Reserve and Open Reserve, Fine Arts Library).
- "Race and the American Identity in Film and Popular Culture"*
Ethnic Notions, Marlon Riggs (film)
1. -Cantor, "The Image of the Negro In Colonial Literature." (Reader)
 2. -Bogle, "Black Beginnings..." pp. 3-18
 3. -Goings, "Aunt Jemima and Uncle Mose." (Reader)
- Week 2** - Ethnic Notions/Cont...
The Birth Of A Nation, Thomas Dixon & D.W. Griffith (film)
1. Bogel, "Black Beginnings," pp. 3-18
 2. -Dyer, "Into the Light" on The Birth Of A Nation (Reader)
 3. -Gaines, "The Birth of A Nation and Within Our Gates..." (Reader)
- Within Our Gates, Oscar Micheaux (film)
4. -Gaines, "Fire and Desire" (Reader)

5. - Green, With a Crooked Stick, Chap 2. (E-Reserve and Open Reserve, Fine Arts Library).
6. - Green, Straight Lick, Chap 1 and 2. (E-Reserve and Open

Week 3

"The Colorist Writers and the Cinema: the Black Image in the White Mind"
Emperor Jones, Eugene O'Neill (film)

1. Bogle, "Paul Robeson: the Black Colossus" pp. 94-100
2. Play in Course Reader
3. -Harold Cruse, "Paul Robeson" (Reader)

View also Green Pastures, Marc Connelly (Optional-view in Fine Arts Library)

4. Play in Course Reader
5. -Nick Aaron Ford, "How Genuine is Green Pastures" (Reader)

Discussion/Presentations

Week 4

"Mammies and Tragic Mulattoes/Problem Movies: The Black Female in Cinema, 1930s - 1950s"

God's Stepchildren, Oscar Micheaux (film)

1. -Green, With a Crooked Stick, Chap 13. (E-Reserve and Open Reserve).
2. -bell hooks, "Micheaux's Films: Celebrating Blackness" (Reader)
3. -Bogle, "The Interlude . . ." pp. 101-116 and "The Problem People," pp. 143-158.

Week 5

Lost Boundaries, Alfred Werker (film)

1. -Wallace, "Race, Gender, and Psychoanalysis in Forties Film: Lost Boundaries, Home of the Brave, and The Quiet One"

View also Imitation of Life, Fannie Hurst & Douglas Sirk (Optional-view in Fine Arts Library)

2. -Heung, "What's the Matter with Sara Jane?" (Reader)
3. -bell hooks, "Madonna: Plantation Mistress or Soul Sister" (Reader)

(Annotated Bibliography is due.)

Week 6

"Integration, Black Militants and Blaxploitation"

A Raisin In The Sun, Lorraine Hansberry & Daniel Petrie (film)

1. - Cruse, "Lorraine Hansberry" (Reader)
2. - Baraka, "Raisin Enduring Passion" (Reader)

Discussion/Presentations

Week 7

Nothing But A Man, Michael Roemer (film)

Super Fly, Gordon Parks, Jr (film).

1. -Bogle, "The 1960s: Problem People into Militants" and "Bucks and a Black Movie Boom," pp. 194-266
2. -Guerrero, "The Rise and Fall of Blaxploitation" (E-Reserve)

- Week 8** *"Race and Representation"*
Crash (2004). Paul Haggis (film)
 1. -Hall, "The Spectacle of the 'Other,'" *Representation* (E-Reserve and Open Reserve, Fine Arts Library).
Discussion/Presentations
(Journal/portfolio is due.)
- Week 9** *"Independent African Cinema: Global Stereotypes and a Comparative look at Black Images in the U.S. and the Black Diaspora in Brussels"*
Pieces of Identity (Pie'ces d'Identity), Mweze Ngangura (film)
 1. -Appadurai, "Disjuncture and Difference in the Global Cultural Economy" (Reader)
- Week 10** *"A Dramatic Critique of Black Stereotypes"*
Bamboozled, Spike Lee (film)
 1. -hooks, "Loving Blackness as Political Resistance" (E-Reserve)
Discussion/Presentations
Final Paper is due. Absolutely no papers will be accepted after this date. Failure to submit the final paper will adversely affect the student's final grade, most likely resulting in failing the course.

Deadlines

1. Annotated Bibliography – Week 5
2. Portfolio/Journal – Week 8
3. Final Research Paper – Week 10.

UNIVERSITY POLICIES

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall,

**1760 Neil Avenue; telephone 292-3307, TDD 292-0901;
<http://www.ods.ohio-state.edu/>.**